





SATURDAY APRIL 29, 2017 | 7:30 PM | ROCKEFELLER CHAPEL



## A TRIPTYCH: Earth, Moon, Peace

Works of Augusta Read Thomas  
Played by Spektral Quartet and Third Coast Percussion

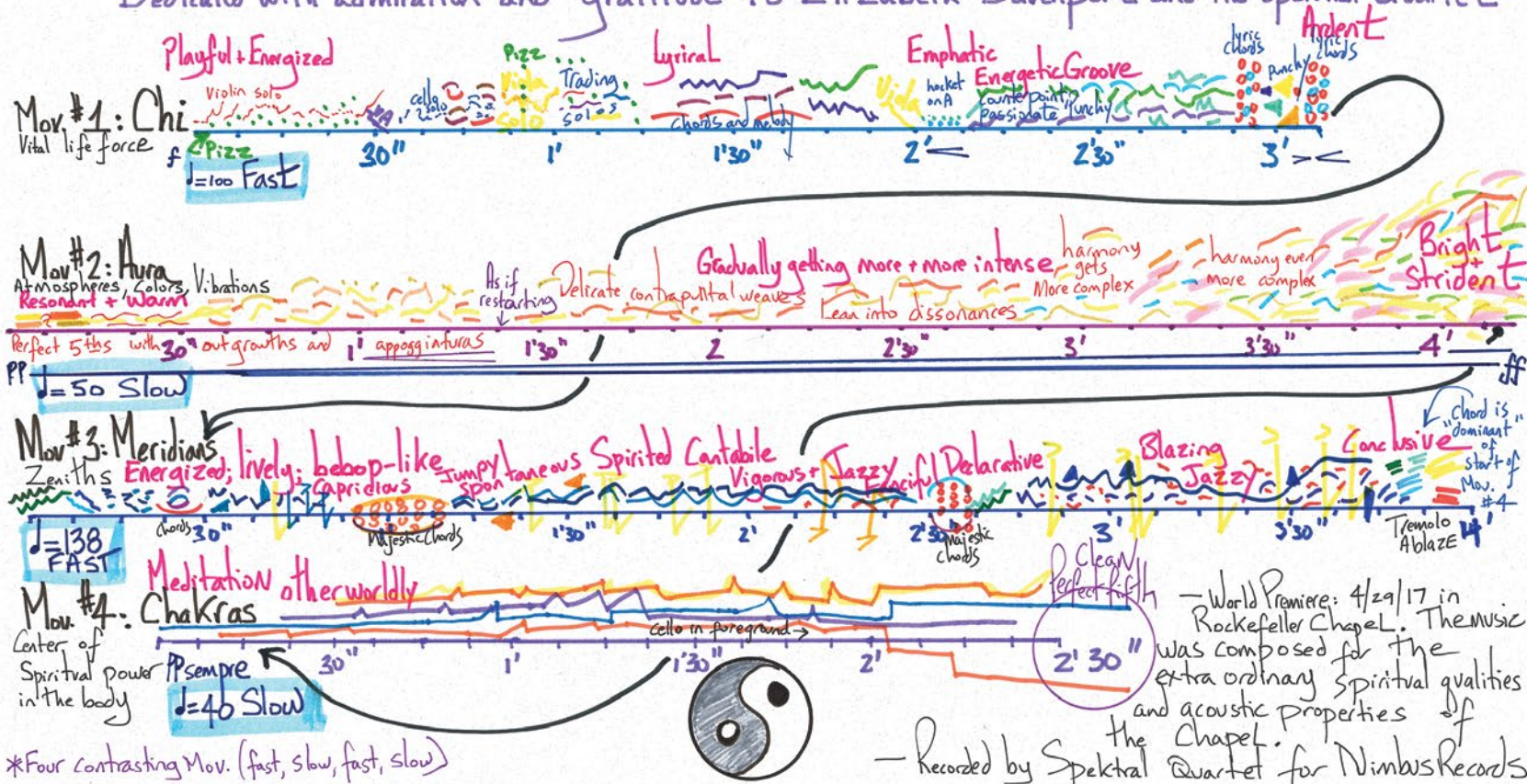


# Chi for String Quartet

Commissioned by Rockefeller Memorial Chapel and the Spektral Quartet

Dedicated with admiration and gratitude to Elizabeth Davenport and the Spektral Quartet

- Gestalt Web
- 3D Crossword Puzzle
- Spontaneous and Advanced



## PROGRAM

The program is performed without intermission, although there will be brief pauses for resetting the stage.  
You are warmly invited to a wine and cheese reception here in the Chapel after the concert,  
with refreshments served from the west transept. You will also find CDs on sale.

