

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

Trio d'Esprit

Friday, April 24, 2015, 7:30pm
The Showroom, HUB-BUB
149 S Daniel Morgan Ave, Spartanburg, SC

The ensemble will play from the following list of pieces:

Christopher LaRosa
Cayuga (2013)

Margaret Vardell Sandresky
Along the Riverbank, Trio no. 3 (2011)

Paul Schoenfield
Café Music (1986)
I. Allegro
II. Andante Moderato
III. Presto

Julia Seeholzer
Trio in Scattered Leaves (2010)

Roger Zare
Northern Lights (2009)

Stacy Garrop
Silver Dagger (1994)

Treefalls: New Music
<http://treefallsmusic.org>
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Carol Cook, piano

Jonathan Aceto, Violin

Ruth Berry, Cello

TRIO d'ESPRIT, an *In Praise of Music* ensemble with Carol Cook (piano), Jonathan Aceto (violin), and Ruth Berry (cello), is committed to presenting exceptional works composed through the centuries for this central genre of chamber music. These three excellent musicians bring their collective spirits together to inspire audiences in performances of great music.

The rich tradition of Chamber Music (as we know it today) truly began in a “chamber” – the parlors and salons of noblemen and wealthy patrons. Starting in the Renaissance with consorts of viola da gambas, chamber music developed in the Baroque era into the trio sonata, scored for 4 players: two treble instruments, one bass instrument and a keyboard instrument (please see the www.inpraiseofmusic.org website for information on The Continuo Collective of The South).

In the 18th Century, Haydn and other composers emphasized the conversational aspect of chamber music-making as they “jammed” with musician friends at the palaces of their employers. Heading into the 19th century, it was considered an important social activity (and a great way to increase one’s status) to invite prominent composers along with small groups of friends over to play music for each other.

Composers from Haydn to Schubert, Brahms to Dvorak, Ravel to Shostakovich crafted some of their finest music for piano trios, viewing the trio not as a commission to be completed for money, but rather as a deeply personal expression of artistry. In addition, many composers (including Beethoven and Strauss) transcribed their large orchestral compositions for chamber groups as a way of bringing popular pieces into these musical soirées.

DR. JONATHAN ACETO holds performance degrees from the Eastman School of Music and Arizona State University and has studied with Eric Rosenblith, Catherine Tait, Ronald Copes and Dr. Marla Mutschler. He has received training the chamber music from members of the Juilliard and Fine Arts String Quartets.

Jonathan has been concertmaster of the North Arkansas and Macon Symphonies and the Augusta Opera Company, and was a member of the Magellan String Quartet, performing over much



Treefalls: New Music is a 501(c)(3) non-profit organization that is dedicated to the presentation of contemporary chamber music written by living, active composers. Through a series of free concerts, *Treefalls* endeavors to offer the public inventive and creative new works performed by professional musicians who support New Music. We will select fresh, original pieces from our open Calls for Scores, Commissioning Projects, and active research in the field.

Treefalls strives to transform current opinion of concert hall music – if only a little – and inspire a new generation of composers and performers in our community.

Who We Are:

Peter B. Kay
Artistic Director

Nolan Stolz
Grants Management

Rachel Whelan
Assistant Director

Elizabeth Brady
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Associate Producers:

Sarah Ioannides, Zachary Scrima, Melissa Fregosi, John Moody,
Daniel Z Ongrone, Gerald Whelan, and David & Linda Whisnant

Special Thanks to Michael Harley and John Fitz Rogers
for their artistic and administrative help and advice.



This program is funded in part by The Arts Partnership of Greater Spartanburg, its donors, the County and City of Spartanburg and the South Carolina Arts Commission which receives support from the National Endowment for the Arts and the John and Susan Bennett Memorial Arts Fund of the Coastal Community Foundation of SC.

of Eastern America, from Valdosta, GA. to Saranac, N.Y., and abroad, including Vienna, Prague, Bavaria and Xalapa, Mexico.

RUTH BERRY is cellist and founding member of the Fenimore String Quartet, the Magellan String Quartet, the Continuo Collective of the South, and Trio d'Esprit. 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 Glimmerglass Opera, where she specializes in solo continuo work for 17th- and 18th-century repertoire.

Ruth has designed entertaining educational programs for chamber ensembles: Her Tin Pail Tales interactive performances for pre-school children are popular at Early Childhood learning centers and other literacy development programs; her Global Navigation with the Magellan String Quartet programs were for many years enjoyed by K-6 graders throughout the state of Georgia.

A native of upstate New York, she is the proud owner of the historic Kitt Shipman Catlin Memorial Chapel in Springfield Center, NY.

