

Franklin Piland (b. 1990) is a Native American musician. He earned his Master of Music in Music Composition, with focus in wind band conducting and music production, from the University of Texas at Austin and his Bachelor of Music in Wind Performance with minors in Music Technology and Music Composition from Eastern New Mexico University.

As a composer and arranger Franklin has had his works premiered and recorded by a variety of musicians, from young bands to collegiate and professional ensembles, and has collaborated on his music with some of the world's most lauded human beings. His choral and band works have drawn attention from Eric Whitacre, Donald Grantham, Mark Camphouse, and David Holsinger. His band work *Somnia Mortem* was named a finalist in the ATSSB Composition Competition. He has been commissioned for numerous works since 2011 for a wide variety of ensembles, most notably: *Rose Made Man*, a one-act opera coming-of-age story of a transgender man named Gabriel; *DDAT Suite*, for jazz trio and wind band, which fuses Native American and jazz musics; and four works for the Pakistani/American fusion group *Sangat!* (Moon of the 15th, *Sangat*, Morning, and Sun of the 10th) which completed their tour across the world in 2018.

As a lifelong educator and advocate of music education Franklin has served as Director of Bands and Orchestras at East Austin College Prep in Austin, TX (grades 6–12), from 2016–2018, and has served as Director of Bands at Floydada Collegiate ISD since 2019. In 2016 he was Guest Lecturer and Composer-in-Residence at the National Academy of Performing Arts (NAPA) in Karachi, Pakistan, and in March 2022 he was a guest presenter at NAPA for the 2022 International Music Festival. As a performer Franklin was principal tubist for the Eastern New Mexico University Wind Symphony from 2008–2013, and has performed in a variety of wind ensembles in New Mexico, Texas, Washington, Ireland, and Pakistan.

Despite all of his numerous obligations and responsibilities, Franklin is a lover of tennis, painting, and Batman (though oddly enough he has yet to paint Batman playing tennis). Franklin currently resides in Floydada, TX, with his husband Alex and his two dogs, King and Nakia.

THE 45th ANNUAL
FESTIVAL OF NEW AMERICAN MUSIC
 PRESENTS THE FIRST-EVER CONCERT BY

DUOXYLO

TUESDAY, NOVEMBER 8, 7:00 P.M.

KaiKro* (2022) Ailem Carvajal (b. 1972)

Bassoon Set (2003) Adolphus Hailstork (b. 1941)

I. Moderato con anima

Sixteen Waltzes (selections; 1981) Francisco Mignone (1897–1986)

Improvised Waltz

Bassoon Set Hailstork

II. Vivo

Sixteen Waltzes Mignone

I Got You, My Little Bassoon (Parody Waltz)

Bassoon Set Hailstork

III. Lento e teneramente

Sixteen Waltzes Mignone

Mystery... (How much I Loved Her!)

Bassoon Set Hailstork

IV. Allegretto

short pause

Responsorio in memoriam Mario Lavista (1943–2021)
 Rodolfo Halffter (1988)

Ben Prima, percussion

short pause

Dorian Antipa, bassoon
Mckenzie Langefeld, percussion

* World Premiere, Commission Consortium Led by DuoXylo

TONIGHT'S ARTISTS

DuoXylo is a new ensemble making its debut at the 2022 Festival of New American Music. Percussionist Mckenzie Langefeld and bassoonist Dorian Antipa have teamed up to seek and perform new and exciting works from a diverse community of composers who recognize the sonic potential of bassoon and percussion. Inspired by the small but powerful catalog already written for bassoon and percussion, DuoXylo is thrilled to continue to add to the repertoire and share this unique music for an unconventional duo.

Dorian Antipa is principal bassoonist with the Great Falls Symphony and member of the organization's resident wind quintet, the Chinook Winds. Dorian recently earned a degree in band instrument repair, and has since opened a repair business in Great Falls, MT where he lives. He is also half of DuoXylo, a new bassoon and percussion duo, which has commissioned three new works for this instrumentation. Mr. Antipa studied at California State University, Sacramento, and the Hartt School of Music, Dance, and Theater, where degrees earned include a Doctor of Musical Arts in bassoon performance with a minor in history. Dorian has performed extensively with orchestras in California, Connecticut, Illinois, and Montana. As a passionate teacher, he maintains a private studio of local bassoonists and has taught at Montana State University-Bozeman, the University of Montana, Great Falls College, the University of the Pacific Conservatory of Music, The Hartt School Community Division, and the Metropolis School of the Performing Arts. When time permits, he loves getting outside to hike, backpack, mountain bike, ski, and rock climb.

