



**Fulcrum Point 25th Anniversary Concert:
A Celebration of Chicago Trumpet**

March 21, 2023, 8:00 PM
Holtzschneider Performance Center

Håkan Hardenberger
Stephen Burns, Esteban Batallán, Rebecca Oliverio, Paul Lowry

Fulcrum Point 25th Anniversary Concert: A Celebration of Chicago Trumpet

Yamaha Corporation Artist Sponsor

Welcome to the opening concert of our 25th Season. Our first concert in 1998 featured solo trumpeters Barbara Butler and Charles Butler in brilliant classical and contemporary works. Over the past two and half decades our mission has expanded to embrace music both traditional and innovative, composed and improvised, as well as electroacoustic, and intermedia performances.

This concert brings together burgeoning talents from DePaul University's School of Music with those of master musicians. This rare confluence of international trumpeters is an opportunity to hear new art music of a broad spectrum of styles from neoclassical to modernist, as well as French to distinctly American. We know you'll enjoy the adventure! Thank you to Yamaha for their Artistic Support.

Stephen Burns

Founder and Artistic Director
Fulcrum Point New Music Project

Program

- | | |
|--|-------------------------|
| <i>Fanfare for St. Edmundsbury</i>
Esteban Batallán, Stephen Burns, Paul Lowry | Benjamin Britten (1959) |
| <i>Paths: In Memoriam Witold Lutoslawski</i>
Håkan Hardenberger | Toru Takemitsu (1994) |
| <i>Fanfare for the Uncommon Woman #5</i>
Sean Whitworth, Hamed Barbarji, Margaret Thompson, Payton Borich | Joan Tower (1993) |

Plaza (Midwest Premiere)

Stefano Scodanibbio (2001/19)
Edited SVBurns

Esteban Batallán, Rebecca Oliverio, Stephen Burns, Håkan Hardenberger,

Birds of Paradise

Erik Morales (2015)

Payton Borich, Hamed Barbarji, Margaret Thompson, Zachary Fitzgerald,
Rhys Edwards, Edwin Garduza

Trio for Three Trumpets

Sofia Gubaidulina (1976)

Stephen Burns, Paul Lowry Rebecca Oliverio

Melody with Echo

Robin Holloway

Håkan Hardenberger, Stephen Burns

Suite for 3 trumpets

Henri Tomasi (1964)

Havanaise

Lento Égéen

Danse Bolivienne

Rebecca Oliverio, Esteban Batallán, Paul Lowry

Clarino Quartet

Ellen Taaffe Zwilich (1979)

Maestoso: Allegro Vivo

Largo

Veloce

Håkan Hardenberger, Esteban Batallán, Stephen Burns, Rebecca Oliverio

Fanfare for Thibaud

Stephen Burns (2004)

DePaul University Trumpet Ensemble

Hamed Barbarji, Payton Borich, Rhys Edwards, Zachary Fitzgerald
Edwin Garduza, Jeremy Ryan Margaret Thompson, Sean Whitworth

Program Notes

Fanfare for St. Edmundsbury, Benjamin Britten (1959)

The “Fanfare for St Edmundsbury” was written for the Pageant of Magna Carta held at Bury St Edmunds Cathedral in 1959. Scored for three trumpets placed far apart, each trumpet fanfare is in its own meter, tonality, and style. Britten’s construction is meticulously planned; the fanfares are performed individually before the final stanza brings all three lines together. The first fanfare begins loosely on a base of F, a lyrical pentatonic melody that quickly cuts to a perky triple meter fanfare in C, then shifts to a more stentorian statement in D that harks back to Baroque trumpet, French Overture Style. Finally, the three fanfares are heard simultaneously with the polytonal and rhythmic intricacies complementing each other, combined in vibrant harmony.

