A Celebration of the Life and Music of David Macbride

Robert Carl, curator

October 2-5, 2019
Lincoln Theater, University of Hartford

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Of Eurasian heritage (his mother was born in Beijing), **David Macbride** (1951-2018) was born in Berkeley, California on October 3rd, 1951, and died in Bloomfield, Connecticut on September 7th, 2018. His principal teachers were Edward Diemente (of the Hartt College of Music), and Jack Beeson and Chou Wen-Chung (of Columbia University). He wrote numerous works, ranging from solo, chamber and orchestral music, to music for film, TV, dance and theatre, with particular emphasis on music for percussion and music for voice. His works have been performed extensively in the United States and abroad by such ensembles as the Hartford Symphony, the Arditti String Quartet, League ISCM, Percussive Arts Society International Convention, and the World Saxophone Congress. His *A Muse* was premiered by the Avalon String Quartet at the Chamber Music Society of Lincoln Center, commissioned by the Concert Artists Guild. The Royal Spanish Chamber Orchestra performed *Poet in New York* on its tour of Spain during the Garcia Lorca Centennial in 1998-99. His awards include the Georges Enesco International Composition Prize, two Leo Snyder Memorial Composition Prizes sponsored by League ISCM Boston, the Composers Inc. Prize and two Connecticut Commission on the Arts individual artists grants. Commissions include Chamber Music America, Performers of Connecticut, and the Connecticut Valley Chamber Orchestra. Macbride’s compositions are recorded on Concora, Hartt/Next Exit, Opus One, Owl/Starkland, and True Media Recordings. A solo CD of his works is available from Composers Recordings Inc. (CRI). Alex Ross of the New York Times writes: “…Macbride achieves a remarkable balance of technical rigor and free-spirited invention... Composers Recordings has done justice to a distinctive voice in American music.” Two other solo CDs entitled *Conundrum: The Percussion Music of David Macbride* featuring Benjamin Toth, and *In Common: Duets by David Macbride* have been released by Innova Recordings. His music is published by Media Press and Smith Publications.

David was a graduate of Hartt (’73 B.Mus.), and he returned as a faculty member in 1984, remaining until his death. He taught a wide range of subjects in both composition and theory, and of course, composition lessons. He was an accomplished pianist and violist, and among his great contributions to the program, he initiated the “Public Works” concert series of new student works (organized entirely by the students through the Composers Seminar), and also founded the Composers Ensemble and Chorus, a performing organization made up entirely of composers and dedicated to new works by its members, as well as important experimental repertoire. He has left a wide trail of young composers in his wake, who revered (and continue to revere) him for his selfless dedication to the art of creating music, his refusal of easy categories and answers, and deeply ethical approach to life itself.

That ethical sense informed his relationship to the outside, and of music’s place in it. David was probably the one of the most activistic faculty members in the entire University community, bringing performances into the larger Hartford region, often with himself as a performer. He created immense “immersive” works that engaged the audience with important roles in the experience and even performance of the piece: these include *Percussion Park*, *Rose Garden*, and *Music for A Large Space* (which culminates this series). In 2001 he received the University’s Community Service Award in recognition of these initiatives. He also received the Tonkin Award for Artistic and Scholarly Achievement in 2017, and was Hartt’s Alumni of The Year in 2011.

Finally, it should be noted that David’s music for percussion—solo, chamber, and ensemble—is a body of work of international stature and is sure to enter the repertoire. David’s engagement with the percussion program at Hartt, and his long and profound collaboration with Benjamin Toth is remarkable for its productivity and sustained quality.

David is survived by his children Jimmy and Alma (of whom he was immeasurably proud), his sisters Kathy and Bonnie, his companion Pat, and extended family.
A Note from the Curator

David Macbride’s sudden and unexpected death shocked the entire Hartt community, not just within the school but throughout its larger network of friends, colleagues, and alumni. We still aren’t over it, and probably never will be. He was an integral part of the way anyone in our community conceived of new musical creation and presentation. His commitment to our community, both within and beyond the school, was exemplary.

So, in the midst of deep sadness, the response of artists has to be celebration of the art itself. Almost immediately after David’s death, the idea of a memorial concert emerged spontaneously, and those most directly involved realized it needed to be a series, something that would suggest the range of his creative endeavor. Since the end of 2018, a host of individuals, whom you will come to know through these concerts, have come forward freely to offer their talents and energy. Words of thanks cannot begin to express the gratitude we all feel.

David and I came to Hartt in September 1984 as fresh-faced faculty. I knew him half my life. I still find it strange that he’s not in the hallway. I am honored to be charged with supervising this memorial, and I can only hope he would approve.

-- Robert Carl
Chamber Works of David Macbride

performed by

Hartt Faculty and Friends
Wednesday October 2, 2019, 7:30p.m., Lincoln Theater

XII (2014) (5’)

David Macbride

Gilda Lyons, voice

Echo Canon (2009) (5’)

Phil Snedecor and Brandon Dicks, trumpets

Four works for lute from a set of 13 (2018) (8’)
Slowly, freely
Flowing
In an old style
In the style of a Satie Gnossiène

Eric Hansen, lute

A Whole Sheet of Solitude (1980) (3’)

Cherie Caluda, voice; Susan Knapp Thomas, harp

A Path (2015) (7’)

Carrie Koffman and Perry Roth, saxophones

intermission


Resident Musicians of Quatro Puntos:
Annie Trépanier and Aaron Packard, violin
Steve Larson and Kevin Bishop, viola
Allan Ballinger, cello
Performer Biographies
*biographies listed in alphabetical order*

Cherie Caluda soprano and Associate Professor of Voice was happy to serve with David on the Allen Library Committee for many years. Though she has been a frequent collaborator with Hartt’s composers, tonight she sings David’s music for the first time.