CAROL COOK has performed with the Stuttgart Opera and Ballet companies in Germany, The German-American Chorus of Stuttgart, the Young Artist's Opera Theater, UNC-Greensboro Opera Theatre, Greensboro Opera Company, Saint Petersburg (FL) Opera, the Burlington Boys' Choir, The Schools of Music and Dance at the University of North Carolina School of the Arts, the Department of Music at Wake Forest University, and the North State Sinfonia. Her New York credits include performances with the Asian-American Dance Theatre and the New York Academy of Ballet. She currently accompanies the Opera Theatre of Georgia Regents University, and performs with Trio d'Esprit.

In addition to her work as an accompanist, she is president of Noteworthy Engraving, and has collaborated with composers such as Libby Larsen, Hillary Tann, Calvin Hampton, and Margaret Vardell Sandresky. Her company regularly works under contract with Boosey & Hawkes and Oxford University Press.

SILVER DAGGER

“In 1994, I heard for the first time an Appalachian folk song called Silver Dagger at a folk festival. The simplicity of the melody joined with a cautionary love tale enthralled me, and I spent the next several years researching the song. What emerged from my research were dozens of variants of the song, both in terms of text as well as melody and title. The variants that I discovered could be grouped more or less under three different titles: Silver Dagger, Drowsy Sleeper, and Katie Dear. All of these versions revolve around the same Romeo and Juliet premise: a boy asks a girl for her parents’ consent to marry. The story has various endings: the parents won’t give approval, so the girl turns the boy down and sends him away to find another love, the girl forsakes her parents and runs away with the boy, and so on. In my trio, I incorporate two complete versions of the folk song, one of Katie Dear and one of Silver Dagger, as well as motives from a variant of Drowsy Sleeper.”

The music of **STACY GARROP** (b. 1969) is centered on direct and dramatic narrative. The sharing of stories is a defining element of our humanity; we strive to share the experiences and concepts that we find compelling with others. In Garrop’s works, this manifests in programmatic pieces without text (sometimes subtly, sometimes overtly) and more directly in pieces that draw upon poets and writers for source material.

Stacy has received numerous awards and grants including a Fromm Music Foundation Grant, Detroit Symphony Orchestra’s Elaine Leebom Memorial Award, Pittsburgh New Music Ensemble’s Harvey Gaul Composition Competition, Raymond and Beverly Sackler Music Composition Prize, two Barlow Endowment commissions, and competitions sponsored by the Chicago Symphony Orchestra and American Composers Orchestra. She has been commissioned by numerous ensembles and organizations including the Albany Symphony, Chanticleer, Chicago Classical Recording Foundation, Music in the Loft, Norton Building concert series, and Capitol Saxophone Quartet. Garrop recently received a commission from the San Francisco Choral Society and Piedmont East Bay Children’s Choir to write an oratorio that was premiered in 2014.

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founding and running a chamber choir dedicated to performing student game arrangements at Berklee College of Music for three years, she now contributes regularly to the piano and string quartet game repertoires.

CAFÉ MUSIC

“The idea to compose Café Music first came to me in 1985 after sitting in one night for the pianist of the house trio at Murry’s Restaurant in Minneapolis. My intention was to write a kind of high-class dinner-music which could be played at a restaurant, but might also (just barely) find its way into a concert hall.” These modest words describe Paul Schoenfield’s inspiration for writing this virtuosic tour-de-force for piano trio. In this three-movement piece the composer brilliantly brings together all of the best American musical idioms including blues, ragtime, African-American spirituals and Broadway melodies.”

PAUL SCHOENFIELD (b. 1947), a native of Detroit, began playing the piano at age six and wrote his first composition the following year. In addition to studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin, he holds an undergraduate degree from Carnegie-Mellon University and a Doctor of Music Arts degree from the University of Arizona. He held a teaching position in Toledo, Ohio, lived on a kibbutz in Israel and was a free-lance composer and pianist in the Minneapolis-St. Paul area before moving to Cleveland. He is now on the faculty of the University of Michigan.

Mr. Schoenfield has received commissions and grants from the NEA, the Ohio Arts Commission, Chamber Music America, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, the Juilliard School -- for its centennial -- and many other organizations and individuals.

Although he now rarely performs, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. His recordings as a pianist include the complete violin and piano works of Bartok with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and the New World labels. A man of many interests, Paul Schoenfield is also an avid scholar of mathematics and Hebrew.

