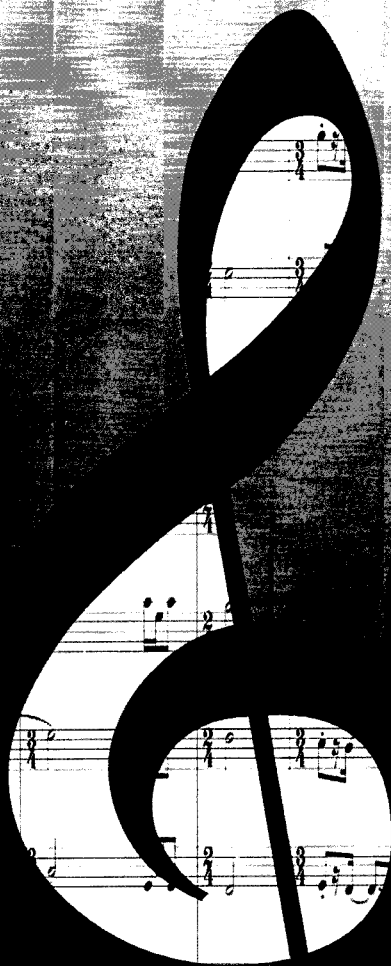




THE UNIVERSITY OF TENNESSEE

CHATTANOOGA

DEPARTMENT OF MUSIC



The UTC Department of Performing Arts
Music Division

presents

Chamber Music for Body & Soul V

Friday, February 2, 2018

7:30 PM Roland Hayes Concert Hall

PRE-CONCERT LECTURE

7:00 PM

presented by

Martha Summa-Chadwick, DMA
Katherine Goforth Elverd, MM MT-BC NICU MT

PROGRAM

Piano Quartet in E flat Major, Op. 47 Robert Schumann
Sostenuto assai - Allegro ma non troppo
Scherzo - Molto vivace
Andante cantabile
Finale - Vivace

Martha Summa-Chadwick, piano
Mark Reneau, violin
Josh Holritz, viola
Heather Smith, cello

INTERMISSION

Three Pieces for Clarinet and Piano Paquito D'Rivera
Vals Venezolano
Habanera
Contradanza

Nikolasa Tejero, clarinet,
Martha Summa-Chadwick, piano

Clapping Music

Steve Reich

Nikolasa Tejero
Martha Summa-Chadwick

Milonga and Tango

Astor Piazzolla

Oblivion

La muerte del ángel

Mark Reneau, violin
Heather Smith, cello
Martha Summa-Chadwick, piano

Libertango

Astor Piazzolla

Martha Summa-Chadwick, piano
Mark Reneau, violin
Josh Holritz, violin
Heather Smith, cello
Nikolasa Tejero, clarinet

About the program...

Tonight's performance is a unique celebration of both the aesthetic and therapeutic value of music, and is made possible with partnership from the University of Tennessee at Chattanooga Department of Performing Arts, and through a generous grant from the Tennessee General Assembly, and administered in cooperation with the State of Tennessee, Tennessee Arts Commission (TAC) Arts Build Communities (ABC) grant program, ArtsBuild and the National Endowment for the Arts. Musicians from the UTC Department of Performing Arts and Music Therapy Gateway In Communications, Inc., (MTGIC) combine their talents in the performance of a traditional concert designed to give the audience a unique outlook on the neurological benefits of music. While much is known about how music influences mankind on the aesthetic level, little is generally known about how music is actually experienced in the brain and how it can be specifically directed to actually help rebuild neural networks that may be damaged due to disease or accident. Tonight's concert seeks to bridge this gap in the form of an artistic event designed to create beautiful music in a traditional concert setting, while also raising awareness of the benefits of music in a therapeutic setting.

The first half of tonight's performance features the *Piano Quartet in E flat, op. 47* composed by Robert Schumann. The Quartet was composed in the year 1842, Schumann's "Chamber Music Year" when his bursts of manic energy were working in extreme harmony with his compositional efforts. Starting in June that year, he composed three string quartets, a piano trio, a piano quintet, and the quartet being performed this evening. The quartet was not published until 1845 and is one of his finest compositions.

Schumann, who was afflicted with what would probably be diagnosed today as a severe form of bipolar disorder, wrote much of his music with the help of his imaginary alternate personalities, Florestan (passionate and outgoing) and Eusebius (dreamy and inward). Florestan is strongly felt in the first, second, and fourth movements with their flurries of melodic activity and rhythmic drive. The third movement offers one of the most achingly beautiful melodies of the romantic literature and there is no doubting the influence of the dreamer Eusebius. It is said that this movement was his love song to his beloved wife Clara; the reaching and falling of the major and minor sevenths evoke yearning and passion as the music itself seems to sigh longingly. Unfortunately it would only be a dozen years after this incredible composition was completed before Schumann's neural afflictions eventually became too powerful to live with and drove him to a suicide attempt, sending him to an asylum for the duration of his days.