The Cuatro Puntos Resident Musicians, just one arm of a multi-faceted organization aimed at using the power of music for social change, have performed extensively throughout the United States as well as in Bolivia, Brazil, England, Germany, the Netherlands, and Afghanistan. Cuatro Puntos is an organization based in Hartford, Connecticut, USA dedicated to intercultural dialogue and universal access through the performance, writing, and teaching of music. Cuatro Puntos oversees a resident chamber music ensemble, a concert series, arts-integration workshops in local schools, the Music Moves Hartford program for those facing homelessness.

A four-year collaboration with Afghanistan’s only music school, which included several teaching artist visits to Afghanistan and a one-year teaching tenure by Cuatro Puntos’ executive director, resulted in a collaborative album between Cuatro Puntos and the Afghanistan National Institute of Music titled The Rosegarden of Light.

Brandon Dicks is currently pursuing a Master’s Degree in Trumpet Performance and Music Composition at University of Hartford. He is a current member of the Talcott Brass and has performed with the Broad Street Orchestra playing principal trumpet, Columbus Symphony Orchestra, Rhode Island Recording Ensemble, Hartt Faculty Brass Quintet, and Ivoryton Playhouse.

Eric Hansen performed as a professional bassist and lutenist in concerts and on recordings with nationally known musicians. Over the years he has played the lute on two gold albums and one platinum album. He holds a master’s degree in music history and did post graduate work in musicology at the University of Chicago with the late Howard Mayer Brown. Today he performs with his trio Entwyned Early Music.

Carrie Koffman is Associate Professor of Saxophone at The Hartt School, University of Hartford, and Lecturer of Saxophone at the Yale School of Music. She has performed as a soloist and chamber musician in 26 states, 14 countries and on 5 continents, commissioned and premiered 52 works.

Gilda Lyons, composer, vocalist, and visual artist, combines elements of renaissance, neo-baroque, spectral, folk, agitprop Music Theater, and extended vocalism to create works of uncompromising emotional honesty and melodic beauty. In 2019, she serves as Composer-in-Residence for Chautauqua Opera Company; as Co-Chair of the Composition Program at Wintergreen Summer Music Academy, VA, and the Hartt Composition Program is delighted to welcome her in Fall 2019 as Assistant Professor, after an international search.

Perry Roth is an accomplished solo artist, chamber musician and educator. He holds the tenor saxophone chair in the Barkada Quartet and serves on the faculty of The Hartt School Community Division.

Phil Snedecor is Associate Professor of Trumpet at the Hartt School. He has written a series of brass etude books that are required repertoire at many colleges and conservatories, and is a former member of the Baltimore Symphony Orchestra.

Susan Knapp Thomas is Principal Harpist for the Hartford Symphony, and Instructor of Harp at The Hartt School.
Program Notes

XII

XII is a poem by Akiko Yosano (1878-1942), who is considered one of the most important post-classical women poets of Japan, due to her romantic, sensual style, which was considered daring and revolutionary during her lifetime. This poem is in tanka form (31 syllables; 5-7-5-7-7), a genre of classical Japanese poetry. The poem appears in Kenneth Rexroth's 100 More Poems from the Japanese in both English translation and romanization of the original Japanese. XII was commissioned by The Phoenix Concerts for Gilda Lyons.

XII

Arai so ni               Once, far over the breakers,
Tada hito-me mishi      I caught a glimpse
Shiroki tori            Of a white bird
Hatsu koi no kimi       And fell in love
Waga yume wa kore       With this dream which obsesses me

- Akiko Yosano           - Translated by Kenneth Rexroth

Echo Canon

Echo Canon was written for a concert celebrating trumpeter Roger Murtha’s 45 year teaching career at the Hartt School, University of Hartford. The piece was premiered on October 30, 2009, with Joe Hart and Joe Sabia performing. As the title indicates, Echo Canon suggests the effect of a single trumpet being echoed at a distance, giving the illusion of a large and reverberant space.

Four Works for Lute

Four Works for Lute: David composed the lute solos for me in 2018. He originally intended them to be a set of seven pieces that would describe a journey. After he had composed the 7th piece, he decided to continue, until he had composed 13. Unfortunately, he passed away before he could select a title for the set as a whole.—Eric Hansen

A Whole Sheet of Solitude

A whole sheet of solitude,
Under the dripping rain,
Shattered
Into drips and drops.

Soon,
Solitude follows the rain to the pond,
Again returning to a whole sheet.
Solitude returns in a whole sheet.

- Liu Ta-Pai (1880-1932)

A Path

A Path features different kinds of unison playing; strict and free. As a result, the two players share a common path and purpose, as if they are one entity. The title obliquely refers to the dao de jing, which
forms the basis for Daoism. The two tenor version was premiered by Kendra Emery and Dr. Colette Hall in November, 2015; the two alto version by Carrie Koffman and Shane Rathburn in April, 2016.

**Coming Home**

*Coming Home* for two violins, two violas, and cello was commissioned by Cuatro Puntos with funding from a “Creation of New Works” grant from the Edward C. and Ann T. Roberts Foundation. It was premiered by the Cuatro Puntos Resident Musicians in 2018. David Macbride included the dedication “in memory of Watson Morrison” on the score. *Coming Home* became Macbride’s final composition. He emailed the parts on September 3, 2018 and then passed away on September 7. Although Macbride completed the score, he had not yet written program notes. The following notes are based on personal conversations with David and an analysis of the work. Macbride eerily titled his final composition *Coming Home* without knowledge of the personal significance this title would have for his family, friends and all those he touched in his life.

Macbride expressed early on that he would use this piece as an opportunity to explore his own heritage, and to think about what “home” means to him. He was born in Berkeley, California, but spent decades living and working in Hartford. His mother was Chinese, and there are characteristic influences of Chinese music, mostly through use of Eastern harmonies in some passages. He mentioned repeatedly that he wanted the work to be bursting with joy. He linked the music quite directly and literally with the city of Hartford, and imagined it as a musical tour of the city.

A tone poem without a specific program, you can hear various sounds from around the city of Hartford throughout the work. After a jubilant opening, you can hear the sounds of industrial machines clicking and clacking away, or perhaps people bustling around Downtown. You can hear the city winding down at the end of the day in a passage that he marks “Spasmodic and gradually slowing”. He highlights Hartford’s rich musical culture by using jazzy licks and a slick electric bass line in the cello, perhaps mimicking the collage of sound one would hear when passing by live-music cafes on Pratt street.