Paths: In Memoriam Witold Lutoslawski, Toru Takemitsu (1994)

“Paths: In Memoriam Witold Lutoslawski” is a six-minute homage to the great Polish composer by the legendary Japanese composer Toru Takemitsu. Commissioned and written for Håkan Hardenberger in 1994, Paths is an imaginary conversation between artists as they walk along garden paths; one of Japanese design and one European. The composers never actually met. Consequently, there is a pervasive sense of longing and respect expressed in two sonorities produced by the muted and open trumpet, as well as the distinct modalities of three chromatic augmented chords contrasted with stentorian quartal harmonies.

Fanfare for the Uncommon Woman #5, Joan Tower (1993)

Joan Tower’s “Fanfare for the Uncommon Woman #5” dates from 1993, features four trumpets and was commissioned by the Aspen Music Festival for the opening of the Joan and Irving Harris Concert Hall. The 4-minute work opens with a lone trumpet voicing a descending minor 3rd, a motif immediately echoed by the entire ensemble. The

somewhat laconic introduction gains momentum and new rhythmic impetus, only to return temporarily to its former, quieter nature. In the last quarter of the work, the “Fanfare” truly lives up to its name, releasing radiant, joyous, mostly-tonal volleys among the four trumpets.

Plaza (Midwest Premiere), Stefano Scodanibbio (2001/19), Edited SVBurns

“Plaza” by Stefano Scodanibbio was composed in 2001 and revised in edited shortly before the composer’s premature death. Evoking the echoing sounds of trumpets in a pizza, this through-composed work explores the harmonic, melodic, and virtuosic capacities of the trumpet and the acoustic enhancement of its overtones as the individual lines overlap, intersect, and dissolve into each other. Intervals of fourths and fifths produce ringing sympathetic secondary notes in clouds of implied harmony. Subtle shifts of chromatic modalities offer kaleidoscopic refractions within dazzling melismatic lines, which culminate in a vortex of ascending and soaring lines, finally settling into a shimmering, semitonal cluster.

Birds of Paradise, Erik Morales (2015)

“Birds of Paradise” was composed in 2015 at the request of Tromba Mundi. Founded in 2007 for the sole purpose of the exploration, promotion and performance of new works for trumpet ensemble, Tromba Mundi has recorded several world premiere compositions and continues to commission new music for the genre. “Birds of Paradise” was conceived as a “triple duet” utilizing 2 C's (1st C Trumpet doubles on B-flat Piccolo Trumpet), 2 B-flats and 2 Flugelhorns. In the beginning of the piece each duet is introduced independently. The focus of the work is the interplay between the three duets. Interplay is also an interesting behavior of the real birds of paradise that inhabit eastern Indonesia, Papua New Guinea and eastern Australia. These special animals are the inspiration for this work.

Trio for Three Trumpets, Sofia Gubaidulina (1976)

Sofia Gubaidulina’s *Trio for Three Trumpets* is a conversational rondo of contrasting elements; lyrically plaintive melodies juxtaposed with furtive and sardonic abstract

gestures. The piquant Soviet-era modal harmonies weave through chorales and clusters, while the dissonant counterpoint is both playful and menacing. The piece explores several emotional atmospheres; poignant, teasing, contemplative, heroic, mystical, neurotic, and valorously triumphant. The trumpeters engage in musical dialogues with episodes increasing in intensity before soaring off in a final ascendant, chromatic cluster.

Melody with Echo, Robin Holloway

Robin Holloway's "Melody with Echo" is a fluent and versatile work written in a stylistic rapprochement with tonality and Romanticism. This lilting, neo-classical melody in triple meter is played antiphonally by 2 trumpets; one present and clear, the other distant and muted. Poignant modality shifts from major to minor and polytonal juxtapositions give this work a nostalgic and evanescent beauty not usually associated with the trumpet.