Mckenzie (Camp) Langefeld is a percussionist in the Bay Area where she plays with many different ensembles including being a regular percussion extra with the San Francisco Opera Orchestra. She is a member of Ninth Planet, a new music ensemble and service organization dedicated to the commissioning, performance, and furthering of new music, especially the works of young composers and artists from underrepresented communities. She graduated from the Eastman School of Music and San Francisco Conservatory of Music.

Desiderium is a piece in three movements for bassoon and percussion with each movement drawing on a different culture for inspiration. The first movement is inspired by my own Native American heritage and is influenced by the persistent drumming and wail-singing heard in many Native American traditions. The second movement is based on the oldest surviving complete musical composition, the Seikilos Epitaph of Ancient Greece. The third movement is inspired by my collaborative work in Pakistan.

The word *desiderium* means "an ardent desire or longing," especially in reference to things lost or gone. This really was at the heart of each section of the piece.

The first movement uses Native American influences, including repetitive drumming, wide vibrato that mimics the call and response nature of drum circles, and frequent grace notes in the lyrical figures that suggest the embellished lines sung in powwow vocals. I myself was not raised inside of my culture, and feel in many ways I have lost a direct connection to that part of my identity. I have spent most of my adult life learning what I can on my own about my heritage, and trying through my music to show respect and honor for its part in my life.

The second movement uses one of the most ancient recorded melodies in existence, the Epitaph of Seikilos, to represent the Greek heritage of DuoXylo's Dorian Antipa. This melody has stuck with me for many years, and occurs to me as a prime example of *desiderium*. The longing to know what the music of our ancestors, from a time as long ago as the first or second century CE, is palpable. This work gave me an opportunity to play with developing this gorgeous melody in both a lyrical and virtuosic fashion.

The final movement is perhaps the most representative of *desiderium*. I absolutely loved, in the truest sense of the word, my time in Pakistan. The weather, food, music, culture, clothing, and most of all people are some of my fondest memories. This melody was taken from my collaborations with the music educators of the National Academy of Performing Arts in Karachi, and pays a nostalgic homage to my time with those great humans and artists through a melodic and rhythmic movement representative of the folk musics of Pakistan, filled with modal melodies, liberated rhythmic combinations, call-and-response between the bassoon and percussion, and some quasi-tabla improvisatory percussion accompaniment.

—Franklin Piland

“He who lives is but a traveler in transit,
he who dies is a man who returns to his abode.”

—Chinese poet Li-Po, to whose words Mario Lavista dedicates the work

Responsorio in memoriam Rodolfo Halffter was composed in 1988 and premiered the same year by bassoonist Wendy Holdaway in Mexico City. This piece is a melding of three distinctly different musical voices: 1) native musical traditions of Mexico, 2) liturgical music from centuries ago, and 3) contemporary performance techniques and sonorities.

The piece is a musical eulogy to his college composition instructor, Rodolfo Halffter, and the essence of the work is of funeral processions that Lavista observed in remote Mexican villages. Early in *Responsorio*, bass drums—serving to exemplify the funeral march—provide a halting beat to accompany the bassoon, which plays in the highest range of the instrument. As the piece progresses and the mourners approach their destination, the percussionists introduce tubular bells, depicting church bells.

Lavista uses several references to composer Guillaume de Machaut’s fourteenth century masterpiece *Messe de Notre Dame* in the percussion parts. A repeated rhythm pattern—in musical terms, the *taleae*—from the “Ite missa est” section of the *Mass* is found in chimes. If you listen carefully, the two chime parts play a great deal of the time in rhythmic canon; the pitches are a bit different, however. The bass drums also use repeated rhythms, found in the *Mass*’s “Amen.” At one point during the piece, the bassoonist mutes the instrument by placing a cloth into the bell, and continues to play a long melody based on multiphonics. Multiphonics have the reputation of being harsh and dissonant, but the way Lavista utilizes them reminds one of a mournful choir singing (think of the line in *Jesus Christ Superstar* “So Long, Judas...”)

Born in Mexico City in 1943, **[Mario] Lavista** is one of the leading composers of Mexico. Lavista started on the piano at age of 11, and at age 20, he earned the privilege of studying at Carlos Chavez’ acclaimed compositional school, Taller de Composition. It was during this time that Lavista was influenced by composer Rodolfo Halffter. Later on in his 20s, Lavista studied composition in Paris and traveled to Germany to work with Karlheinz Stockhausen; he also became familiar with the works of Ligeti, Cage, Lutoslawski, and Berio. He returned to Mexico in 1970 and formed Quanta, a music improvisation group.

Currently, Lavista teaches at the National Conservatory of Music in Mexico City, is an active composer, and edits a music journal. He has been a composer-in-residence in several American Universities.