Macbride spent a lot of time getting the community making music, and did this often out in the open at Elizabeth Park. While other sounds might be heard in any city, one thing Connecticut has is an abundance of water. You’ll hear short passages depicting rippling sounds of rivers and streams, often stuck right between busy passages full of loud city sounds - a juxtaposition emulating the rivers that break up Hartford’s skyline. There are also multiple passages which clearly depict falling raindrops. Sometimes the rain falls quietly and slowly, and sometimes quite steadily; however, it doesn’t disrupt the bustling city life.

More subtly *Coming Home* is infused with diversity - a personal reflection of Macbride’s mixed heritage and upbringing. In addition to licks of jazz and rock beats, you will hear Eastern-sounding harmonies throughout. He also introduces bits of characteristic North Indian rhythms. Toward the end there is a section that has improvised solos over a drone. The solos are passed around the instruments and are reminiscent of traditional Arabic classical music.

There are many other influences still be unearthed in *Coming Home*. All of the influences paint a tone poem of David Macbride’s self-perception and interaction with the City of Hartford.

- *notes by Kevin Bishop*
The Hartt Percussion Studio, Past and Present
Benjamin Toth, Director

The Percussion Music of David Macbride
Thursday, October 3, 2019, 7:30p.m., Lincoln Theater

Triptych (mvt. I) (1993)

*Benjamin Toth, marimba*

Tu Bali (2010, rev. 2015)

*Andrew Weiss, tuba, and Devon Cupo, percussion*

Fallen (2013)

*Joseph Van Hassel, snare drum*

March Madness (2013)

*Joseph Van Hassel, marimba*

Flowering (in the Park) from Percussion Park (2009)

*Michael Anderson and Daryl Belcher, flower pots*


*Dax Avery, piano, and Chris Natale, percussion*

Envelop (1972)

*Michael Jones, percussion*

Goofing (in the Park) from Percussion Park (2009)

*Shane Jones and Chelsea Tinsler Jones, percussion*

Kanjira (2016-17)

*Jesey Meche, kanjira*
A Special Light (2003)

*Dax Avery, piano, and Benjamin Toth, percussion*

*intermission*

Timing (1990)

*Benjamin Toth and Joseph Van Hassel, percussion*

We Shall Overcome (based on the traditional spiritual) (2005)

*Matt Dudack and Murray Mast, double seconds*

Swinging (in the Park) from Percussion Park (2009)

*Shane Jones and Chelsea Tinsler Jones, percussion*

Point Lobos – Shore Trail (2011)

*Kevin Good, percussion*

Jack and Gyile (2009)

*Quey Percussion Duo: Gene Koshinski and Tim Broscious*

Concussion (2014)

*Kevin Good, large drum*

Conversing (in the Park) from Percussion Park (2009)

*Adam DiPersio and Jesey Meche, percussion*


*Hartt Percussion Ensemble: Christopher Calderon, Devon Cupo, Daniel Ingman, Chris Natale, Anthony Soscia, Hannah Sternberg, and Braeden Travers*

Meditating (in the Park) from Percussion Park (2009)

*EVERYONE!*
**Performer Biographies**

*biographies listed in alphabetical order*

**Mike Anderson** is a percussionist based in Hartford, Connecticut. He performs with various area opera and new music ensembles including the Hartford Independent Chamber Orchestra, UConn Opera Theater, and the Hartford Opera Theater. Mike received his BM in Music Education from Youngstown State University and his MM from The Hartt School in 2012, where he was a winner of the Paranov Concerto Competition and received a full tuition scholarship as a member of the honors chamber music program, Performance 20/20. Mike is a recipient of a City of Hartford Business Development Grant for Artists, which funded the purchase of a new vibraphone and six commissions by Hartford-area composers.

I had the great fortune to interact with David in a multitude of settings during my time here, starting the very first week. I took his classes and played his pieces, including one I’m so grateful that he could write for me. David was many things to me during our time together – a teacher, a coach, a colleague, a mentor, and a friend.

**Dax Avery** is a composer and pianist from Enfield, Connecticut. He studies composition and piano at the Hartt School, which has been his second home since middle school. Among his favorite things are sushi, warm breezes, peanut butter, small fluffy animals, classical music, justice, and lime green.

Dax had the great privilege of studying with David Macbride during his time at Hartt. He was intrigued by Macbride’s big-picture perspective, never worrying about the details and always considering the music’s effect on the listener. Dax learned from David that the artist’s vision always comes first, and there should always be a way to achieve it. He also received some guidance on how to live his life with fewer reservations and more vigor, and while David unfortunately did not get to see it during his lifetime, Dax now lives by this advice and hopes that somewhere out there David knows.

An active percussionist and educator, **Daryl Belcher** is an advocate for the synthesis of multiple disciplines in the arts with an emphasis on drum set, steel pan, and electronic music. He has worked within a variety of disciplines including steel pan ensembles, improvisational acting, dance accompaniment, composition, and percussion ensembles. Daryl currently resides in Cromwell, CT where he performs regularly as a freelance percussionist and teaches drum set, steel pan, and percussion ensemble. He received his Masters and Bachelors in Percussion Performance from the Hartt School (2013) and the University of Akron (2011), respectively.

My fondest memories with David were made sitting together in his backyard discussing depression and what plans we had for the future. He embraced challenging and light-hearted conversations equally without judgement.

**Devon Cupo:** I am now a senior at Hartt with two years left. The extra year is because I am double majoring in percussion performance and composition. Adding the composition double was an afterthought because I was only marginally interested in writing music before college. However, because of that afterthought I was able to meet and work and learn from David for two years. I spent my first two years learning composition so that I was ready to study with David, but I only had one lesson my
junior year before he passed away. I was never officially registered for any of his classes until that first lesson last year but he still mentored me like I was one of his own private students. Even though I only knew him two years I miss him greatly.