### RAINBOW BRIDGE TO PARADISE

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2016

**Russell Rolen** CELLO

### CHI for string quartet

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2017 *World première*

- I CHI vital life force
- II AURA atmospheres, colors, vibrations
- III MERIDIANS zeniths
- IV CHAKRAS center of spiritual power in the body

#### **Spektral Quartet**

Clara Lyon VIOLIN  
Maeve Feinberg VIOLIN  
Doyle Armbrust VIOLA  
Russell Rolen CELLO

### SELENE Moon Chariot Rituals

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2015

**Spektral Quartet and Third Coast Percussion**

### RESOUNDING EARTH

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2012

- I INVOCATION pulse radiance
- II PRAYER star dust orbits
- III MANTRA ceremonial time shapes
- IV REVERIE CARILLON crystal lattice

#### **Third Coast Percussion**

David Skidmore  
Peter Martin  
Robert Dillon  
Sean Connors



## ABOUT THIS CONCERT

Like most works of art, tonight's concert came into being through the confluence of flashes of desire, snippets of conversation, and the sudden alignment of energies sparked by the commissioning of a new work.

The flash of desire came just over three years ago. The foursome of Third Coast Percussion ("just keeps getting hotter," said John von Rhein in *The Chicago Tribune* that very week) were in residence at the University of Chicago, as part of which they played for a spiritual gathering here at Rockefeller comprising sounds of East and West. And I knew then and there that one day I would ask them to return and play *Resounding Earth* in its entirety—they had played excerpts that day—in the resounding acoustic of this Chapel.

The conversation with Augusta Read Thomas began in earnest that day. I had long admired her music, and we had already been exchanging mutually appreciative notes about high ceilings and warm stone and hot bells. But that day, in February 2014, we sat on two bar stools for a public conversation and I asked her about what I'll now call the life force that infuses her music. And there we were, talking about the astral realms, and the re-sounding of gongs and bells from the beginning of time and before, and yes, about chi.

Some months later, she wrote with joy about a new work, *Selene*, that she was just finishing. *The New York Times* would later call it "a work alive with dance rhythms and vibrant colors that included both moments of painterly delicacy and comical touches. . . a première so persuasive and well balanced as to make a case for the percussion-string octet as a new standard form" (Corinna da Fonseca-Wollheim, March 6, 2015).

Enter Spektral Quartet (or re-enter, for this conversation also had begun, *allegro con spirito*, some eons before). On March 7, 2015, the cosmic lights went green and we knew we had a program: *Selene*, to be played by Spektral and TCP; *Resounding Earth*; and a new, as yet unnamed, work for string quartet that Rockefeller Chapel and Spektral would co-commission from Thomas. Before the end of the day, our resident goddess (as we had called her, and not in jest) had already suggested that we call this concert something beginning "earth, moon. . . ."

And so *Chi* began. Playful and energized, lyrical, emphatic, ardent, resonant and warm, gradually getting more and more intense, bright and strident, energized, lively, bebop-like, capricious, jumpy/spontaneous, spirited, cantabile, vigorous and jazzy, fanciful, declarative, blazing, jazzy [again], conclusive, meditative, otherworldly. . . these are the words that flow across the map of the piece, describing the music's progressions. . . of course describing chi itself. . . and, I like to think, describing this Chapel and what Thomas calls its "extraordinary spiritual qualities and acoustic properties."