Suite for 3 trumpets, Henri Tomasi (1964)

Henri Tomasi's "Suite for 3 Trumpets" was composed in 1964. This work is in three movements: Havanaise, Lento Égéen, and Danse Bolivienne. Seeking to capture the essence of each culture, Tomasi evokes the sultry atmosphere of Cuban Habanera, mystical Greek isles, and festive Bolivian street festivals.

Clarino Quartet, Ellen Taaffe Zwilich (1979)

"Clarino Quartet" was conceived as a work for 4 trumpets, with the highest part to be played on a piccolo trumpet. The term clarino is meant to evoke the tradition of high trumpet playing of the 17th and 18th centuries and to salute its resurgence in our own time. Clarino Quartet in its original version was premiered by the Minnesota Orchestra trumpet section (Charles Schleuter, Clement Volpe, Ronald Hasselman and Merrimon Hipps, Jr.) in St. Paul, Minnesota on March 4, 1979. "Clarino" always carries the connotation of the high register. It is not applicable exclusively, however; to the natural trumpet of Bach's time.

Fanfare for Thibaud, Stephen Burns (2004)

I composed “Fanfare for Thibaud” in memory the great French trumpeter Pierre Thibaud, who was also an influential trumpet pedagogue whose students include Håkan Hardenberger, Rheinhold Friedrich, Markus Stockhausen, and me, among many. The brief, ternary-form fanfare reflects the many facets of Thibaud; his ringing bell-like clarity, his years of playing French jazz Variété, and baroque piccolo trumpet virtuosity under the baton of Karl Richter.

Biographies



Håkan Hardenberger

Håkan Hardenberger is one of the world’s leading soloists, consistently recognized for his phenomenal performances and tireless innovation. Alongside his performances of the classical repertory, he is also renowned as a pioneer of significant and virtuosic

new trumpet works. Hardenberger performs with the world’s foremost orchestras including the Boston Symphony Orchestra, Gewandhausorchester Leipzig, Royal Concertgebouw Orchestra, Wiener Philharmoniker, Berliner Philharmoniker and London Symphony Orchestra. Conductors he collaborates with include Daniel Harding, Ingo Metzmacher, Andris Nelsons, Sakari Oramo, Jukka-Pekka Saraste and John Storgårds. The works written for and championed by Hardenberger stand as key highlights in the repertory and include those by Sir Harrison Birtwistle, Brett Dean, HK Gruber, Hans Werner Henze, Betsy Jolas, Arvo Pärt, Toru Takemitsu, Mark-Anthony Turnage and Rolf Wallin. Conducting is an integral part of Hardenberger’s music-making. In 2019/20 he conducts the Gewandhausorchester Leipzig, Seoul Philharmonic, Malmo Symphony Orchestra, Swedish Chamber Orchestra and Tasmanian Symphony Orchestra. Duo partnerships include pianist Roland Pöntinen and percussionist Colin Currie, with whom

he released a duo recording featuring duo works by composers such as Brett Dean and André Jolivet. Mr. Hardenberger is a Yamaha Performing Artist.



Esteban Batallán

Esteban Batallán was appointed principal trumpet of the Chicago Symphony Orchestra in 2019 by Zell Music Director Riccardo Muti. He was previously the principal trumpet of the Hong Kong Philharmonic during the 2018-19 season and for the Orchestra of the City of Granada from 2002-18. He also served as guest principal trumpet with the Royal Orchestra of Seville from 2010-14 and with the Orchestra del Teatro alla Scala and the Filarmonica della Scala from 2015-18. Batallán has

also appeared with distinguished orchestras around the world including the Royal Concertgebouw Orchestra, English Chamber Orchestra and Royal Philharmonic Orchestra, and has worked under esteemed conductors including Jaap van Zweden, Zubin Mehta, Bernard Haitink, Vladimir Ashkenazy and Riccardo Chailly, among others. He has also appeared as soloist with the Orchestral Ensemble of Paris, Spanish Radio-Television Orchestra, Gstaad Festival Orchestra, Geneva Camerata and Symphony Orchestra of India, among others. Batallán served as coach with the Young Academy of the Granada City Orchestra for sixteen years and has led master classes at Colburn School, New England Conservatory, Conservatory of Paris, and groups from the National Youth Orchestra of Spain, Youth Orchestra of Andalusia, and the Hong Kong Academy for Performing Academy, as well as other Brass Festivals around the world.