**Adam DiPersio** holds a Bachelor’s Degree from the The Hartt School, University of Hartford, with a double major in Percussion Performance and Music Education, and a Master’s Degree in Percussion Performance from James Madison University. He has performed in ensembles, chamber groups, and as a soloist in North America and Europe. He has extensive master class experience with world-renowned percussionists and has studied privately with teachers such as, Shane Shanahan and Sandeep Das of Yo-Yo Ma’s Grammy Award Winning Silk Road Ensemble, Joe Galeota, John Amira, and Rogerio Boccato. His connection to David Macbride began in the Hartt Percussion Studio where he would often see upper classmen and other percussionists work closely with David. He credits David’s *Music for a Large Space* as a significant turning point in his understanding and outlook on music and had since become very close with David, often performing new works and hiking as not only as colleagues, but close friends.

**Matt Dudack**, Hartt ‘96, B.M. (Music Education), is senior lecturer at the University of Akron where he serves as artistic director of the acclaimed University of Akron Steel Drum Band. He is a founding member of Akros Percussion Collective, a percussion ensemble which performs new and experimental music. Matt is also a member of the Akron Symphony Orchestra and is on the faculties of the Miller South School for the Visual and Performing Arts in Akron, OH and Canton Country Day School in Canton, OH. His first experiences with David Macbride were as an undergrad at Hartt, performing on “Amanaplanacanalpanama,” witnessing the premiere of “C Note,” and shooting hoops at the gym.

**Kevin Good** is a composer and percussionist based in Los Angeles. He is a member of DesoDuo, a percussion duo with Katie Eikam. He is also a member of Quartet Friends with percussionist Katie Eikam and pianists Richard An and Wells Leng. He received a Bachelor’s of composition and percussion performance from The Hartt School in 2016 and a “Performer-Composer” MFA from Calarts in 2018. He has studied percussion with Ben Toth, Andrew Grueschow, and Jonathan Hepfer and has studied composition with Michael Pisaro, Laura Steenberge, Robert Carl, Ken Steen and, David Macbride. Kevin currently teaches percussion at Pierce College.

I met David as a freshman composition student. Early on we were kindred spirits and he took me under his wing. I have so many wonderful memories of him. Once I was performing the first movement of *Triptych* for him and he decided to lay under the marimba. We talked at length how different the experience was for him. The next day I had an email from him with a new piece entitled: *Marimba Wheel*. In the performance of marimba wheel the audience is asked to lay under the marimba.

**Michael Jones** is a percussionist and improviser based in San Diego. His work focuses on new works by emerging composers as well as the canonical repertoire of the 20th and 21st century avant-garde. He regularly performs as a member of the percussion group red fish blue fish. He holds degrees from The Hartt School / University of Hartford (BM ‘17), where he studied with Benjamin Toth and is currently pursuing graduate studies at the University of California, San Diego under the guidance of Steven Schick.

“One of the most formative things I remember David saying in our conversations pertained to the emotional urgency of silence, and how in our lives the most important and meaningful things we say to each other: confessions of love, hope, fear, etc., are whispered; born out of that state of intimacy. At its
Dr. Shane Jones is the Director of Percussion Studies at the University of Tennessee at Martin. Shane has studied and performed around the globe, including in Brazil, China, Mexico, Trinidad/Tobago, Puerto Rico, Ghana, and across the United States. Shane first met David as a high school student when he and Ben Toth were performing at the New Music Festival at the College of Southern Nevada in Las Vegas in 2004 and remained an extremely influential figure in Shane’s career ever since. While at Hartt, Shane and David collaborated on John Cage’s Credo in US and David’s large-scale work, Percussion Park. David also coached Morton Feldman’s Durations 4 for Shane’s senior recital. The two remained in touch as Shane programmed several of David’s percussion and mixed chamber works as a teacher and performer. Shane graduated Summa Cum Laude from the Hartt School, University of Hartford in 2011 with a Bachelor’s Degree in Percussion Performance and Music Management. Shane is a proud Yamaha Performing Artist and endorser of Innovative Percussion sticks and mallets, REMO drumheads, and Zildjian cymbals.

Percussionist Chelsea Tinsler Jones has a versatile skill-set, having studied classical percussion, contemporary chamber music, and West African, Trinidadian, Brazilian, and Afro-Cuban styles. She has appeared as a soloist with the University of Michigan Symphony Band, Greater Hartford Youth Wind Ensemble, and Hartt Contemporary Players. In 2016, Chelsea took second place in the Black Swamp Solo Percussion Competition. An active chamber musician, she is a member of Khemia Ensemble, a contemporary mixed chamber ensemble focused on championing the works of living composers. Chelsea holds an MM in percussion performance and chamber music from the University of Michigan ('16) and a BM in percussion performance and music education from the Hartt School ('14). Chelsea is currently a Lecturer of Music at the University of Tennessee at Martin.

I had the pleasure of working with Professor Macbride on the Hartt Percussion Studio’s performance of his Percussion Park in Spring 2011. A funny memory is that Macbride occasionally called me by the wrong name. This particularly amused me when he congratulated me after reading in the campus paper that I had received an award from the Allen Library by saying, “Congratulations on a job well done Cheryl!”

Murray Mast (MM 1996, DMA ABD) has led a varied performing and teaching career. He has performed steel drums at Carnegie Hall and at Trinidad Panorama, new chamber works on the Los Angeles Philharmonic’s Green Umbrella Series and the Bang On A Can Marathon, Broadway shows on the National Tour of Wicked, orchestral music with the Hartford Symphony and Indianapolis Chamber Orchestra, with popular acts such as The Who and Weird Al Yankovic, and has served on the faculty of The Hartt School and Keene State College. He is currently recording for such clients as Disney and Hal Leonard. Murray met David as an undergraduate student at the University of Akron while working on Amanaplanacanalpanama. Murray worked closely with David on his works, Split, For Four, Free Trade, We Shall Overcome, and This Land Is Your Land. The two kept in regular contact through the remainder of David’s life.