—Karen Sandene

She teaches a studio of over 20 young musicians how to play percussion, piano, and drums. When she’s not making or teaching music, you can find her outdoors, hiking with her Australian Shepherd, and learning to speak German with her adventurous better half. mckenzielangefeld.com.

Percussionist and woodworker **Ben Prima** enjoys focusing his energy on “contemporary classical” music, relishing in the opportunity to collaborate with performers, composers, and audiences to help create vital, living art. On this journey, he has co-founded several ensembles, including Sacramento’s own Citywater. He holds a BM from Sacramento State, where his primary teachers included Daniel Kennedy, Chris Froh, and Leo Eylar. He also studied with Andy Heglund and Cody Remaklus at the University of Nevada, Reno, where he won the student concerto competition on the way to earning his MM. Ben has also been fortunate to study the varied “traditional” percussion of North India, Bali, Kurdish Iran, Brazil, and the Arab world. A lifelong improviser and pathological do-it-yourselfer, Ben makes his own instruments, grows his own vegetables, and brews his own beer.

PROGRAM NOTES

KaiKro is a work for bassoon, percussion and three metronomes that plays with the concepts of time and tempo. The Greeks had two words to define time: Kairos, that refers to ideal or opportune time, and Kronos, which represents chronological time. *KaiKro* is a single movement work with a duration of approximately 5 minutes. The bassoon, as a solo instrument, dialogues with the rhythmic and timbral atmospheres of the percussion. The piece is based on an ostinato of three metronomes in different agogics that, from the beginning to the end of the movement, mark a persistent interplay of time and counter time.

—*Ailem Carvajal*

Ailem Carvajal is Cuban composer, pianist, and educator. In 2012 she won the prestigious CINTAS Fellowship Award in USA and released her album *ISLA*, produced by Rey Rodriguez Productions (Germany). *ISLA* was the winner at the international fair CUBADISCO 2013 in the category classical music.

Carvajal has received commissions from institutions such as La Scala Theatre (Milan, Italy), Centre of Contemporary Art "ReinaSofia" (Madrid, Spain), New Music Miami Festival, Williams Ensemble (USA), Cuban Symphony Orchestra, and Ensemble Insomnio of Amsterdam. She has won numerous prizes for composition, such as 1st Prize in the "International Competition for Women Composers" (Venice, Italy, 2004) and the National Prize for Composition from the National Union of Writers and Artists of Cuba (1993). She has composed pieces for different formats which have been recorded by Periferia Music (Barcelona), Tutto Musik (Berlin), Pizzicato Verlag Helvetia (Switzerland), United Music & Media Publishers (Belgium–USA); Sello Autor (Madrid), Rey Rodriguez Productions (Hamburg), and RYCY Productions (Los Angeles).

Carvajal is the founder in Parma, Italy, of MUSICALIA Children, dedicated to musical education. In 2015 she was awarded Special Guest in the International Competition #faigirarelacultura by Ananse Communication Suisse. She is a member of the National Union of Artists of Cuba.

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta, and David Lockington. This past March, Thomas Wilkins conducted Hailstork's AN AMERICAN PORT OF CALL with the Boston Symphony Orchestra.

Hailstork's newest works include THE WORLD CALLED (based on Rita Dove's poem TESTIMONIAL), a work for soprano, chorus, and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and STILL HOLDING ON, an orchestra work commissioned and premiered by the Los Angeles Philharmonic (February 2019). He is currently working on his fourth symphony, and A KNEE ON A NECK, a tribute to George Floyd, for chorus and orchestra.

Dr. Hailstork resides in Virginia Beach Virginia and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk. www.adolphushailstork.com.

Francisco Mignone wrote his *Sixteen Waltzes* for solo bassoon at the end of his career when he returned to writing in a nationalist style, following an experimental period of composition which included forays into serialism. Mignone spent the middle part of his career honing his craft as a composer by studying and writing in the Western European tradition, returning to the styles of his native Brazil towards the end of his life.

One visible characteristic of these pieces is the mode. Most European waltzes are in major keys, Brazilian waltzes are usually in minor keys and in simple binary form or variations of that, with some exceptions. The mood is essentially sentimental, sometimes sounding overly emotional as in the popular Brazilian waltzes.

The waltz went through cultural transformations in Brazil. The most important difference between the traditional waltz and the Brazilian waltz is the Brazilian one was not meant to be danced to but instead to be played in the traditional street strolling serenade style of Rio de Janeiro's nightlife. The improvised solo part, rubatos, and interpretative markings were always evoking a sentiment or emotion.

—*Dorian Antipa and Benjamin Coelho*