

founded wasteLAND, a concert series in Los Angeles that focuses on rarely-heard music of the last few decades. He has worked as a sound engineer for performances of electro-acoustic works by Boulez, Lucier, Meadowcroft, Nono, Reynolds, Sciarrino, and Stockhausen and as a recording engineer for albums released on Populist Records, Orenda Records, and on individual projects.

Worthington has performed around the world at the Carlsbad Music Festival, the Chihuahua International Festival, June in Buffalo, the Lucerne Festival, Monday Evening Concerts, MicroFest, and the WithOutWalls Festival. His music has been performed around the world by ensembles and soloists in art galleries, concert halls, and venues such as the Carlsbad Music Festival, the Center for New Music, the DiMenna Center, Mengi, The Stone, and Roulette. He and his music can be heard on Albany Records, Bridge Records, Hat Hut, Naxos, New Focus Recordings, Populist Records, and Tzadik.

Worthington studied at the Eastman School of Music with James VanDemark and the University of California San Diego with Mark Dresser. While in San Diego, he also studied the Alexander Technique with Eileen Trobermann. He performs on a copy of a Lorenzo Carcassi bass built for him by Barrie Kolstein.

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### **FACULTY SHOWCASE**

The Music of Mark Dancigers & Anthony Suter

Sunday, September 17, 2017 - 8 p.m.

FREDERICK LOEWE PERFORMANCE HALL

Skyline (2016)

Mark Dancigers

Samuel Fischer, violin

The Bright Motion I (2011)

Alastair Edmonstone, piano

Rain (2005, revision 2017)

Sara Andon, flute

Alastair Edmonstone, piano

Aurora (2016)

Mark Dancigers, electric guitar

Stephanie Lovell, piano

Burst (2009)

Sara Andon, flute

Kathryn Nevin, clarinet

Mark Dancigers, electric guitar

Stephanie Lovell, piano

Scott Worthington, bass

Electric Breakdown (2008)

Anthony Suter

Sara Andon, flute  
Kathryn Nevin, clarinet  
Mark Dancigers, electric guitar  
Stephanie Lovell, piano  
Scott Worthington, bass

### PROGRAM NOTES

Skyline (2016)

Mark Dancigers

The title could suggest a text-painting image, in which the high notes of each phrase outline buildings of a certain height in a city skyline. Another reading of the title could be more abstract, in which “Skyline” refers to the musical line being written by the violin in the air.

I am wrestling with Bach a bit in this piece. I was drawn to Bach’s solo violin pieces as an inspiration because of their awesomeness and because players can take them and make them their own. I’ve also played the E major partita on guitar, so re-encountering this music was like re-discovering an old friend.

I wrote this piece for a wonderful friend and player, Michi Wiancko, who has commissioned a series of solos and is in the process of making a new album of these works.

The Bright Motion I (2011)

The title of this piece refers to how I hear certain types of harmonic motion, particularly in the piano music of Beethoven and Chopin. While for some listeners the sound world of this piece might evoke Debussy, my inspirations were much more rooted in my (probably idiosyncratic) hearing of 19th century piano repertoire.

I wrote this piece for my good friend and long-time collaborator Michael Mizrahi, and he recorded this piece on an album of the same

of Redlands Wind Ensemble and Wheaton (Illinois) Municipal Band.

Dr. Nevin has been featured on NPR’s “Performance Today” and numerous times on local classical music radio live broadcasts. She has appeared in chamber music concerts with faculty at the University of Redlands, the Taylor String Quartet, the Shanghai Quartet, as well as with Los Angeles Philharmonic principal strings. She has taught at La Sierra University, the University of California, Riverside, Riverside Community College, Mt. St. Mary’s College, Pasadena Conservatory of Music and Glendale College. Dr. Nevin is on the faculty of the Montecito International Music Festival, has produced instructional videos for MusicProfessor.com, and is currently Artist Teacher of Clarinet on the faculty of Redlands University School of Music.