It was a quiet Saturday this past January when the score of *Chi* arrived in my inbox. I said in notes of delight that day: "I already like it immensely! I can't wait to hear (and watch) Spektral play it. I'm already seeing the eyebrows of the two violinists handling their *molto rubato* in measures 168–171 of *Meridians*. . . and will musicians to come get the glorious double entendre of 'clean perfect fifth'?! I hope so. May our fifth chakras and all our chakras be clean and perfect, and our spiritual energy raised."

—Elizabeth Davenport

## HOW CHI BEGINS. . . PLAYFUL AND ENERGIZED!

**Playful and energized** ♩ = 100

Violin 1: \* solo, *ff*, *f* dramatic, *ff*, *ff* sempre, *espr.*, *f*, *ff*, *mp*

Violin 2: \* solo pizz., *ff* sempre, *ff*

Viola: \* solo pizz., *ff*, *f*, *ff*

Violoncello: \* solo pizz., *ff*, *f*

\* All pizz. are *l.v. molto* and should be as reverberant as possible. All bowing suggestions from the composer can be changed freely. Please move smoothly between double stops and single notes freely, using *rubato*.

Praised for her extraordinary compositional versatility, **Augusta Read Thomas** has been praised as “a prodigious talent” (Russell Platt, *The New Yorker*) whose music “fairly explodes with an extroverted boldness of utterance audiences and musicians alike find challenging yet immediate. It’s music that doesn’t sound like anybody else’s—music that insists you pay attention” (John von Rhein, *The Chicago Tribune*).



## RAINBOW BRIDGE TO PARADISE

4 minutes and 30 seconds

*Rainbow Bridge to Paradise*, for solo cello, serves as an invocation at the beginning of tonight's concert, calling to mind the broad span and yet fleeting nature of every individual life and indeed of our shared life on this earth.

*Rainbow Bridge to Paradise starts at the very bottom note of the cello, in the deep, rich, elegant tones of the instrument and traverses to the very bright, clear, clean, optimistic top register of the instrument.*

*The rainbow is one of humankind's premier symbols, permeating our myths, art, and literature. Throughout history, the rainbow has been seen primarily as a symbol—of peace, covenant, divine sanction. . . and the rainbow's image is woven into the fabric of our past, present and future.*

*This music's vibrant, expressive and distinct "picture" is one of an ascent from earth to paradise across a colorful bridge.*

—Augusta Read Thomas

## CHI for string quartet

World première

14 minutes

Spektral Quartet and Rockefeller Chapel are honored to offer the world première performance of *Chi for string quartet*, a work which speaks to and draws upon the spiritual energies of the cosmos and the body alike—energies which are seen and experienced as colors and vibrations and sounds within, around, and beyond our bodies and the stardust of which they are made.

*The Chinese refer to the vital life force energy of the universe, present within every living thing, as 'Chi'. Chi has been studied for over ten thousand years, from China and Japan to India, the Hawai'ian Islands, and South America. It is the energy of life itself, recognized as the balance of yin and yang (male and female, positive and negative, electromagnetic energy), which flows through everything in creation. The power of Chi emits soulful colors (the aura), giving expressive vibrational frequency, and sound. It flows through the body pathways, known as meridians (highpoints) and chakras (deep, subtle spiritual nodes of the profound essential center) of all living forms.*

*The music was composed for the extraordinary spiritual qualities and acoustic properties of Rockefeller Chapel's grand cathedral space.*

—Augusta Read Thomas

The first and third movements are characterized by great bursts of energy and joy, and the second by increasing intensity and vibration (bell-like). The fourth brings the resolution of inner radiance, attested by the composer's note above this final movement: "Please play from here to the end with your eyes closed as much as feasible. This feat might be somewhat facilitated due to the fact that no one changes their note in rhythmic unison with anyone else." Such is the power of chi in each living being, balanced with practice, energy ascending the spine into worlds beyond.

Commissioned by Rockefeller Memorial Chapel and the Spektral Quartet, *CHI for string quartet* is dedicated with admiration and gratitude to Elizabeth Davenport and the Spektral Quartet. A recording by Spektral Quartet will be released on Nimbus Records later this year.