The second half of tonight's concert focuses on rhythmic joyfulness in compositions that encourage the audience members to feel how the rhythm dances within each individual's own central nervous system. Paquito D'Rivera's *Three Pieces for Clarinet and Piano* combine various forms of rhythm and dance, which reflect his cross-over Latin jazz artistry that embodies bebop, rock, classical, and traditional Cuban music.

Clapping Music is a minimalist piece written by Steve Reich in 1972. It is written for two performers and performed entirely by clapping. Reich wanted to (in his own words) "create a piece of music that needed no instruments beyond the human body." One performer claps a basic rhythm in 12/8 time for the entire piece. The other claps the same pattern, but after every 12 bars shifts by one eighth note to the right. The two performers continue until the second performer has shifted 12 eighth notes and is hence playing the pattern in unison with the first performer again (as at the beginning), 144 bars later.

Astor Piazzolla produced some of his most famous pieces during his later years in the 1970's and 80's, including *Libertango* and *Oblivion*. Both were composed during trips to Italy, *Libertango* literally translates to "free tango", signifying a departure from older styles through its dark, fast pace. *Oblivion* was written for the 1982 film *Enrico IV*, an adaptation of a Luigi Pirandello play about a madman who believes he is Holy Roman Emperor Henry IV. *La muerte del ángel* was composed as incidental music for the three-act play *El tango del ángel* (1962) by Alberto Rodríguez Muñoz. This piece starts with a tango followed by a section depicting the fight between the devil and the angel.

The rhythmic resonance created from both the slower milonga and the faster tango dances of Piazzolla makes it almost impossible for the listener to hold still and refrain from tapping a toe or finger as they sway to the music felt to their very core. Music can have a powerful influence on motor, speech, or cognition outcomes in the body. For more information about how music can positively affect therapeutic outcomes, please visit the MTGIC website at www.mtgic.org. Organizations interested in learning more about biomedical music via MTGIC's free lecture series can contact Martha Summa-Chadwick via the MTGIC website or her personal website, www.marthasumma.com

About the artists...

Martha Summa-Chadwick - piano. Dr. Summa-Chadwick has achieved a wide reputation as a performer of chamber and solo works for piano and also as an advocate of the use of music in therapy. She holds a Bachelor of Music degree from the Hartt School of Music, where she was presented the 2017 Alumni of the Year award, a Master of Music degree from the University of Tennessee at Chattanooga, and a Doctor of Musical Arts degree from the University of Kansas. Her teachers have included Luiz de Moura Castro, Jack Winerock, and Yakov Kasman. Dr. Summa-Chadwick has performed in roles of piano and harpsichord soloist with orchestras in New York, Pennsylvania, Connecticut, Massachusetts, Maine, and Alabama, and has also specialized in performing 20th century chamber and solo works. She completed both Academy and Fellowship level training at Colorado State University's Center for Biomedical Research in Music. She is a regular presenter at national and regional conferences to discuss utilizing biomedical music techniques for persons with special needs, and she was a speaker at TEDxChattanooga in 2016. She is currently on the faculty of the Cadek Conservatory in Chattanooga and is the

Executive Director of the nonprofit organization Music Therapy Gateway In Communications, Inc.

Mark Reneau - violin. Mark Reneau's career encompasses solo, recital and concerto appearances, as well as orchestral, opera, chamber music and baroque performance. Mr. Reneau was concertmaster of the Huntsville Symphony Orchestra from 1996 through 2016, and also plays frequently in the violin section of the Chattanooga Symphony Orchestra and the Nashville Symphony Orchestra, performing with such conductors as Stefan Sanderling, Carlos Kalmar and Leonard Slatkin. Since 2005, he has been Associate Concertmaster of the Bellingham Festival of Music in Washington state. Several of his performances with the Bellingham Festival have been broadcast on National Public Radio's Performance Today. Mr. Reneau has made several recordings with Orchestra Nashville, including the first stereo recording of Virgil Thomson's cello concerto and a critically acclaimed Naxos disc of works by Aaron Copland. He has also made studio recordings with diverse artists such as Trey Anastasio, James Brickman and Rebecca Lynn Howard. He is a gifted and dedicated teacher, serving over twenty years on the faculty of Southern Adventist University.