Stephen Burns

Conductor, composer and trumpeter Stephen Burns is the Founder and Artistic Director of the Fulcrum Point New Music Project in Chicago. He has been acclaimed on four continents for his virtuosity and interpretative depth in recitals, orchestral appearances, chamber music, and multi-media performances. He has worked

closely with composers John Corigliano, Osvaldo Golijov, Gunther Schuller, Jacob TV, and La Monte Young. Native to Wellesley, Massachusetts, Mr. Burns studied under Carmine Caruso, Armando Ghitalla, Arnold Jacobs, Vincent Penzarella, Gerard Schwarz, Pierre Thibaud, William Vacchiano, and Roger Voisin at the Tanglewood Music Center, the Julliard School, and postgraduate work in Paris. He won the Young Concert Artists International Auditions, Avery Fisher Career Grant, the NEA Recital Grant, the Naumburg Award, the Charles Colin Award, the Meier Arts Achievement Award, and the Maurice André Concours International de Paris. A certified teacher in *The Art of Practicing and Performing Beyond Fear*, Mr. Burns is on faculty at DePaul University's School of Music and The Bienen School of Music at Northwestern University, as well as a Visiting Lecturer with Amici della Musica in Florence, Italy. CDs at Naxos, MHS, Dorian, Delos, Essay, Kleos, & Innova. Stephen Burns is a Yamaha Performing Artist.



Rebecca Oliverio

Rebecca Oliverio is currently a member of the Chicago Lyric Opera Orchestra. Prior to joining the Lyric Opera, Ms. Oliverio spent one season with the New World Symphony in Miami Beach. She received her Master of Music degree at Northwestern University where she studied with David Bilger, Channing Philbrick, Thomas Rolfs, Michael

Sachs and Robert Sullivan. During her undergraduate degree at Boston University, she studied in London at the Royal College of Music with Mark Calder and Paul Sharp on natural trumpet. Her teachers at BU were Terry Everson, Thomas Rolfs and Thomas Siders. Summer engagements during her studies included fellowships at the Tanglewood Music Center, Music Academy of the West and the National Repertory Orchestra. In addition, she was a member of the New England Brass Band as a front-row cornet player and soloist. She has also performed with the Boston Symphony Orchestra and Boston Philharmonic.



Paul Lowry

A Native of Cartersville, Ga., **Paul Lowry** currently lives in Chicago where he enjoys a very active career as a performer and teacher. Mr. Lowry received his Bachelor of Music degree from West Virginia University in trumpet performance where he studied with Dr. John Winkler. In 2003 he continued his

studies at Florida State University earning his master's degree in trumpet performance in 2005, where he studied with Dr. Christopher Moore and Professor Bryan Goff.

Mr. Lowry has also studied with Stephen Burns, Barbara Butler, and Mark Niehaus. Mr. Lowry has performed with several orchestras in the Chicagoland area including the Milwaukee Symphony Orchestra, Milwaukee Ballet Orchestra, The Lyric Opera of Chicago, and the Fulcrum Point New Music Project. As a freelance musician, Mr. Lowry has recorded and performed with such artists as Chance the Rapper, Evanescence, Lindsey Stirling, The Platters, and Celtic Thunder. Mr. Lowry is also a chamber musician and recitalist performing throughout North America. Mr. Lowry is currently on faculty at DePaul University where he serves as Adjunct Professor of Trumpet, chamber music coach, and the director of the DePaul Trumpet Ensemble. In addition to his work at DePaul University, Mr. Lowry is also on faculty at North Central College in Naperville, IL.