## SELENE Moon Chariot Rituals

18 minutes

In Greek mythology, Selene, goddess of the moon, drives her moon chariot across the heavens. She is the daughter of the Titans Hyperion and Theia, and sister of the sun-god Helios, and Eos, goddess of the dawn.

*In Selene—Moon Chariot Rituals, a string quartet is joined by a percussion quartet, and the combination of these two quite different instrumental families results in one of the most strikingly distinctive soundworlds to be encountered in Thomas' output. For one thing, the two quartets are seldom used separately, and solo breaks from either strings or percussion, while present, are conspicuous by their rarity. Instead, Thomas prefers to use the eight players as a compact instrumental unit whose colours, texture and complexion changes constantly as the music gambols through its seventeen-minute span: this is one of Thomas' most concentrated essays in forward motion, with the pace almost always at a run. There are a few pockets of introspection, but they are too brief to ever dispel the sense of vast spaces covered in the blink of an eye as Selene, the lunar goddess of Greek mythology, would do when driving her moon chariot across the firmaments. With its powerfully driven rhythmic through-line, one cannot be unaware of the work's incipiently balletic connotations—a notion that was confirmed in conversation with Thomas herself: composing for her is as physical an action as it is for the performer to play the music in question, and in the wild hockets into which the music crystallises in its concluding stages, the feeling that the journey is about to reach a point of arrival is as exhilarating as it is inescapable. Typically for Thomas, though, when the music does attain its goal, it is not in the shape of some grand apotheosis, but a single sharp, terse flash.*

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*Selene* has been recorded by Spektral Quartet and Third Coast Percussion on *Of Being is a Bird* (Nimbus), a recording met with wide critical acclaim. The CD was awarded BBC Music Magazine's "Chamber Choice," with this citation: "Third Coast Percussion and the Spektral Quartet interlock with exhilarating precision in *Selene*."

*Selene* was co-commissioned by the Tanglewood Music Center in honor of its 75th anniversary season, with generous support from Deborah and Philip Edmundson; and by Miller Theatre at Columbia University; and by Third Coast Percussion with the generous support of Sidney K. Robinson.

## RESOUNDING EARTH

33 minutes

*Resounding Earth* is scored for four percussionists playing bells (and bell-like instruments) from a wide variety of cultures and historical periods. The piece was conceived as a cultural statement celebrating interdependence and commonality across all cultures; and as a musical statement celebrating the extraordinary beauty and diversity of expression inherent in bell sounds.

*Bells can be used to celebrate grand occasions, hold sacrificial rites, keep a record of events, give the correct time, celebrate births and weddings, mark funerals, caution a community, enhance any number of religious ceremonies, and are even hung around the necks of animals.*

*Bells are central to my music; bells permeate my music. For over 25 years, in every work for orchestra and in many for smaller ensembles, I have been composing music using percussion consisting of bell sounds (pitched metal percussion and all the mallet percussion instruments), many of which have their origins in other than Western musical cultures. As such, *Resounding Earth* is an extreme extension of work I have been doing for decades.*

—Augusta Read Thomas

*Resounding Earth* is recorded by Third Coast Percussion on New Focus Recordings. It was commissioned for Third Coast Percussion by the University of Notre Dame's DeBartolo Performing Arts Center, with additional funding from the Department of Music at the Virginia Commonwealth University School of the Arts, and the Classical Commissioning Program of Chamber Music America, with generous funding provided by the Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund.

The music of Augusta Read Thomas (b. 1964, New York) is nuanced, majestic, elegant, capricious, lyrical, and colorful. “It is boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music” (*The Philadelphia Inquirer*).

In February 2015, music critic Edward Reichel wrote, “Augusta Read Thomas has secured for herself a permanent place in the pantheon of American composers of the twentieth and twenty-first centuries. She is without question one of the best and most important composers that this country has today. Her music has substance and depth and a sense of purpose. She has a lot to say and she knows how to say it—and say it in a way that is intelligent yet appealing and sophisticated.”