Josh Holritz, viola/violin - Hailed for his "particularly outstanding" playing (Chattanooga Times Free Press), Josh Holritz is a violinist and violist who has performed as soloist, orchestral, and chamber musician in Europe, Asia, Africa, and in more than 20 states around the continental United States. Josh is currently the Associate Concertmaster of the Chattanooga Symphony and Opera. He has been a member of the Glens Falls Symphony, Greensboro Symphony, and served as concertmaster for the Buffalo Community Orchestra (MN). Josh has performed with the Vienna Radio Orchestra and New World Symphony and currently substitutes with the Charleston and Atlanta Symphony Orchestras. Josh currently maintains a busy performance schedule with Schaafritz, a duo with his wife, CSO principal flutist Kristen Holritz. Additionally, Josh performs weekly with the CSO String Quintet in their effort to bring classical music to local schools and the greater Chattanooga community. Josh is currently collaborating with Lee University professor Dr. ChoEun Lee to perform the entire Beethoven Violin Sonata Cycle over four semesters between 2017-2019. Josh is an advocate for newly composed music and improvisation. His doctoral dissertation, entitled "A Player's Guide: Lera Auerbach's 24 Preludes for Violin and Piano, Op. 46", includes a

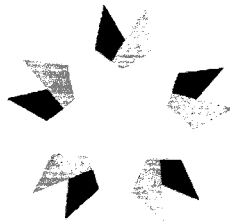
complete recording of Auerbach's Op. 46 preludes. Josh currently serves as Adjunct Instructor of Violin for The University of Tennessee at Chattanooga and Adjunct Professor at Covenant College where he teaches violin, viola, and chamber music. He holds a B.M. from the University of North Carolina School of the Arts, a M.M. from the University of Minnesota, and a D.M.A. from the University of Georgia.

Heather Smith - cello. Heather Smith, cellist, performs regularly as a chamber and orchestra musician. She has recently played with the Chattanooga, Alabama, Greenville, Sewanee, and Oak Ridge Symphonies, and on chamber music programs at the University of Tennessee, Chattanooga, Lee University, Southern Adventist University, Covenant College, and Austin Peay State University. She also has performed with Intersection Contemporary Music Ensemble in Nashville. Heather has served as principal cellist of the Orford Academy Orchestra in Quebec, as well as the Colorado College Summer Music Festival Orchestra. She also teaches private students in the area. Heather is a graduate of the Eastman School of Music in Rochester, NY, where she studied with David Ying of the Ying Quartet.

Nikolasa Tejero-clarinet. Dr. Tejero is Associate Professor of Clarinet and Woodwind Area Coordinator at The University of Tennessee-Chattanooga, where she also coaches chamber music, teaches theory and literature courses, and researches Latin American art music traditions (in 2014, Scholars' Press published her book *Music and Culture: Folklore in Cuban Clarinet Music*). She has presented at conferences and festivals internationally, including the ICA's ClarinetFest® (Assisi, IT; Baton Rouge, LA; Lawrence, KS), College Music Society (Buenos Aires, AR; Knoxville, TN; Birmingham, AL), Southern Composers League (Huntsville, AL; Chattanooga), TNMEA (Memphis; Nashville; Chattanooga), TMEA (San Antonio, TX), TMTA (Chattanooga), Spoleto USA (Charleston, SC), and International Music Festival (Sydney, AU). Celebrated for her engaging programs, Tejero appears regularly in recital. The *Post and Courier*, (Charleston, SC) described her playing as "...[possessing] technical and musical mastery...rhythmic and expressive flavor." She is a proponent of new music and has premiered numerous compositions written for her. An advocate for the arts as a vehicle to effect positive change in our communities, Dr. Tejero has created events like the *River City Clarinet Winter Festival*, which has drawn participants to Chattanooga from across the US. Since 2014, she has partnered with the Chattanooga

Public Library to create *Symphonic Tales*, a music-and-literacy program for young children, now in its fourth season.

This concert is made possible through a generous donation from The Tennessee General Assembly and administered in cooperation with the State of Tennessee, Tennessee Arts Commission (TAC), Arts Build Communities (ABC) grant program, ArtsBuild and the National Endowment for the Arts, and the University of Tennessee at Chattanooga Department of Performing Arts.



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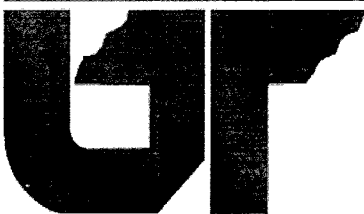


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