Benjamin Britten was a leading English composer of the 20th Century. Known for his opera "Peter Grimes" and "The Young Person's Guide to the Orchestra". In 1948, Britten inaugurated the now-famous Aldeburgh Festival of Music and the Arts. He wrote operas throughout the 1950s and the 1960s. 1962 would see the premiere of a work that most people would see as Britten's ultimate masterpiece, the enthralling opera titled 'War Requiem'.

Soviet composer **Sofia Gubaidulina** was born in Chistopol, a small town on the Volga River in the Tartar Republic of the former Soviet Union. After graduating from the Moscow Conservatory in 1963, she earned her living writing scores for Soviet documentary films. Greatly influenced by Soviet composers Edison Denisov and Alfred Schnittke, she explored alternative tunings, human transcendence, and abstract spiritual dimensions. Currently living in Berlin, Ms. Gubaidulina has had works premiered by every major European Orchestra.

Robin Holloway output includes five Concertos for Orchestra, concertos for violin and horn and a *Symphony*, premiered by the BBC Symphony Orchestra under Donald Runnicles at the 2000 BBC Proms. Works which re-examine and orchestrate music by the Romantic and early modern masters include themes from *Parsifal* in *Wagner Nights*, Schumann songs in *RELIQUARY*, Debussy's piano music in *En blanc et noir* and Debussy's Verlaine songs in *C'est l'extase* created for Renée Fleming and the San Francisco Symphony. His recent and ongoing series of concertante works for soloist and orchestra inspired by Ovid's *Metamorphoses* includes *Europa and the Bull* for tuba and *Phaeton's Journey: Son of the Sun* for trumpeter Håkan Hardenberger.

Erik Morales is an American composer, conductor, and trumpeter. He has composed best-selling music for many types of genres including classical, jazz, and commercial. With over one hundred and fifty publications his musical works encompass a large variety of styles and settings, including works for wind, orchestral, jazz, and chamber ensembles, and have been part of featured performances across the globe. He studied composition at Florida International University and completed his bachelor's degree at the University of Louisiana, Lafayette in 1989. His composing career began shortly after graduation from high school in south Florida when his former band director offered to pay him to arrange music for the marching band (1985). This inevitably led to more music arranging jobs and would open doors to the educational music publishing industry. In 2002 Mr. Morales signed an exclusive contract with the FJH Music Company for his educational wind and string works. With trumpet as his primary instrument, Mr. Morales has made a substantial contribution to the trumpet music repertoire. As a performer, Mr. Morales was a finalist in the 1990 International Trumpet Guild solo competition which features the brightest young trumpeters in the world.

Stefano Scodanibbio was a contrabass soloist and composer from Macerata, Italy, who lived and worked in Los Angeles. In the late 20th Century he premiered many works by Donatoni, Nono, Scelsi, Ferneyhough, Globokar, Sciarrino, and Xenakis. As an educator Scodanibbio gave Master Classes at the Shepherd School of Music at Rice University, University of California Berkeley, Stanford University, Oberlin Conservatory, Musikhochschule Stuttgart, Conservatoire de Paris, Conservatorio di Milano, and many others. In 1996 he taught Contrabass at the internationally acclaimed Darmstadt Ferienkurse. His catalogue consists of more than 50 works principally written for strings. Of particular importance is his collaboration with Terry Riley and with Edoardo Sanguineti.

Toru Takemitsu was essentially a self-taught composer, he nevertheless sought contact with outstanding teachers: Toshi Ichiyanagi acquainted the composer with the European avant-garde of Messiaen, Nono und Stockhausen, and Fumio Hayasaka introduced Takemitsu to the world of film music and forged contacts to the film director Akira Kurosawa for whom Takemitsu produced several scores to film plots. Alongside his musical studies, Takemitsu also took a great interest in other art forms including modern painting, theatre, film, and literature (especially lyric poetry). Takemitsu's earliest works display influences of Arnold Schoenberg and Alban Berg, whereas the compositions of his second creative phase reflect his preoccupation with French Impressionism, particularly Debussy.