In 2013–14, Thomas had the distinction of having her work performed more frequently than any other living ASCAP composer, according to statistics from the performing rights organization (*The New York Times*, March 6, 2015). Former chair of the American Music Center, she serves on many boards, is a generous citizen in the profession at large, and, according to the American Academy of Arts and Letters, “has become one of the most recognizable and widely loved figures in American music.”

A Grammy winner (2000), her impressive body of works embodies unbridled passion and fierce poetry. *The New Yorker* has called her “a true virtuoso composer.” Championed by such luminaries as Daniel Barenboim, Mstislav Rostropovich, Pierre Boulez, Christoph Eschenbach, Esa-Pekka Salonen, Lorin Maazel, Seiji Ozawa, and Oliver Knussen, she rose early to the top of her profession. After an influential teaching career at the Eastman School of Music (where she received tenure at the age of 33), Northwestern University, Tanglewood, and the Aspen Music Festival, Thomas was appointed the sixteenth ever University

Professor—one of only seven current University Professors—at the University of Chicago in 2010. She has said, “Teaching is a natural extension of my creative process and of my enthusiasm for the music of others.” She is the founding director of the new Center for Contemporary Composition at the University of Chicago (2017), which serves as a collaborative environment for the creation, performance, and study of music, as well as the advancement of the careers of emerging and established composers, performers, and scholars.

Thomas was the longest serving Mead composer in residence for Daniel Barenboim and Pierre Boulez with the Chicago Symphony Orchestra from 1997 through 2006, a residency that culminated in the premiere of *Astral Canticle*, one of two finalists for the 2007 Pulitzer Prize in Music. During her residency, she not only premiered nine commissioned orchestral works but was also central toward establishing the thriving MusicNOW series on which she commissioned and programmed the work of many living composers.

In 2016, Thomas envisioned, spearheaded, and led Ear Taxi Festival, a six day new music festival here in Chicago, celebrating the vibrant and booming classical contemporary music scene in the city. Ear Taxi brought together an extraordinary 350 musicians, 53 world premières, performances of 35 other works, 25 ensembles, 88 composers, and five installations. Following the great success of Ear Taxi, Thomas was named Chicagoan of the Year by the *Chicago Tribune*.

Recent and upcoming commissions include works for the Boston Symphony Orchestra, the Utah Symphony Orchestra, Wigmore Hall in London, JACK quartet, Third Coast Percussion, Tanglewood, the Danish Chamber Players, the University of Notre Dame, and the Fromm Foundation.

Thomas studied composition with Oliver Knussen at Tanglewood (1986, 1987, 1989), with Jacob Druckman at Yale University (1988), with Alan Stout and Bill Karlins at Northwestern University (1983–87), and at the Royal Academy of Music in London (1989). She was a Junior Fellow in the Society of Fellows at Harvard University (1991–94) and a Bunting Fellow at Radcliffe College (1990–91). She has won the Ernst von Siemens Music Prize among many other coveted awards. She is a member of the American Academy of Arts and Sciences and of the American Academy of Arts and Letters.

Donald Rosenberg of *Gramophone* has written of her: “Heart and soul in the breathtaking music of a thoughtful contemporary composer, Thomas’ brainy brand of modernism reveals a lively, probing mind allied to a beating heart.”

—G. Schirmer, Inc., ed.

*G. Schirmer, Inc. is the exclusive publisher of Augusta Read Thomas’ music worldwide for all works composed until December 31, 2015. Nimbus Music Publishing is the exclusive publisher of her music worldwide for all works composed after January 1, 2016. Her discography includes 77 commercially recorded CDs.*

“Augusta Read Thomas...  
is without question  
one of the best  
and most important  
composers that this  
country has today.”

EDWARD REICHEL



## Spektral Quartet

Spektral Quartet actively pursues a vivid conversation between exhilarating works of the traditional canon and those written this decade, this year, or this week. With its most recent album described by *Gramophone* as “highly-interactive, creative and collaborative. . . unlike anything its intended audience—or anyone else—has ever heard,” Spektral is known for creating seamless connections across centuries, drawing in the listener with charismatic deliveries, interactive concert formats, an up-close atmosphere, and bold, inquisitive programming.