Jesey Meche: I got to watch Dudley and Van (David and Alma’s cats) whenever he went out of town over breaks. I felt uncomfortable asking for money from my teacher, so I asked him to write me a piece
as payment for an especially long trip. After a few kanjira lessons, he ended up writing me a piece for
kanjira titled, Kanjira. Dudley and I live together now. He’s a cool dude.

**Christopher Natale** is currently a senior at The Hartt School, majoring in Percussion Performance and
anticipates graduation in 2020. His first experience with David Macbride was at a performance of
"Marimba Wheel" in 2016, and immediately he was amazed at how Macbride created a multi-
dimensional piece of music, unlike anything he had experienced before. The following Fall, Dr. Macbride
asked Christopher to be a part of his premiere of a piece called "Yantra 9" with Devon Cupo, Ben
Yuscavage, and Yudong Wang. Since then, Conundrum for percussion and piano by Macbride has
become Chris’ most developed piece of repertoire, as it has been in his rep-rotation for over a year.

For more than 15 years, **Quey Percussion Duo** (Gene Koshinski; MM ‘05, DMA ‘10, and Tim Broscious;
MM ‘05, GPD ‘06, DMA ‘18) has performed globally with many national and international tours in
Argentina, Brazil, Canada, China, France, Jordan, UK and extensively throughout the US. QPD has
worked with music festivals, art galleries, conventions (including 4 PASIC appearances), professional
orchestras, chamber music series’, recorded for the Naxos, Innova, Centaur, and Equilibrium record
labels, and have engaged in more than 75 university residencies. Endorsed by Pearl/Adams, Sabian,
Innovative Percussion, and Remo; QPD also serves as Artists in Residence at the U. of Minnesota Duluth
where they co-direct a percussion program.

Without a doubt, David was one of the most influential figures in our lives. His mentorship forever
changed our artistic thought and way of life. Having performed dozens of his works and commissioned
several (Klung, Flip, Point Lobos-Shore Trail), we were provided a rare and unique opportunity to
experience art. But, perhaps his greatest contribution was the way he lived life: his kind and gentle
nature, his thoughtfulness, his contribution to art and the greater community, and his humor all made
him a superb individual and a wonderful mentor to many. There was no one quite like him and for that
we are forever changed.

**Benjamin Toth** auditioned for Al Lepak’s position at The Hartt School in the spring of 1992. David
Macbride served as Chair of the search committee. David knew of Ben’s interest in playing the marimba
and enjoyed the sound of his Musser, low-A instrument. Before long he presented Ben with sketches
for Triptych, their first collaborative effort. David and Ben went on to collaborate on countless projects,
including many of David’s works for their piano-percussion duo, “Conundrum”. They recorded several
CD’s and toured together, throughout the U.S. and eventually (in 2015) to Beijing, birthplace of David’s
mother, Wen-Chao. Ben always thought of David as an invaluable collaborator and his best friend on
the faculty. Now he thinks of David as his mentor and a daily source of wisdom and inspiration. Ben has
begrudgingly admitted that he was actually sorry to see David’s Golden State Warrior’s lose in the 2019
NBA finals.

**Joseph Van Hassel** (D.M.A., The Hartt School, 2013) currently teaches at the University of North Carolina
at Pembroke. For more information please visit his website: josephvanhassel.com

"David Macbride was a fantastic mentor, teacher, composer, collaborator, and friend. There is not a day
that goes by that I don’t think of him, and the impact he has had on my life. From 2010-2018 I premiered
fifteen of David’s pieces, and I am currently finishing up a recording project of his solo percussion music
that he and I started in 2017. I am also putting the finishing touches on an annotated bibliography of
David’s solo percussion music. Through my work with him, I have become a better musician, performer, teacher, and all-around person. Thank you, David, you are missed."

Andrew Weiss is a senior tuba performance and music education double major at the Hartt School, who will graduate in December of 2020. He considers David Macbride to be an enormous influence on his musical style and interpretation, having interacted with his music, coaching style, and cats. Andrew has had the opportunity to play Macbride’s solo and chamber works in multiple settings, including the performance of ‘Tu Bali’ with Devon Cupo in 2017, which was coached by the composer. Andrew is also the second tubist to have performed Macbride’s solo tuba work ‘Tuba Mirim’, originally written for Scott Mendoker in 1979. These performances and the interactions Andrew has had with David Macbride are and will continue to be a defining force in his musical career.

Program Notes
as written by David Macbride, with two exceptions (*)

Triptych (mvt. I) (1993)
*Triptych*, as the title suggests, is in three movements. It is the composer’s second marimba solo, the first being *As Before* (1978). Triptych was written for and is dedicated to Benjamin Toth, whose suggested stickings appear in the music and whose performance suggestions proved invaluable in the preparation of the final score.

Tu Bali (2010, rev. 2015)
*Tu Bali* is dedicated to Joanna Hersey and Joseph Van Hassel, whose input into the piece was invaluable. The title refers to three musical elements in the piece (try to guess all three).

Fallen (2013)
*Fallen* was written for Joseph Van Hassel and is scored for solo snare drum and two rattles. The title comes from the fact that the piece was written in the Fall, and that Macbride was going through a divorce at the time of its composition. The opening musical material is evocative of a funeral drum and is meant to represent the end of Macbride’s marriage, as well as the 50th anniversary of President John Kennedy’s assassination, which was being covered in the news at the time. The piece intensifies and accelerates for the first half, building to an angry peak (rimshot), followed by a meditative second half, evoking the rustling leaves of Fall and representing acceptance, forgiveness, and resignation.

March Madness (2013)
*March Madness* was written for Joseph Van Hassel in response to his request for a short piece for his then newly acquired 4-octave marimba. Besides referring to the NCAA basketball tournament by the same name, the title reflects the somewhat manic and zany nature of the piece. *March Madness* also takes advantage of Joseph’s long arms with some rather quick moves between the upper and lower notes of the instrument.