NORTHERN LIGHTS

“Northern Lights was commissioned by the Annual Reviews in 2009 for their annual convention in the California bay area. Inspired by the sinewy watercolor brushstrokes of the aurora borealis, this piece opens with the piano depressing a few keys silently, the effect of which is a ghostly resonance that follows each of the figures stated in the first section. Intermittent spasms of sound reverberate between the strings and the piano to form the basis of the melodic material in the work. During the more pointillistic middle section, the pianist is instructed to hold down the pedal without letting up, so that all the sound sustains. As the pianist plays more notes, the sound grows and fades organically as the violin and cello swirl around with twinkling sporadic gestures. Every now and then, the gestures coalesce into sweeping melodies and expansive harmonies, evoking the wonderment and awe that I felt when I first saw the northern lights from an airplane, flying over the arctic.”

ROGER ZARE (b. 1985) has been praised for his “enviable grasp of orchestration” and for writing music with “formal clarity and an alluringly mercurial surface.” He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and many other honors. He currently serves as composer in residence with the Baltimore-based SONAR new music ensemble. Zare holds a DMA (‘12) from the University of Michigan, where he has studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM ‘09) and the University of Southern California (BM ‘07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.

ALONG THE RIVERBANK (TRIO NO. 3)

Margarety Vardell Sandresky is the recipient of many commissions: the present work was commissioned in 2011 by Salem College in honor of her 90th birthday where it received its premiere. “Unlike my first two piano trios, this work in one movement is in remembrance of Summer excursions along the beautiful rivers and streams, particularly of the North Carolina mountains and of Southern France.”

MARGARET VARDELL SANDRESKY (b. 1921), a native of Macon, GA, is Professor Emerita of Music at Salem College where she taught Organ, Music Theory and Free Composition for 20 years. She earned a B.M. with honors in organ at Salem College in 1942, and an A.M. in organ at the Eastman School of Music in 1944, after which she taught at the Oberlin Conservatory of Music, the U. of Texas Austin, the UNC School of the Arts and Salem College. In 1955-56 she was Awarded a Fulbright Grant to study organ with Helmut Walcha at the Hochschule fuer Musik in Frankfurt am Main, Germany.

Sandresky’s music has been performed internationally and is published by Wayne Leupold Editions, Paraclete Press, Prairie Dawg Press and Hildegard Press and has been recorded on Angel, Loft, Raven Records. In 2004 the American Guild of Organists gave her its Distinguished Composer of the Year Award.

CAYUGA

“Cayuga is a Fingerlake in Ithaca, New York. The lake, four hundred feet deep, holds incredible beauty and immense power. I lived on the banks of Cayuga for several years, and once in early summer I decided to swim its width. When I reached the middle of the lake, its icy depths slowly began paralyzing me, until I could no longer hold my hands together in cups. Clawing my way through the water, fear seeped into my mind. I realized the lake’s vastness would prevent anyone from hearing me if I called out for help. I had no choice but to continue swimming. I did reach the opposite shore, but have a blurry recollection of the last couple hundred yards. Cayuga explores the beauty, mystery, and treachery of the vast lake.”

The music of **CHRISTOPHER LAROSA** (b. 1990) has been hailed by Literary Magnet as “Amazing and innovative... variegated and fascinating, by turns vicious and lovely... [it does] what art should do: change things.” Born and raised in Downingtown, Pennsylvania, Christopher’s small town upbringing provides his music with an intimate and American style.

In 2014, Christopher’s *The Iris* was featured in the Boston Philharmonic Youth Orchestra’s 1st Annual Young Composer’s Initiative. In 2012 Christopher’s *Symmetries* for two string quartets won the Frank Robert Abell Prize and the Louis Smadbeck prize, and his dramatic song cycle *Vignettes of Two Lovers* was selected for the Boston Metro Opera’s 3rd Annual Contemporary Americana Festival. His flute preludes, *Mythologies* won second place for the Louis Smadbeck prize in 2011, and in 2010 his song cycle *Spring Giddiness* won the Jack Downey Prize and was selected by the Boston Metro Opera’s 2nd Annual Contemporary Americana Festival.

Christopher completed his Bachelor of Music Composition under the direction of Dana Wilson at Ithaca College in May 2012. During the 2012-2013 academic year, he taught as the Composition Instructor and Choir Director at IES Abroad in Vienna. Christopher is pursuing a Master of Music at the Boston University, where he also teaches undergraduate aural skills, keyboard harmony, and theory.

TRIO IN SCATTERED LEAVES

“This piece was written as a study of echo motives and various key centers. The resulting material sounds a bit scattered, but maintains overall continuity while developing slightly over its short duration.”

JULIA SEEHOLZER (b. 1990) takes much of her compositional influence from color – intervallic relationships conjure specific hues, which in turn dictate a piece’s direction. When composing for voice, text further impacts each piece’s color spectrum. She is currently pursuing her Master’s degree in composition at the University of Cincinnati’s College-Conservatory of Music, where she studies with Joel Hoffman.

Julia is also heavily involved in the world of video game music. After