2016 saw the release of *Serious Business* (Sono Luminus), the foursome’s most ambitious recording project to date, nominated for a 2017 Grammy award. “A delirious new record” (Alex Ross), *Serious Business* is an intrepid exploration of the many-sided face of humor in classical music, featuring vibrant premieres by stunning young composers Sky Macklay, David Reminick, and Chris Fisher-Lochhead, paired with a centuries-old gut buster, Franz Joseph Haydn’s *String Quartet Op. 33 No. 2*, “The Joke.”

That same year, the quartet’s multi-city tour of Beat Furrer’s *String Quartet No. 3* and *Bagatellen*, a new work by Hans Thomalla, “proved that they have everything: a supreme technical command that seems to come easily, a capacity to make complicated music clear, and, most notably on this occasion, an ability to cast a magic spell” (*The New York Times*).

At home both in and out of the concert hall, Spektral Quartet enthusiastically seeks out vehicles to bring classical music into the sphere of everyday life, prioritizing immersion and inclusivity through close proximity seating and intimate, unconventional venues. Major upcoming projects include the quartet’s Italian debut in Rome, the recording of new works by composer Anthony Cheung, and a major new initiative on Chicago’s South Side in collaboration with multidisciplinary artist Theaster Gates. The 2016–17 season will also see dynamic new programs pairing works of Ravel, Beethoven, and Mendelssohn with the voices of emerging composers, and new commissions by George Lewis, Augusta Read Thomas, Samuel Adams, and Tomeka Reid.

The ensemble is regarded for forward-thinking endeavors such as Mobile Miniatures, which rallied more than forty composers from across the nation, including David Lang, Augusta Read Thomas, Nico Muhly, and Shulamit Ran, to write ringtone-length pieces available for download to mobile devices. As ardent advocates for new music in their home city, the group recorded its debut album *Chambers (Parlour Tapes+)* in 2013, featuring works by dynamic, Chicago-based composers. Other discography includes a recording with Third Coast Percussion of *Selene*, the octet by Augusta Read

Thomas played tonight, for the album *Of Being is a Bird* (Nimbus Records); and *From This Point Forward* (Azica Records), an exploration of nuevo tango and Latin jazz with bandoneon virtuoso Julien Labro.

It is central to Spektral Quartet’s mission to cultivate a love of, and curiosity for, unfamiliar sonic territory and exceptional works of the past among the next generation of string players. Currently ensemble in residence at the University of Chicago, the quartet has also participated in residencies at the New World Symphony, Stanford University, Northwestern University, the University of Wisconsin—Milwaukee, and the Walden School, among others.

Spektral Quartet’s members are (from left) Doyle Armbrust, Clara Lyon, Maeve Feinberg, and Russell Rolén.

### COMING UP

#### FRIDAY MAY 12, 2017

Spektral Quartet performs *CHI* for string quartet at Constellation in Chicago.

#### SATURDAY JULY 8, 2017

Spektral Quartet performs *CHI* for string quartet on the Maverick Concert Series in Woodstock, NY.

#### TUESDAY AUGUST 22, 2017

Spektral Quartet performs *CHI* for string quartet on the Rush Hour Concert Series, Chicago, IL.





## Third Coast Percussion

Third Coast Percussion is a Grammy award winning, artist-run quartet of classically trained percussionists hailing from the great city of Chicago. For over ten years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary depth and breadth of musical possibilities in the world of percussion. The ensemble has been praised for “commandingly elegant” performances (*The New York Times*), the “rare power” of their recordings (*The Washington Post*), and “an inspirational sense of fun and curiosity” (*The Minnesota Star-Tribune*). The four members of Third Coast are also accomplished teachers, and have served since 2012 as ensemble in residence at the University of Notre Dame’s DeBartolo Performing Arts Center.

Third Coast Percussion maintains a busy touring schedule, with past performances in thirty-two of the

fifty states plus Canada, Germany, Italy, the Netherlands, and Poland, and venues ranging from concert halls at the Metropolitan Museum of Art and De Doelen to clubs and alternative performance spaces such as New York’s Le Poisson Rouge and the National Gallery’s West Garden Court.