Scott Worthington, bass

Scott Worthington is a double bassist and composer based in Los Angeles. As a performer, he plays in chamber ensembles, orchestras, recording studios, and as a soloist. His music has been commissioned by the Library Foundation of Los Angeles, Loadbang, the Ekmeles Vocal Ensemble, and numerous soloists. In 2017, Worthington became the principal bass of the Redlands Symphony and the Artist Teacher of Bass at the University of Redlands.

As a performer-composer Worthington has released two albums to critical acclaim on Populist Records. The most recent, *Prism*, features his own music for solo bass with electronics and bass ensemble and was named one of *The New Yorker’s* top ten classical albums of 2015 by Alex Ross. He frequently commissions new music for solo bass and has recently premiered pieces by Michael Pisaro, Clarence Barlow, and Randy Gibson. As a chamber musician, Worthington is a regular performer in LA’s new music community and is a member of Bass2Bass, an electric bass duo with performer-composer Michelle Lou. Along with violinist Andrew McIntosh, he was part of the second duo to give performances of Wolfgang von Schweinitz’s *Plainsound Glissando Modulation*, a concert-length work in extended just intonation.

His other engagements span a variety of areas in contemporary music. Worthington is active as a concert organizer and in 2013 he co-

to missionary parents in Japan, Stephanie Lovell received her early musical training there, then later entered the University of Redlands to study with Louanne Fuchs Long, under whose tutelage she completed two degrees, graduating summa cum laude. During her university years, she won several competitions, including the prestigious Joanna Hodges International Piano Conference and Competition in which she was a four-time winner. She was also privileged to solo with orchestras in the Inland Empire. An exercising and hiking enthusiast, Stephanie tries to balance her professional life with outdoor activities. She and her husband, Lars, enjoy entertaining and sharing good food and conversation around the table.

Kathryn Nevin, clarinet

Kathryn Nevin earned her Masters and Doctoral degrees in Clarinet Performance from University of Southern California, where she studied with Mitchell Lurie, Michele Zukovsky, David Howard and Yehuda Gilad. Originally from the Chicago area, she was a student of Melvin Warner at Northern Illinois University where she received a Bachelor of Music. In Southern California, Dr. Nevin has performed with many orchestras including San Diego Symphony, Pasadena Symphony, New West Symphony, Long Beach Opera, Santa Barbara Symphony, Opera Santa Barbara, Monterey Symphony and Fresno Philharmonic. She is a member of St. Matthew's Chamber Orchestra, Desert Symphony in Palm Desert, Redlands Symphony Orchestra and Long Beach Municipal Band.

Dr. Nevin is an active soloist and chamber musician, having been a founding member of several award-winning ensembles, including Triole, recipient of an NEA Chamber Music Residency. She is currently a member of Calico Winds, an award-winning internationally touring wind quintet, whose recordings and performances around the country have received critical acclaim, including those at Carnegie Hall's Weill Recital Hall. The ensemble's most recent commercial release, *Vintage America, A Musical Meritage* (Albany), features 19th and early 20th century American music. Her playing can also be heard on the CDs *Hymns to Forgotten Moons* (Centaur) and *Tango Rojo* (Red Tango) (Candlelight Music). She has been a concerto soloist with the Redlands Symphony, Culver City Symphony, La Sierra Symphony, University

title. Michael wrote that the piece “is a kind of imaginary ballet in an imaginary landscape”; that sounds about right.

Rain (2005, revision 2017)

I originally wrote this piece for flutist Daniel Alexander and percussionist Joshua Quillen, now of So Percussion, to be performed on Steel Drums (double seconds). I was thrilled at the opportunity to arrange the steel drum part for piano. For this reason, you'll hear that the piano part lives in a limited range on the instrument. I like this restriction of expressive means. The piece is primarily driven by melody in the beginning and, towards the end, by rhythm and texture.