- JVH
Flowering (in the Park), Goofing (in the Park), Swinging (in the Park), Conversing (in the Park), Meditating (in the Park), from Percussion Park - a musical landscape for percussion (and other instruments) (2009)

Another present concern is communal music making. Percussion Park is a large-scale musical installation where the audience is invited to roam ‘the park’ in search of the music. Thus the audience has an integral role to play in the creation of the piece, and the piece is really about the space it exists in. NOTE: It is permissible to perform pieces separately in traditional concert format. It is also possible to leave out some pieces in a ‘park’ presentation.

Conundrum is written for Conundrum (Benjamin Toth – percussion, David Macbride – piano). It is one of a planned series of pieces which will explore different congruities (and incongruities) between these two sound worlds. I would like to thank Ben for his suggestions regarding sticking, etc. which have been incorporated into the score.

A CD entitled Conundrum: The Percussion of David Macbride featuring Benjamin Toth has been released by Innova Recordings (CD #525)

Envelop (1972)
Envelop should start after five seconds of complete silence. In this piece, sound is an interruption of silence; the entire piece is an interruption of silence. Silence should envelop sound.

*Envelop was written for Stuart Smith during a period when three friends and composers, Stuart Saunders Smith (SSS), Ed Diemente and ‘Dave’, gathered weekly to compose and play their works for each other. “We wrote for each other, knowing each other… I loved the silence giving way to flashes of light.” (SSS)

Kanjira (2016-17)
for Jesey Meche

A Special Light (2003)
“A Special Light for glockenspiel and piano was written in memory of Carl Ricketts, a dear friend who passed away much too soon in April 2003. The title is taken from the program for his memorial service; Carl was ‘a special light,’ who had a unique ability to light up all those who came in contact with him, young and old alike. People loved being with Carl.”

“The piece itself is a personal expression of loss as his family and friends continue to try to find comfort in the memory of him.”

Timing (1990)
Timing was inspired by the sound of a baby’s heartbeat inside the womb. Player 1’s part represents the Mother’s body sounds while Player 2 is the Child. Often, the Child’s part is the same as the Mother’s, only faster. Canons and close imitation represent the two persons’ shared existence. The sound of the timer could be thought of as the gestation period. I would like to thank Edward Fast and Stephen Lurie for their performance suggestions.
We Shall Overcome (based on the traditional spiritual) (2005)

We Shall Overcome was commissioned by Murray Mast and Josh Quillen and first performed at the British Art Center at Yale University on November 30, 2005. Inspired by Fredric Rzewski’s work, it is a set of variations based on the traditional spiritual so emblematic of the civil rights movement. It is paired with another duet, This Land Is Your Land, based on the famous Woody Guthrie song. Both pieces were written in response to Hurricane Katrina and its aftermath.

Special thanks to Murray and Josh for their suggestions, insights and artistry in this collaborative effort.

Point Lobos – Shore Trail (2011)

The (graphic) score is a ‘sketch’ of a view from the Point Lobos Shore Trail (CA) looking out at the ocean in the late afternoon/early evening. Each shape (wave, bird, sunset) represents a sound wave; the large (ocean) wave in front is actually comprised of many connected shorter waves. The Chinese character for person; ren, denotes three observers (in the foreground). I would like to thank Gene Koshinski for commissioning this piece, and Keven Good for premiering it on an event named ‘Shavasana’ on 11/16/13 at The Hartt School.

Jack and Gyile (2009)

Jack and Gyile was written for Mike Lunoe and Matt DelCiampo and premiered in May, 2009. It was composed for two gyiles, the wooden mallet instrument of the Dargara people in N. Ghana. It may be played on other instruments as well, including timbracks.

Concussion (2014)

An enactment inspired by Labor Day Weekend Schooner Festival Parade of Sails (DM 8/31/14 Gloucester, MA)


for 7 drums played by 7 percussionists
Tribute Pieces Written in Honor of David Macbride by Alumni and Colleagues
Friday, October 4, 2019, 7:30p.m., Lincoln Theater

For David (2018) (6’)

Gene Koshinski, piano
Jed Blodgett, Tim Brosious, Christopher Calderon, Devon Cupo,
Daniel Ingman, Christopher Natale, Ethan Switzer, Benjamin Toth,
Braeden Travers, Joseph Turner; percussion

“A certain stunned muteness” (2019) (6’)

Andrew Ardizzoia
Ben Toth, vibraphone

David Dovetails Domenico (from Piano Album 2019, Op. 656) (4’)

John McDonald, piano

The Utterance and the Space (2019) (7’)

Brian Simalchick
Devon Cupo, vibraphone / Dax Avery, piano

Nocturne (2019) (9’)

Andrey Stolyarov
Andrey Stoyarov voice / Adam DiPersio, marimba

intermission

In Passing (2019) (3’)

Stephen Pier, choreography
Nina Watt, dancer
[Music: David Macbride, For Watson Morrison; David Macbride, piano]

Piano Quartet, “Just Listen” (2018) (15’)

1. Headlong/Headfirst
2. 43”
3. Just Listen
4. 33”
5. Future Echoes
(played without pause)

Robert Carl
Sarah Washburn, violin / Steve Larson, viola / Katie Kennedy, cello / Dax Avery, piano
Composer and Performer Biographies

*Biographies listed in alphabetical order*

Andrew Ardizzoia earned his doctorate in composition at the Hartt School in 2014, where his principal teachers were Robert Carl and Stephen Michael Gryč. His music has been performed across North America, as well as in Europe, Asia, and Australia. He is an Assistant Professor of Music at Muhlenberg College in Allentown, Pennsylvania.

Dax Avery is a composer and pianist from Enfield, Connecticut. Among his favorite things are sushi, warm breezes, peanut butter, small fluffy animals, classical music, justice, and lime green.

Robert Carl is chair of the Hartt Composition Program. He and David Macbride arrived in their jobs at the same time, September 1984.

Devon Cupo (see Thursday concert performer biographies)

Adam DiPersio holds a Bachelor’s Degree from the The Hartt School, with a double major in Percussion Performance and Music Education. His connection to David Macbride began in the Hartt Percussion Studio where he would often see upper classmen and other percussionists work closely with David. He credits David’s *Music for a Large Space* as a significant turning point in his understanding and outlook on music, and often performed new works of his and hiked together as not only colleagues, but close friends.