A commission for a new work from Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can and should be as collaborative as any other artistic partnership. Through extensive workshoping and close contact with composers, Third Coast Percussion has commissioned and premiered new works from Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Timo Andres, Marcos Balter, Ted Hearne, and today’s leading up and coming composers through their Emerging Composers Partnership Program.

Third Coast Percussion’s recordings include three full-length albums, three EPs, and a number of appearances on other releases. The quartet has put its

stamp on iconic percussion works by John Cage and Steve Reich, and has also created first recordings of commissioned works by Augusta Read Thomas, David T. Little, and Ted Hearne, in addition to recordings of the ensemble’s own compositions. In 2017, Third Coast won the Grammy award for Best Chamber Music/Small Ensemble performance for their recording of Steve Reich’s works for percussion.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions such as Hubbard Street Dance Chicago and the Adler Planetarium, performed at the grand opening of Maggie Daley Children’s Park, conducted residencies at the University of Chicago, Northwestern University, and the Civic Orchestra of Chicago, created multi-year collaborative projects with Chicago-based composers Augusta Read Thomas, Glenn Kotche, and chamber ensemble eighth blackbird, and taught tens of thousands of students through partnerships with Urban Gateways, the People’s Music School, the Chicago Park District, Rush Hour Concerts, and others.

The four members of Third Coast Percussion—from left, David Skidmore, Sean Connors, Robert Dillon, and Peter Martin—met while studying percussion music at Northwestern University.

### COMING UP

#### SUNDAY NOVEMBER 12, 2017

The world premiere of a new work by Augusta Read Thomas for percussion quartet and orchestra is presented by the Chicago Philharmonic Society and Third Coast Percussion, conducted by Scott Speck, at the Harris Theater, Chicago.

#### THURSDAY APRIL 19, 2018

The world premiere of co-commissioned *Sonorous Earth* for percussion quartet and orchestra is presented by the Eugene Symphony and Third Coast Percussion at a subscription concert at the Hult Center for the Performing Arts, Eugene, OR.





## PREMIERES AT ROCKEFELLER CHAPEL from 2008

The following works have received their world premières at Rockefeller Chapel since the new music initiative began in 2008.

✧ *Denotes works commissioned by Rockefeller Chapel*

✧ **Song for St. Cecilia's Day** by **William Bolcom**, commissioned for the gala concert which celebrated the rededication of the organ and carillon, June 2008.

✧ **Hymn of the Universe** by **Marta Ptaszyńska**, Helen B. & Frank L. Sulzberger Professor of Music and the Humanities, commissioned for the gala concert which celebrated the rededication of the organ and carillon, June 2008.

✧ **Wisdom Canticles** by **James Kallembach**, written for the installation of Elizabeth Davenport as the sixth Dean of Rockefeller Chapel, November 2008.

**Albert Schweitzer Portrait** by **Gene Scheer**, performed in 2009 on the 60th anniversary of Albert Schweitzer's visit to Rockefeller Chapel.

**Fanfare for Brass Sextet** by **Marta Ptaszyńska**, Helen B. & Frank L. Sulzberger Professor of Music and the Humanities, commissioned for the University's 500th Convocation, October 2009.

**Ad Sciendam . . .** by **Shulamit Ran**, Andrew MacLeish Distinguished Service Professor of Music, commissioned for the University's 500th Convocation, October 2009.

**Resonans Campanis** by **Kotoka Suzuki**, Assistant Professor of Music, commissioned for the University's 500th Convocation, October 2009.

**Wachet Auf** by **Sven-David Sandström**, a new setting of the familiar words of J.S. Bach's cantata, premiered by the Rockefeller Chapel Choir, February 2010.

✧ **Lux** by **Cary Boyce**, the 2010 winner of the Rockefeller Memorial Chapel Organ and Choir Composition Competition, performed at the midwinter concert celebrating the 100th anniversary of John D. Rockefeller's final gift to the University of Chicago, which established the Chapel, December 2010.

