PRE-PERFORMANCE
PRIX FIXE DINNER SPECIAL
$29.95 PER PERSON, PLUS TAX AND GRATUITY
Includes salad, entrée and dessert plus wine

Start with a glass of our featured blended wine from Marrietta Old Vine, Marrietta Cellars

APPETIZER
Chesapeake Lump Crab Dip for two

ENTREES
Served with garden salad or Caesar salad
and choice of grilled vegetables, mashed potatoes or gluten-free pasta
- Select one-
MULLIGAN’S FLAT IRON STEAK
BLACKENED CHICKEN BREAST WITH FRESH SALSA
MARYLAND CRAB CAKE DINNER
SEARED CAJUN TILAPIA

DESSERT
JAMILA’S CHOCOLATE BREAD PUDDING
or
MARYLAND DAIRY ICE CREAM SUNDAE

Clarice Smith Performing Arts Center patrons:
Reservation suggested for priority service.
Call 301-314-6630

University Blvd & Stadium Drive
College Park, MD 20742
Located in the clubhouse of the UMD Golf Course, just across University Boulevard from the Clarice Smith Center.
TEMPO

Between the Lines for Petra Anderson

TEMPO New Music Ensemble
Alexandra T Bryant, artistic director
Mark Nowakowski, administrator
Joel Pierson, administrator and piano
Lee Hinkle, faculty advisor
Kathleen Baughman, soprano
Meghan Shinley, flute
Emily Robinson, clarinet
Robby Bowen, percussion
Paul Keeling, percussion
Logan Seith, percussion
Molly Hollingsworth, violin
Nick Montopoli, viola
Nicholas Tavani, violin
Jonathan Cain, cello
Natalie Spehar, cello
Zack Henderson, piano

ROBERT MCCLURE (b. 1984)
Five Miniatures (2008)
**winner of the TEMPO NME call for scores**
  i. illuminating all the motionless
  ii. trembling before all the machinery
  iii. blinking traffic light
  iv. breathing in the darkness
  v. sudden flash of alchemy
  Meghan Shinley, flute
  Nick Montopoli, viola
  Jonathan Cain, cello
  Paul Keeling, vibraphone

PETRA ANDERSON (b. 1989)
Between the Lines (2010)
Robby Bowen, percussion
Paul Keeling, percussion
Logan Seith, percussion

ROY HARRIS (1898–1971)
Abraham Lincoln Walks at Midnight (1962)
  Kathleen Baughman, soprano
  Molly Hollingsworth, violin
  Natalie Spehar, cello
  Zack Henderson, piano

INTERMISSION

ASHLEY FU-CHEN WANG (b. 1983)
Lost Touch With Oneself (2010)
**winner of the TEMPO NME call for scores**
  Molly Hollingsworth, violin
  Nicholas Tavani, violin
  Nick Montopoli, viola
  Natalie Spehar, cello

MARGARET BROUWER (b. 1940)
Lament (2002)
  I. Prelude
  II. Unfinished Song
  III. Lament
  IV. Searching - Revolving
  Emily Robinson, clarinet
  Nick Montopoli, viola
  Natalie Spehar, cello
  Paul Keeling, percussion

This evening's performance will be approximately 1 hour and 20 minutes long
with a 15-minute intermission. A reception will take place immediately following
the performance in the faculty lounge upstairs.

claricesmithcenter.umd.edu | 301.405-ARTS (2787)
Robert McClure is a composer of chamber, electronic and percussion music. He completed a master’s degree in composition from the University of Arizona. He is currently pursuing a DMA at Rice University where he serves as the Rice Electronic Music LABS Teaching Assistant. His main composition teachers have been Dan Asia, Shih-Hui Chen, Arthur Gottschalk, Richard Lavenda, Kurt Stallmann and Craig Walsh. He has also taken lessons with Donald Crockett and Yehudi Wyner.

McClure’s music has been performed by ensambles such as Da Camera of Houston, CSU Long Beach Percussion Ensemble and the Toledo Symphony, among others. His music has been included in such festivals as LaTex Electronic Music Festival (2009-12), a North American Saxophone Alliance Conference (2010), the University of Central Missouri New Music Festival (2010), the Electronic Music Midwest Festival (2010-11), SEAMUS 2011 (Society for Electro Acoustic Music in the United States) and the 2012 MACCM Bowling Green New Music Festival.