Aurora (2016)

In Spring 2016 I was struck by the idea of forming an electric guitar and piano duo and writing an extended composition for it. As with much of my music, a main inspiration was the opportunity to work with a wonderful performer, in this case pianist Aaron Wunsch. The project is on-going, and I continue to be fascinated by the sonic possibilities and capabilities of these two versatile instruments. I almost imagine the ensemble to be something like a piano duo with more timbral variation - lots of sound and notes are possible, and sometimes the challenge is to bring clarity.

*Aurora* is a piece that utilizes live looping. In performance, guitar tracks are “recorded”, played back, and layered on top of each other in real time. I use this as an opportunity for both instruments to have short “solos” over a rhythmically active texture.

Burst (2009)

This is a piece for NOW Ensemble, the collective of players and composers I co-founded with friends at the Yale School of Music in 2004. The piece started with the idea to showcase the guitar; that does happen a little bit, but the melodies in all instruments end

up taking center stage. The opening of the piece was inspired a bit by the Mozart *Requiem* and the Shostakovich *Piano Quintet*, and the guitar lines by the Malian guitarist and songwriter “Ali Farka” Touré.

Electric Breakdown (2008)

Anthony Suter

I have often found that pieces come to life from a combination of great opportunities and bad ideas. I met Judd Greenstein, one of the co-founders of NOW Ensemble, in 2007 at a mutual friend’s wedding. After a weekend of whiskey and slumming around Nashville, he asked me to write a piece for the group. *Electric Breakdown* was actually the first piece I wrote after starting at Redlands in 2008.

As for the bad idea part-- I had never written for electric guitar before, but had the idea to feature the instrument as sort of a concertino-type piece. I remember getting e-mails from Judd when the group was rehearsing the piece that were something to the effect of “man, your piece is hard”. The brunt of the difficulty was laid at the feet of this guy named Mark Dancigers. Despite never having met him, I wrote this crazy difficult perpetual motion piece that is just unrelenting the whole way through. Of course, he was more than up to the challenge; I was very lucky to have him shepherd the piece into existence some nine years ago.

Fast forward to 2017, where I am once again very fortunate-- not only to have Mark willing to dust off this piece and perform it with this amazing group of Redlands faculty, but to have him here at Redlands as my colleague and co-conspirator. Sometimes having bad ideas really pays off.

As for the piece itself, the title comes from a particular kind of bluegrass piece called a “breakdown”, which is a really fast, virtuosic instrumental number. It is tinged with bluegrass licks, some honky-tonk, and occasional globs of bluesy rock. Like a lot of my pieces, it doesn’t slow down and burns through to the end. I owe a great deal of thanks to Mark and the rest of the group for putting it together,

County Philharmonic, the Desert Symphony, the Los Angeles Doctors Symphony, the Golden State Pops Orchestra, Orchestra Santa Monica, and the Caltech-Occidental Chamber Orchestra. He has also appeared as soloist with the Aspen Young Artists Orchestra and the Charleston Symphony. As concertmaster of the Riverside County Philharmonic, Mr. Fischer has led the orchestra in a program without conductor, and he has given the world premiere of Victoria Bond’s violin concerto *Soul of a Nation - a Thomas Jefferson Portrait*. Mr. Fischer is also concertmaster of the Desert Symphony and has performed as guest concertmaster for Opera Santa Barbara, Redlands Symphony, and the Santa Barbara Chamber Orchestra. He has performed with orchestras including the Los Angeles Chamber Orchestra, the Los Angeles Opera Orchestra, the Pacific Symphony, and the Pasadena Symphony. He has recorded extensively for motion picture and television soundtracks, record albums, and video game soundtracks by many of Hollywood’s top composers and artists. Mr. Fischer gives frequent chamber music performances and has been featured at the Sundays Live series at the Los Angeles County Museum of Art, the Idyllwild Distinguished Artists Chamber Music Series, the Montecito International Music Festival, the Austin Chamber Music Festival, and the Yellow Barn Festival. He has collaborated with artists including Anne Akiko-Meyers, Martin Beaver, Joseph Silverstein, and the Jupiter String Quartet. A passionate educator, Mr. Fischer is on the faculty of the Colburn School of Performing Arts, the Idyllwild Arts Summer Program, the Montecito International Music Festival, the Young Musicians Foundation Chamber Music Series, and Junior Chamber Music Los Angeles. Mr. Fischer is a member of the Music Advisory Boards of the Young Musicians Foundation and the Los Angeles Doctors Symphony.

