

# UPCOMING EVENTS

GUEST ARTIST: ANTHONY PADILLA, PIANO  
WEDNESDAY, APRIL 6 AT 8 P.M.  
DAVIS HALL, GBPAC

FACULTY ARTIST: ANDREA JOHNSON, PIANO  
TUESDAY, APRIL 19 AT 8 P.M.  
DAVIS HALL, GBPAC

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS  
AVAILABLE ONLINE AT [MUSIC.UNI.EDU/EVENTS](https://music.uni.edu/events).

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In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.

This event is **free** to all UNI students, courtesy of the Panther Pass Program.

The University of Northern Iowa honors the ancestral stewards of the land on which our university rests. Through the work we do every day to live our mission, the University of Northern Iowa aspires for you to see a community that: honors Native and Indigenous People and culture, lives the 7th Generation Principle, does good for the people and communities we serve, and embraces stewardship of our mission and land. Please see our full stewardship statement at [president.uni.edu/stewardship-statement](https://president.uni.edu/stewardship-statement).

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# SCHOOL OF MUSIC

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## BENT FREQUENCY DUO PROJECT

JAN BERRY BAKER, SAXOPHONE  
STUART GERBER, PERCUSSION

# PROGRAM

*From the Air* (1982) . . . . . Laurie Anderson  
arr. Baker/Gerber

*Inflection: One* (2021) . . . . . Yiheng Yvonne Wu

*Children of Loneliness* (2021) . . . . . Nickitas Demos

*Composite and Parallax* (2020) . . . . . Peter Van Zandt Lane

## INTERMISSION

*I Stood on the Shore and  
Looked Up at the Birds* (2014) . . . . . Jeff Herriott

*Child's Play* (2015) . . . . . Amy Williams  
I  
II  
III

*Hazy Moonlight* (2017) . . . . . Elainie Lillios

## ABOUT THE ARTISTS

Founded in 2003, Atlanta-based **Bent Frequency** brings the avant-garde to life through adventurous and socially conscious programming, cross-disciplinary collaborations, and community engagement. One of BF's primary goals is championing the work of historically underrepresented composers - music by women, composers of color, and LGBTQIA+. Hailed as "one of the brightest new music ensembles on the scene today" by Gramophone magazine, BF engages an eclectic mix of the most adventurous and impassioned players.

BF has partnered with internationally acclaimed ensembles, dance groups, and visual artists in creating unique productions ranging from traditional concerts to fully staged operatic works,

to concerts on the ATL streetcar, to a band of 111 bicycle-mounted, community performers. BF's programming, educational outreach, and community events aim to be inclusive of the diverse and dynamic communities they are a part of.

As Co-Artistic Directors of Bent Frequency, percussionist Stuart Gerber and saxophonist Jan Berry Baker are **The BF Duo Project**. Stuart and Jan have commissioned over 30 new works for their duo since 2013 and have given countless performances across the United States, Mexico, and Europe. They have been guest ensemble in residence at the MATA Festival in Oaxaca, Mexico, Sam Houston State University in Texas, Tage aktueller musik festival in Nuremberg, Germany, Charlotte New Music Festival, The University of Georgia, and New Music on the Point. Their debut CD, *Diamorpha*, is available on the Centaur Label.

Canadian American saxophonist, **Jan Berry Baker**, has performed as a soloist, chamber, and orchestral musician on many of the world's great stages. An advocate of cross-disciplinary collaborations, socially conscious programming, and community engagement, she is Co-Artistic Director of contemporary chamber ensemble, Bent Frequency. She and percussionist Stuart Gerber are The Bent Frequency Duo Project and together have commissioned over 30 new works for saxophone and percussion. They have given countless performances of these new works at artist residencies, international festivals, and schools of music across the US, Mexico, Germany, and France.