Henri Tomasi composed in a language inseparable from Mediterranean civilization: sensorial, multi-coloured, a fabric of light and shade, vibrant with melodic warmth, extolling in turn the flesh and the spirit. 1927 he won a Premier Second Grand Prix de Rome and a unanimous First Prize for conducting. His 120 opus is as abundant and diverse in the operatic and stage genres as in the symphonic domain. It was crowned, in 1952, with the Grand Prix de la Musique Française (awarded by the French performing rights society SACEM), and by the Grand Prix Musical de la Ville de Paris in 1960. His works include a score of highly virtuoso concertos: for trumpet (1948), saxophone (1949), viola (1950), clarinet (1956), trombone (1956), violin (1962), flûte (1965), harp (1966), guitar (“dedicated to the memory of an assassinated poet, F.G. Lorca”, 1966). He

became a member in 1932 of the contemporary music group TRITON, the Honorary Committee of which included Ravel, Roussel, Schmitt, Stravinsky, Bartok, Enesco, de Falla, Schönberg, and Richard Strauss. Having conducted the foremost French and European ensembles, and, from 1946 to 1952, having been principal conductor at the Operas of Monte-Carlo and of Vichy, he abandoned his conducting career in about 1956 on account of the deafness that darkened the whole of his latter years and in order to be able to devote himself totally to composition.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as a composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington DC, among others.

Ellen Taaffe Zwilich's works have been performed by most of the leading American orchestras and by major ensembles abroad. Her works include five Symphonies and a string of concertos commissioned and performed over the past two decades by the nation's top orchestras. Zwilich is the recipient of numerous prizes and honors, including the 1983 Pulitzer Prize in Music (the first woman ever to receive this coveted award), the Elizabeth Sprague Coolidge Chamber Music Prize, the Arturo Toscanini Music Critics Award, the Ernst von Dohnányi Citation, an Academy Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, and the NPR and WNYC Gotham Award for her contributions to the musical life of New York City. Among other distinctions, Ms. Zwilich has been elected to the American Classical Music Hall of Fame, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters. In 1995, she was named to the first Composer's Chair in the history of Carnegie Hall, and she was designated Musical America's Composer of the Year for 1999.



Created in 1998 by Stephen Burns, **Fulcrum Point New Music Project** pushes the boundaries of the musical experience globally by supporting new compositions, creating and performing new music experiences, and educating audiences to imagine the possibilities of music. Its programs are influenced by popular culture, literature, film, dance, jazz, Latin and world music. Fulcrum Point encourages audiences to make cross-cultural connections between new music, art, and technology through multidisciplinary programs, gaining greater insight into today's diverse world.

Fulcrum Point New Music Project staff

Stephen Burns, Founder & Artistic Director
Monica Benson, Executive Director

Fulcrum Point New Music Project Board of Directors

Veljko Trkulja, President
Steve Bynum, Vice-President
Gustavo Leone, Treasurer
Suzanne Brown, Secretary
Stephen Burns, Founder
Christian Dillingham, Board Development Chair

To support Fulcrum Point artists, visit www.fulcrumpoint.org/support or text **FPMUSIC** to **44321** on your phone.

Fulcrum Point would like to extend a heartfelt thank you to the Yamaha Corporation for their support of this concert. This program was largely supported by a Yamaha Corporation Artist Sponsorship.



We would also like to thank the following sponsors for supporting Fulcrum Point New Music Project:



The Aaron Copland Fund for Music
The Neisser Family Foundation
Earl & Brenda Shapiro Foundation
The Zuckerman Family Foundation
The Reynolds Family Foundation
The Walder Foundation
Heitman LLC
The Alice M. Ditson Fund of Columbia University