Katie Kennedy directs the Music Adventure Chamber Music program in Tuscany, Italy, and is on the faculty of The Hartt School Community Division. She has performed with the Hartford, New Haven, and Portland Symphonies, New Hampshire Music Festival, and at Long Wharf Theater, The Bushnell, and Hartford Stage. Her performances have been broadcast on National Public Radio, Performance Today and Maine Public Radio.

Gene Koshinski writes: I attended The Hartt School for percussion performance from 2003-2007 (MM and DMA) and worked closely with David on many performances, recordings, and commission projects. As a prominent mentor, David continually left unforgettable impressions on my life and will continue to be a memorable source of inspiration.

Violist Steve Larson teaches at The Hartt School and at the Wintergreen Music Festival, and is a member of the Adaskin String Trio and Ensemble Schumann. He and his wife, violinist Annie Trépanier, are also members of Cuatro Puntos and Avery Ensemble. They and their two boys live in Winsted, Connecticut where they are all at the beck and call of several ferocious but adorable cats.

John McDonald is a composer who tries to play the piano and a pianist who tries to compose. He is currently Professor and Director of Graduate Music Studies at Tufts University, where in 2014 David Macbride presented a marvelous keyboard recital featuring his music and its connections to works by Domenico Scarlatti and John Cage.

Choreographer, performer, educator, director; Stephen Pier has worked with the Royal Danish Ballet, the Hamburg Ballet, the José Limón Dance Company and as an international guest artist being noted for his unique range and artistic refinement; “a dancer of enormous taste and insight...one of the most gifted dancers on the modern dance scene today”, he also is Director of the Hartt Dance Division.
Brian Simalchik is a composer who lives and works in Charlottesville, Virginia.

Andrey Stolyarov is a composer, educator, singer, and conductor. In addition to his work as a composer and singer, Andrey is an adjunct professor of music theory at The Hartt School and is Director of Music at West Avon Congregational Church.

Ben Toth is director of the Hartt percussion program. He was a close friend and collaborator with David Macbride for decades.

Sarah Washburn is founding member of the West End String Quartet, and has performed in the Hartford, Waterbury, New Haven, and Vermont Symphonies. She teaches violin, viola, and chamber music at The Hartt School Community Division, where she is the Head of the Traditional String Department, and has taught chamber music at Wesleyan University.

Nina Watt has been critically cited as "the perfect Limón dancer," "a dancer of genius" and "one of the most important modern dancers of her generation," Ms. Watt is a 2002 recipient of the New York Dance and Performance ("Bessie") Award for Sustained Achievement.

Program Notes

For David

For David, a short and humble piece, is my way to remember David - a work to be performed or simply just to be thought about. For David is based on several works that David wrote that had a large impact on me, most notably his work A Special Light (scored for piano and glockenspiel), which David wrote after the passing of his close friend Carl Ricketts.

- Gene Koshinski

A Certain Stunned Muteness

In “A certain stunned muteness”, my hope was to write a piece that expressed the shock David’s passing brought to our community, that reflected the technical skill and humanity in his music, but that also expressed a sense of loss. I derived the germinal pitch materials from the letters in David’s name. Some parts are made up of patterns which gently glide past one another, while other sections were composed in a more intuitive, meditative way. A haunting motive heard throughout asks “David, where are you?”

- Andrew Ardizzoia

David Dovetails Domenico


- John McDonald

The Utterance and the Space

The Utterance and the Space: I worked closely with David as co-director of the Composers’ Ensemble during my time as a graduate student at Hartt (2010-2012). We listened to music together, planned concerts, and talked about ideas. He was lucid and idiosyncratic, in the best possible way. What left the greatest impression on me was the depth of his listening - it resounded as clearly and forcefully as the intensity of his expression. In The Utterance and the Space, I have tried to honor this quality of David's by writing as much silence as sound.

- Brian Simalchik
Nocturne

Nocturne is written in tribute to my dear friend and mentor David Macbride, who passed unexpectedly in the summer of 2018. The text, a translation by Edward Powys Mathers, was one of the last poems that we analyzed and worked on together during our lessons. The piece takes a simple harmonic language and combines it with a web of intricate rhythmic patterns. The result is a sound painting of two people sitting together and taking in the beautiful night around them.

- Andrey Stolyarov

Text: Edward Powys Mathers (1892-1939), adapted by Andrey Stolyarov

Nocturne:

It is late at night
And the North Star is shining.
The mist covers the rice-fields
And the bamboos
Are whispering full of crickets.

It is late at night.
As we talk gently,
Sitting by one another,
Life is as beautiful as night.

There is the North Star
Shining like a paper lantern.
The light air brings dew to our faces
And the sound of tamtams beaten far away.

Let us sit like this all night.

Of Silences:

The single Rose
Is now the Garden
Where all loves end
- T. S. Elliot

David was a musician who believed in his ear and his gut. I think that I, one who often loves to explore architectures that to me feel mystical, probably amused him with what he might have felt was incipient grandiosity. In respect to his values, this piece was written in a white heat in fall 2018, with almost none of the advance planning and exploration that usually prepares a work of mine. Instead, I allowed David to look over my shoulder and at times gently correct me if I got out of hand.

He was saying: Just listen.

- Robert Carl
David Macbride: Music for a Large Space - A Public Gathering

presented by

Omni Wind Ensemble
James Jackson III, conductor
Saturday, October 5, 2019, 7:30p.m., Lincoln Theater

I. Procession
II. A Way Station
III. First Meditation
IV. Invocation
V. Play Station
VI. Second Meditation

Premiere Date and Place:
March 1, 2014 – Trinity Episcopal Church, Hartford, CT

Audience members are an integral part of the creation and performance of this work and are strongly encouraged to take part. Vocalists, led by the Vocalist Leader, will cue audience members when to sing, clap, play stones, etc. Don’t worry about ‘singing in tune’ etc., Your participation is what is needed. Listen, take part, enjoy.