Jan regularly performs with the Lyric Opera of Chicago, Grant Park Festival Orchestra, Chicago Philharmonic, Atlanta Ballet and Atlanta Opera and has appeared with the Chicago and Atlanta Symphony Orchestras. Jan's recording projects include chamber music albums on the Centaur and Albany labels, as well as *American Orchestral Works* with the Grant Park Orchestra and Atlanta Opera's world premiere recording of *The Golden Ticket*.

As an educator, Jan is Associate Professor of Saxophone, Woodwind Area Head, and Vice Chair at the Herb Alpert School

of Music at UCLA. Highly sought after as a masterclass teacher and speaker, she has given presentations on contemporary music, nonprofits and grant writing, community engagement, socially conscious programming, career development and mentoring. Jan is a founding member of the Committee on the Status of Women in the North American Saxophone Alliance and is the leader of the CSW Women's+ Mentoring Program. She earned a Doctor of Music degree from Northwestern University and is a Selmer Paris and Vandoren performing artist.

Lauded as having "consummate virtuosity" by The New York Times, percussionist **Stuart Gerber** has performed extensively throughout the North America, Europe, and the Pacific Rim. Recent engagements include: The Kuala Lumpur Experimental Film, Video, and Music Festival, the Montreal New Music Festival, Electronic Music Malta Festival, The Eduardo MATA Festival in Oaxaca, Mexico, the KLANG Festival at The Metropolitan Museum of Art in New York, the Cervantino Festival in Guanajuato, Mexico, the Now Festival in Tallinn, Estonia, the Chihuahua International Music Festival in Mexico, the Gulbenkian Center in Lisbon, Portugal, the South Bank Centre in London, the Ultraschall Festival in Berlin, Germany, the Melbourne Recital Centre, Australia, the Spoleto Festival, and the Savannah Music Festival.

As an active performer of new works, Stuart has recorded for Centaur, Innova, UR-text, Aucourant, Bridge, Capstone, Code Blue, Mode, Albany, Telarc and Vienna Modern Masters labels. He is currently an artist-faculty at the Summer Institute of Contemporary Performance Practice (SICPP) held annually at the New England Conservatory, and has taught at New Music on the Point, the Charlotte New Music Festival, and the Stockhausen-Kurse in Germany, and has given masterclasses at many esteemed institutions in the US and abroad (including the Curtis Institute, Manhattan School of Music, Oberlin Conservatory, and The Southbank Center).

Stuart studied at the Oberlin College Conservatory, the University of Cincinnati College-Conservatory of Music, and the Hochschule für Musik in Hannover, Germany. He is Professor of Music at Georgia State University and co-artistic director of the Atlanta-based contemporary music ensemble Bent Frequency.

## PROGRAM NOTES

**From the Air** is the opening track from Laurie Anderson's 1982 debut album, *Big Science*.

**Inflection: One** is part of a loose series of pieces that utilizes semi-structured improvisation. I'm seeking to balance specific materials that articulate my musical intentions and openness that allows space and time for the performers to engage and react to each other. Intimately connected, the two performers take turns leading and following, shaping, and being shaped by the other. They are often asked to imitate nuances that cannot easily be imitated—like pitch and timbral fluctuations of uneven, airy flutters or multiphonic beating. Thus, the musical material is constantly bent and morphed as it is passed between them, and the players inflect each other's sounds.

—YW

**children of loneliness:** The title of this work is derived from Alex Ross's excellent book, *The Rest is Noise*. In his opening to Chapter Five, "Apparition from the Woods," Ross discusses the art of musical composition. Among other notable observations, I was most struck by the following description: "Unlike a novel or a painting, a score gives up its full meaning only when it is performed in front of an audience; it is a child of loneliness that lives off crowds. Nameless terrors creep into the limbo between composition and performance, during which the score sits mutely on the desk."