Bachovich Music Publications, Innovative Percussion, Media Press Inc., Resolute Music Publishing and Tapspace Publications currently publish McClure’s music. Recent and upcoming projects include The Gate for string quartet and electronics to be choreographed by the Art.if.Act Dance Project, Music Box 9 for chamber ensemble written for The Orange Show Monument in Houston, Texas and a set of miniatures for bassoon trio commissioned by Trio Sonora.

Five Miniatures was written in the summer and early fall of 2008. The collection was inspired by the music written for the Vancouver Miniaturist Ensemble. Every movement has 100 notes or less as defined by the Vancouver and New York Miniaturist Ensembles. Each movement conveys a specific image, feeling or atmosphere. The titles for each movement came from the poem “Howl” (1955) by Allen Ginsberg (1926–1997). I had been recently introduced to “Howl” and was struck by the bold, graphic imagery. Movements one, four, and five are written with time proportional notation system and are un-metered.

— Notes by the composer

Ashley Fu-Tsun Wang is a Taiwanese composer whose work draws on her eclectic musical palette, ranging from Western and non-Western classics to jazz and pop. She seeks to capture the transience of momentary beauty and individual identity through the juxtaposition of musical oppositions and through constant transformation and flow, revealing complexity within simplicity.

Wang’s music has been performed across North America, Europe and Asia at venues including Carnegie Hall, Atlantic Center for the Arts, MASS MoCA, Logos Foundation, Herz Jesu-Kirche, Kitara Hall and Hong Kong Arts Centre. She has collaborated with performers such as Le Nouvel Ensemble Moderne, Brooklyn Rider String Quartet, MIVOS Quartet, conductors David Gilbert, Brad Lubman and Paul Chiang, and visual artists Alice Grassi and Takeshi Moro.

Recent honors include the Yvar Mikhashoff Trust for New Music competition, Look and Listen Festival Composition Prize, an Encore Grant from the American Composers Forum, a Composer Assistance Program of New Music USA Award, among others. Her music can be heard on the ArpaViva Foundation Inc label, WQXR and WNYC.

Wang is currently pursuing a doctor of musical arts at the University of Illinois, Urbana-Champaign. She holds degrees from the Manhattan School of Music and SooChow University.
ABOUT THE WORKS

I had a conversation with my teacher about one of American painter Jackson Pollock’s famous quotes: “It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.” My teacher disagreed with it, because he thought in music it is different. In music, one can always go back and retrace oneself, but in painting you can’t. What interested me was “what if the work itself is just about getting lost?”

In this piece, new sounds/materials/ideas keep penetrating the already established sound world and eventually taking over of it. This process happens over and over again; instead of following directions on the map, it is more like one is really ‘lost’ and being taken by what comes next.

— Notes by the composer

Petra Anderson was named the University of the Pacific, Conservatory of Music 2011 Presser Scholar. After this award she spent the summer of 2011 studying composition at the Bowdoin International Music Festival with Derek Bermel and Dr. Robert Beaser. She is a Colorado native and alumna of Interlochen Center for the Arts’ Arts Camp (2007) where she studied with Dr. John Boyle and Dr. Roshanne Etezady. In 2008 Anderson’s work was premiered by iEARnoMUSIC, a professional Portland-based new music ensemble, as part of their young composer’s project.

Anderson is a 2012 graduate of the Conservatory of Music at the University of the Pacific where she studied with Dr. Robert Coburn and Dr. François Rose. Her work was recognized in a competition at Pacific, the first Gilbertson Composition Competition, in 2010 securing a special premiere of her woodwind quintet Colloquy by faculty and students.

In 2010 she developed and carried out student research in composition for which she received large grants and community support to create and produce a work of performance art honoring American Veterans.

Anderson is active on her campus with the Composer’s Club, Contemporary Arts Ensemble, organizing events for new music; and with the Mu Eta Chapter of the Professional Music Fraternity, Mu Phi Epsilon, and as a docent for the Stockton Symphony’s educational concerts.