Stephanie Lovell, piano

Stephanie Lovell is an adjunct faculty at the University of Redlands where she serves as staff accompanist, professor of Music Theory and instructor in the Community School of Music and the Arts. She is in demand as a collaborative performer in the Inland Empire and in Los Angeles and Orange County. In addition to helping emerging artists in their musical journeys, Mrs. Lovell has had opportunity to collaborate with internationally renowned musicians such as Arturo Delmoni, Liviu Varcol, Randy Hawes, and Gene Pokorny. Born

Alastair Edmonstone, piano

Alastair Edmonstone has performed as collaborative pianist, soloist and chamber musician throughout North America, Europe and Africa. Recent performances include recitals at New York's Weill Recital Hall at Carnegie Hall, Seattle Art Museum, University of Maryland, Boston's Jordan Hall, Seattle's Meany Theater, the University of North Carolina, Chapel Hill and the University of Edinburgh. An advocate of modern music, Dr. Edmonstone has collaborated with leading composers such as Jonathan Harvey, Huck Hodge, Lee Hyla, Kirk Mechem and Gunther Schuller. Championing challenging works of the 20th and 21st Century repertoire, Dr. Edmonstone gave the Seattle premier of Luciano Berio's *Sonata per pianoforte solo*, the Boston premier of Gunther Schuller's *Grand Concerto for Percussion and Keyboards* and over a dozen performances of Olivier Messiaen's legendary piano cycle *Vingt regards sur l'enfant-Jésus*. As chamber musician, Edmonstone has performed with current and former members of the Baltimore and Boston Symphony Orchestras, City of Birmingham Symphony Orchestra, Cleveland Orchestra, Seattle Symphony, Metropolitan Opera Orchestra, Orpheus Orchestra and Canadian Brass. He has worked extensively with leading vocalists such as Vinson Cole, Jane Eaglen, Marquita Lister and Louise Toppin. A native of Perth, Scotland, Alastair holds the Doctor of Musical Arts degree from the University of Washington, and a Master of Music and Graduate Diploma from the New England Conservatory of Music. He earned his undergraduate degree from Birmingham Conservatoire in England, and also studied at the Royal Conservatory, Brussels. Prior to his appointment at California State University San Bernardino, Dr. Edmonstone held faculty positions at Towson University, Lincoln University and Birmingham Conservatoire.

Sam Fischer, violin

Sam Fischer enjoys an active, versatile career throughout his native Southern California. Mr. Fischer holds a Bachelor of Music degree from the University of Southern California and a Masters degree from the Juilliard School. His principal teachers include Robert Lipsett, Dorothy DeLay, Masao Kawasaki, and Emanuel Borok. Mr. Fischer appears regularly as soloist with orchestra including the Riverside

as it is truly wonderful to hear a piece from my very earliest days at Redlands.

## COMPOSERS

Mark Dancigers

Mark Dancigers is a composer of chamber, orchestral, film, and solo instrumental works, and the electric guitarist for the new-chamber music group NOW Ensemble. He studied at Yale (B.A.), the Yale School of Music (M.M.), and Princeton University (Ph.D.). His principal teachers have been Steven Mackey, Martin Bresnick, Paul Lansky, Ezra Laderman, John Halle, Kathryn Alexander, and Matthew Suttor.

Mark Dancigers' music has been performed nationally and internationally at the Apples and Olives Festival in Zurich, the Nordernzon Performing Arts Festival in the Netherlands, The Athens Concert Hall, Greece, Sydney, Australia, Carnegie Hall, Miller Theater, Symphony Space, Merkin Hall, BargeMusic, the Kitchen NYC, the Bang on a Can Marathon, the Percussive Arts Society International Conference, the Skaneateles Festival, the Festival International Chihuahua, and many other venues.