While the evocative title of this piece might imply a work of languid introspection, I have tried instead to explore the anxious state of a composer enduring the limbo between the completion of a composition and its eventual performance. The music is virtuosic, fast-paced, and extremely restless throughout. With only one reflective section provided to break up its relentless energy, the composition seeks to mimic the torrent of insecurities a composer faces upon completion of a new work. Will the performers like the piece? Will an audience like it? Will the piece be performed well? Will anyone even come to listen? Will it ever get performed again? To quote Ross once again, "Hans Pfitzner

dramatized that moment of panic and doubt in Palestrina, his “musical legend” about the life of the Italian Renaissance composer. The character of Palestrina speaks for all colleagues across the centuries when he stops his work to cry, “What is the point of all this? Ach, what is it for? What for?”

–NJD

**Composite and Parallax**, for alto sax, percussion, and octophonic fixed media, complements the instrumentation of Bent Frequency Duo with an electronic sound palette of what I imagine to be a surreal, giant non-pitched iron instrument surrounding the audience. Throughout the piece, patterns between the two live instruments, as well as patterns in the electronics track, shift against each other in a way I found to be evocative of a parallax effect: an effect where the direction of an object appears to differ when viewed from different positions. A common example of parallax is when looking out the window of a moving car, light poles move by faster than the trees behind them, which move by faster than the moon. In composing the piece, I tried to create some sonic illusions akin to this example, while also trying to tap into some of the feeling of catharsis (or perhaps nostalgia?) of staring out the window at the moon as it appears to follow the car, as the rest of the world races by.

–PVZL

Ten years before composing ***I stood on the shore and looked up at the birds***, I composed my *Trio*, for violin, piano, and percussion (plus electronics) for Toronto’s Arraymusic Ensemble. I developed several important compositional practices during my work on that piece that I still employ today, one of which is my approach to combining electronic sounds with live performers. In the *Trio*, the electronics are fairly sparse, consisting entirely of a few sustained tones that support the instrumentalists and help to define the formal structure. Although I often use more extensive electronics than that, the primary roles for the electronics in that piece have remained the same in most of my work.

I composed the *Trio* at an important transitional period in my life, right as I started my first academic position and shortly after getting married and finishing my Ph.D. For whatever reason, I found myself thinking about that time and composing the *Trio* while I was working on *I stood on the shore and looked up at the birds*, and so as a kind of homage to myself I decided to blatantly rip off the technique I first developed for the *Trio* of dropping in a couple of sustained

sounds to help differentiate form. *I stood on the shore and looked up at the birds* was composed for the Bent Frequency duo project, Jan Berry Baker and Stuart Gerber, in fall/ winter 2013-14.

–JH

Inspiration sometimes comes from the farthest reaches and sometimes from very close to home. In this case, I chose very small objects from my children’s toy boxes—those that I found to have a sufficient range of sonic possibilities. In the first piece, the whistles blend with the saxophone to create a fused, enhanced sound; in the second, a true duet; and the third, two contrasting, but complementary sounds. ***Child’s Play*** was written for Jan Berry Baker and Stuart Gerber.

–AW

***Hazy Moonlight*** for soprano saxophone, percussion, and electroacoustics takes its inspiration from five haiku by poet Wally Swist:

thistledown seeds the falls a full moon shatters into stars	bracing the chill moonlight rushes in the icy river
slipping through moonlight a waterthrush rushes rock to rock	mountain laurel blossoms a luminous moth ascends into moonlight
cloud wisps across the moon gusts of rain patter among piles of fallen leaves	

Swist’s vivid scenes depict the moon’s appearance across the seasons, creating an organic foundation for the work’s structure and soundscape. The instrumentalists’ virtuosic foray through Swist’s evocative work conjures varied images of the moon as a brilliant force, a mysterious beacon, and a luminous orb. *Hazy Moonlight* was commissioned by the Barlow Endowment for Music Composition at Brigham Young University for the Bent Frequency Duo. The haiku appear with the author’s permission and are published in *Modern Haiku, The Silence Between Us* (Taylorville, IL: Brooks Books, 2005), and *The Windbreak Pine* (Ormskirk, UK: Snapshot Press, 2016).

–EL