- David Macbride

Special thanks to Andrey Stolyarov and Doris Lang Kosloff for their essential assistance in organizing the choir and soloists.

And thanks to Lief Ellis for discovering and extracting parts from the Macbride archive, and, with Justin Kurtz, for preparing the video introduction to the piece.

Program Notes

Music for a Large Space was initially inspired by the performance of Benjamin Britten’s War Requiem in Spring 2010 by The Hartt School, University of Hartford, which took place at St. Joseph’s Cathedral in Hartford, CT. While the piece and this particular performance were immensely inspiring and enjoyable, I felt somewhat ‘removed from the action’ sitting at the back of the cathedral. I began to imagine a piece where the audience could be ‘more actively involved’ in the musical experience, both in terms of having
sound coming from all sides and directions and in terms of actually participating in the performance (hence the creation) of the piece.

The playing positions of the performers changes at various points in the piece. These spatial arrangements and physical movements not only create a variety of different sonic environments during the piece, they also help delineate the piece’s musical structure, content, and meaning. A strong sense of ritual and drama results, with an overall feeling of calm and contemplation.

The title refers to space on many levels: exterior (physical space, acoustic space, etc.), interior (emotional, psychological, etc.), cosmic (large bodies as in ‘the heavens’, i.e. the Greek study of astronomy), empty (as in a hole, a wound, a void). The music will be designed to be heard in a large, reverberant space, where echoes naturally occur and are directly calculated into the content of the piece.

Continuing my ongoing involvement with music in and for the community. Music for a Large Space is subtitled ‘a public gathering’; where music is made ‘spontaneously’ and in a participatory fashion.

- David Macbride

Performers

**James E. Jackson III**, Adams Musical Instruments Euphonium Artist, is a native of Lexington, Kentucky. He has completed course work towards the Doctor of Musical Arts degree in Euphonium Performance with an emphasis in Instrumental Conducting at the University of Kentucky. He received a Master of Music Degree in Euphonium Performance in 1995 from George Mason University (Roger Behrend) and a Bachelor of Music Degree in Music Education from the University of Kentucky (Dr. Skip Gray).

In addition to being Principal Euphonium of the U. S. Coast Guard Band, James is the Assistant Director of Bands at The Hartt School Of Music, Professor of Euphonium at the Hartt School, Professor of Euphonium at the University of Connecticut, and was Music Director and Conductor of the Thames Valley Youth Symphony Orchestra from 2003-2014.

James was a featured soloist and clinician at the 2011 World Association for Symphonic Bands and Ensembles (WASBE) held in Chiayi City, Taiwan and was featured soloist at Taipei’s National Theater Concert Hall as a member of the US Coast Guard Band. James was principal baritone of the Lexington Brass Band and a featured soloist with the band at the Mid-West International Band and Orchestra Clinic. He was a recipient of the Lyman T. Johnson Fellowship at the University of Kentucky, toured Spain as a member of The American Spiritual Ensemble, was the winner of the 1995 International T.U.B.A. Conference Tuba-Euphonium Quartet Competition, and the winner at the 1994 Leonard Falcone International Solo Euphonium Competition.

He has been a clinician throughout the United States at numerous universities, colleges and public schools. James is a founding member of the tuba and euphonium quartet Alchemy, which annually performs recitals, teach master classes, and conduct ensembles as Artist in Residence at the Horn-Tuba workshop in Jever, Germany. James can be heard with Alchemy on their CD's "Village Dances" and "Prelude and Groove".
Hartt Omni Wind Ensemble
Glen Adsit and James E. Jackson III, music directors

Flute
Nora Carr
Jordan Castro
John Keating
Ce Liang
Carson Mannino

Saxophone
Liam Florence
David Kuhn
Aidan Lueth
Abby Pollock
Max Votolato

Katie Schraeder
Matthew Strang

Euphonium
Elizabeth Gelinas
Seth Lunick
McKenzie Pilkinson
Kaitlin Sepanek
Thomas Milligan

Tuba
Jarod Serwecki
Erik Lee

French Horn
Joseph Hayes
Michael Scardigno
Jason Smith

Nora Carr
Liam Florence
Matthew Strang

Percussion
Devon Cupo
Christopher Natale
Eric Schmit
Hannah Sternberg
Evan Webb

Trombone
Faith Carlson
Marco Innamorato
Justina Kender
Marcelino Plaza

Lincoln Theater Staff
Kevin Hart, Technical Director
Anthony “TJ” Spinnato, Electrician
Alex Bozzi, Sound Engineer

Clarinet
Felix Aremburg
Corrine Diaz
Jeewoo Kim
Natalie Kowalski
Steven Mustakos
Yuchen Tian
Olivia Watts
Rachel Wilensky

Bassoon
Julia MacLeod

Jacob Clark
Karen Cook
Victoria Crecco
Angie Davis
Christie Echols
Annelise Ellars
Fang He
Anna Koogler*
Doris Lang Kosloff
Erick Lee
Rachel Liu
Ethan Low

Christine Lugli
Shauntice Marshall*
Sierra McElroy
Jesey Meche
Gloria Yuchen Meng
Matthew Murphy
Meredith Neumann
Vincent Packer
Pauline Park
So Yoon Rhee
Angeline Rosado-Rivera

*KFemale Quartet

Choir Personnel

Rose Blumenfeld
Matthew Bridgeman
Arianne Bubulka
Rebecca Clark

Robert Black
Rachel Aponte*
Ashleigh Basel
Gracie Ahlstrand
Sydney Apel
Rachel Aponte*

Glen Adsit
Grace Ahlstrand
Madison Anthony
Sydney Apel
Rachel Aponte*
Ashleigh Basel

Kaitlin Seponek
Andrey Stolyarov
Kennedy Stone*
Debbie Stowell
Michael Stubblefield
Crystal van der Wende
Andrew Weiss
Madison Wilson
Stella Ye
Yutong Zheng

*Female Quartet