His recent collaborations include works with New York City ballet dancers and choreographers Troy Schumacher and Justin Peck, with Oscar-nominated film director Sam Green, and the indie rock band San Fermin. His orchestral music has been performed by the New York Youth Symphony, the Minnesota Orchestra, the Alabama Orchestra, the Cabrillo Festival Orchestra, and the Princeton University Orchestra.

Dancigers' compositions and guitar playing can be heard on eight albums released on New Amsterdam Records with NOW Ensemble, yMusic, William Britelle, and others. As an album producer, his credits include pianist Michael Mizrahi's *Currents* (2016) and *The Bright Motion* (2012). With NOW Ensemble, he has premiered over 100 new compositions by a broad spectrum of contemporary composers.

Anthony Suter

Anthony Suter's music has been heard in nearly every major U.S. city, as well as a growing list of international venues. His works include three chamber operas, chamber and orchestral music, and several works for wind ensemble.

He studied at the University of Southern California (B.M., 2002), the University of Michigan (M.M., 2004), and the University of Texas at Austin (D.M.A., 2008). His teachers have included Donald Crockett, Stephen Hartke, Frank Ticheli, William Bolcom, Susan Botti, Bright Sheng, and Dan Welcher. This September he will begin his tenth year teaching at the University of Redlands, where he is an Associate Professor of Music.

He has received awards from the National Opera Association, the College Band Director's National Association, ASCAP, Associazione Culturale Musicale "Euritmia", the British and International Bass Forum, Concorso 2 Agosto, and the Texas String Project. In 2010, he was honored with a University-wide award for Innovative Teaching from the University of Redlands.

Centaur Records has released a recording entitled *Hymns to Forgotten Moons: the music of Arnold Schoenberg and Anthony Suter* [CRC 3019], which features recordings of two of Professor Suter's works performed by University of Redlands faculty. Recent works include *Luna* for SATB choir, written for Nicholle Andrews and the University of Redlands Chapel Singers, and two works for the 2017 International Trombone Festival.

His music is published by Daehn Publications (United States), Edizione Musicali Wicky Milan (Italy), as well as his own imprint, Sutura Music Publishing.

## PERFORMERS

Sara Andon, flute

Flutist Sara Andon is an international soloist and recording artist known for her ravishing tone and deeply engaging musical interpretations. A versatile performer in many music genres including solo, chamber, symphonic, opera, ballet, new music, jazz and Broadway, she has performed all over the world in major music festivals and concert venues including NYC Carnegie Hall, Walt Disney Concert Hall in Los Angeles, on TV/radio broadcasts, as well as in the Hollywood studios for countless documentaries, video games and movie soundtracks. She is a graduate from USC and Yale and has performed with many new music ensembles on several contemporary music series, including Green Umbrella, Ojai Music Festival, Hear Now, New Music New Haven and People Inside Electronics, as well as with other elite ensembles such as the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra. She is also the Principal Solo/Flutist with the Redlands Symphony and is the Artist Teacher of Flute at the University of Redlands School of Music and Idyllwild Arts Academy. She can be heard on numerous live concerts in the United States, Europe, and China and has recorded music of J.S. Bach, Mozart, Debussy and Schoenberg as well as some of the most current contemporary composers on the new music concert scene. In addition to performing traditional classical concerto repertoire, she has performed Pulitzer Prize-winning composer Steven Stucky's brilliant *Double Flute Concerto* with renowned flutist Ransom Wilson at Zipper Hall in Los Angeles. She is also premiering many new concert suites for solo flute and orchestra of classic film scores of legendary composers such as Elmer Bernstein, Alex North, Lee Holdridge and Henry Mancini that many current film composers are writing for her. In addition, she has also recorded with several incredible artists ranging from Placido Domingo to pop duo Daft Punk for their recent 2014 Grammy-winning album *Random Access Memories*, as well as Grammy-winning artists, composer/ jazz pianist Billy Childs and cellist YoYo Ma.