**Alpha and Omega** by **James MacMillan**, a choral setting of Revelation 21:1–6a, commissioned in collaboration with Soli Deo Gloria, and performed at the Alumni Weekend Gala concert, June 2011.

✧ **Journey of Journeys** by **Robert Kyr**, the first part of a two-part commission of a seasonal choral work mirroring the themes of Bach's *Christmas Oratorio*, performed at the opening concert of Quire & Place I, December 2011.

**Sing, Aeolus** by graduate student composer **Andres Carrizo**, performed at the University's New Music Ensemble concert featuring the Midwest première of Andrea Clearfield's *Lung-ta*, May 2012.

**Where are You . . . ?** for solo oboe, by graduate student composer **Jae-Goo Lee**, performed at the University's New Music Ensemble concert featuring the Midwest première of Andrea Clearfield's *Lung-ta*, May 2012.

**Watercolors** for woodwind quintet, by graduate student composer **Phil Taylor**, performed at the University's New Music Ensemble concert featuring the Midwest première of Andrea Clearfield's *Lung-ta*, May 2012.

○ **Eros** by Kala Pierson, performed at Quire & Place II: Sacred Powers of the Night, February 2013.

- ✧ **Marta Sniegs** by Katherine Pukinskis, performed at Quire & Place II: Sacred Powers of the Night, February 2013.

**Sonnet 73 (SATB)** by Shulamit Ran, presented for the first time in an arrangement for full choir, performed at Quire & Place II: Sacred Powers of the Night, February 2013.

- ✧ **O Word of Light and Thunder (Cantata No. 3 from Christmas Oratorio)** by Robert Kyr, commissioned by the University of Chicago's Rockefeller Chapel and performed at Quire & Place III, December 2013.

**From Glory to Glory: The Life, Death, and Legacy of Dr. Martin Luther King, Jr.** by Marie N. Hunt, performed for Dr. King's birthday, January 2014.

**Listen to the Apples** by Timothy Takach, premiered by Minnesota-based choral ensemble VocalEssence on their spring tour, February 2014.

- ✧ **St. John Passion** by James Kallembach, with textual interpolations from the works of Goethe (from Faust), Shakespeare (from Macbeth), Blake, and Dante, commissioned for and first performed on Passion Sunday, 2014.

- ✧ **Spring** by James Kallembach, performed at the Alumni Weekend concert, June 2014.

**Exodus** by Aaron Travers, performed by Randall Harlow as part of a concert of new music (1995–2014) for the organ presented by Rockefeller Chapel with Shulamit Ran and Augusta Read Thomas, October 2014.

- ✧ **Oka' Aya'sha'** by Jerod Impichchaachaaha' Tate, commissioned by Rockefeller Chapel in association with the Canterbury Choral Society, and performed at Quire & Place IV: Sacred Powers of Water, February 2015.

- ✧ **Water on the Thirsty Land** by Katherine Pukinskis, written for James Kallembach and the Rockefeller Chapel Choir, and performed at Quire & Place IV: Sacred Powers of Water, February 2015.

- ✧ **To Welcome in the Year** by Katherine Pukinskis, commissioned by the Rockefeller Children's Choir and performed at the Easter festival service, April 2015.

**... the way nets cannot hold water** by Iddo Aharony, composed for the Ear Taxi Festival and performed by University carillonneur Joey Brink, October 2016.

**Invention—An Ascent** by Tomás I. Gueglio-Saccone, composed for the Ear Taxi Festival and performed by Joey Brink, October 2016.

- ✧ **Letters from the Sky** by Joey Brink, commissioned by Rockefeller Chapel for the Ear Taxi Festival and performed by the composer, October 2016.

- ✧ **CHI for string quartet** by Augusta Read Thomas, commissioned by Rockefeller Chapel and Spektral Quartet and performed tonight!

Please contact Dean Elizabeth Davenport if you are interested in learning more about the endowment for the commissioning of new music, or about supporting the choral arts or the studios where students learn to play the organ and carillon at Rockefeller Chapel.

## ROCKEFELLER MEMORIAL CHAPEL

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