

Davis Brooks, violin and viola
Eidson-Duckwall Recital Hall
March 23, 2021
7:30 pm

Passacaglia (1676)

Heinrich Ignaz Franz Biber
(1644-1704)

Riconscenza de Goffredo Petrassi (1984)

Elliott Carter
(1908-2012)

Imagined Natures for solo violin (2020)(world premiere)

Richard Einhorn
(b. 1952)

(Five Minute Intermission)

Suite No. 3 in C Major, BWV 1009 (arranged for viola)

Prelude

Allemande

Courante

Sarabande

Bourée 1 – Bourée 2 – Bourée 1

Gigue

J. S. Bach
(1685-1750)

Siamese Abroad for solo viola (2020)(world premiere)

Balee Pongklad
(b. 1976)

Program Notes

Imagined Natures was composed in rural New York during the spring of 2020. While the piece unfolds in a programmatic fashion, I had no particular narrative in mind; instead, I simply followed what seemed like the musical logic of the piece as I was writing it.

The title, borrowed from the Yogaçara tradition of Mahayana Buddhism, refers to the interconnections and transformations between the intervals, themes, and patterns in the piece, some of which are obvious while others are inferred or imagined.

The piece is in four movements. To some extent, the division of the movements is arbitrary and there are sub-movements within the movements. To maintain this apparently improvisatory structure, the movements should be played without pause.

Rhythm is not necessarily strict; the piece should unfold in the style of a cadenza, as an extended rumination on the musical themes. A bravura performance approach is implied by the often- dramatic dynamic, temporal, and textural contrasts.

--Richard Einhorn May 13, 2020

Imagined Natures is dedicated to Davis Brooks in grateful thanks for his numerous editorial suggestions and commitment.

Siamese Abroad is a medley of Thai folksongs specially commissioned by Davis Brooks. It contains one movement and is performed in a continuous manner. I chose these folksongs because they are upbeat and convey a festive mood. Some of them are so popular that they have been taught in schools and arranged for different styles. As for the musical structure, I came up with the idea of alternating between the folksongs and the episodes in which I newly composed. The folksongs are short, lyrical and memorable while the episodes are longer and more rhythmic. Additionally, I used some musical idioms found in Classical, Blues, Bebop, and Rock to reach the audience. I hope that *Siamese Abroad* would act as a cross-cultural agent that helps make Thai folksongs become widely known as it brings pleasure to audiences.

--Balee Pongklad

Bios

Richard Einhorn has written opera, orchestral and chamber music, song cycles, multimedia events, film music, and dance scores.

Voices of Light, Richard's opera/oratorio in celebration of Joan of Arc, has been hailed as "a great masterpiece of contemporary music" and "a work of meticulous genius." Performed over 250 times, the piece has sold out such venues as the Brooklyn Academy of Music's Next Wave Festival; Avery Fisher Hall; Kennedy Center; Sydney Opera House, and Disney Hall in Los Angeles. The Sony Classical CD of *Voices of Light*, featuring Anonymous 4, was a Billboard classical bestseller.

Additional works include *Red Angels* for New York City Ballet (recorded by Davis Brooks), *The Shooting Gallery*, a multimedia collaboration with filmmaker Bill Morrison and *The Origin* (original films by Bill Morrison), a 90-minute oratorio on Darwin, and *A Carnival of Miracles*, for Anonymous 4 (featuring a translation by Elaine Pagels). Richard's numerous film scores include

Arthur Penn's *Dead of Winter* and Pirjo Honkasalo's *Fire-Eater* for which Richard won a Finnish Academy Award for best musical score.

Before turning his attention exclusively to composition, Richard also worked as a record producer with artists such as Isaac Stern, the New York Philharmonic, and Murray Perahia. His production of the Bach Cello Suites with Yo-Yo Ma won a Grammy for Best Instrumental Performance.

Richard Einhorn graduated *summa cum laude* in music from Columbia University where he studied with Vladimir Ussachevsky, Jack Beeson, and Mario Davidovsky. Richard has received numerous music awards and grants for his work and is also a well-known advocate for people with hearing loss. He lives in New York with his wife Amy Singer.

Balee Pongklad was born in Bangkok, Thailand. His high school music fraternity had little impact on his earliest music interest. Balee seemed set on becoming an architect after he finished high school. However, urged to pursue music studies in college by his father, he firmly decided on the life of a musician.

Balee started composing when he was in his junior year. He mainly wrote for wind instruments, as they were reminiscent of his high school years as a French horn player. When Balee came to the United States for the graduate schools, he chose to pursue a composition major. He was exposed to several different philosophies of music composition from many engaging professors. As he has grown more as a composer and his musical style has developed, he often thinks of the audience and the function his music is intended to have for his audience. He also believes that his music should powerfully evoke a positive emotional response in the listener.

In 2013, Balee collaborated with a well-known euphonium player Demondrae Thurman whose CD album *SNAPSHOTS* featured his work *In (out of) Sync* written for oboe, euphonium and piano. His solo violin *Ride* was also recorded and released on the CD album *Early Musings* by Davis Brooks in 2016. Balee has received awards and recognitions from Minnesota Orchestra Music Institute, the Society of Composer, and the United State Army Band Pershing's Own. Three of his chamber works are published by Potenza Music Publishing.

Balee earned his doctoral degree in composition from the University of Alabama where he studied with C.P. First. He also received master and bachelor degrees in music from San Francisco State University and Chulalongkorn University in Thailand respectively. Balee now lives in Missouri.

Davis Brooks is Professor of Violin Emeritus at Butler University in Indianapolis and was the 2015-2016 University of Alabama School of Music Endowed Chair in Music Composition. He served as Associate Concertmaster of the Indianapolis Chamber Orchestra for fifteen years, and performed with the Mostly Mozart Festival Orchestra at Lincoln Center for ten years. During his nineteen-year tenure with the New York Chamber Symphony, he performed on over twenty of

their critically-acclaimed recordings. Dr. Brooks has been concertmaster of the Chamber Orchestra of New England, the Harrisburg Symphony, and the Waco Symphony. He performs frequently with the Indianapolis Symphony Orchestra, and is active in the many recording studios in the Indianapolis area. Dr. Brooks' special interests include both the performance of music by contemporary composers, and early music, including performance on original instruments. Recording for two progressive rock bands—The Psychedelic Ensemble and David the Goliath—has been a pleasurable diversion, as has performing with the Indianapolis band Progressive Lenses. He has recorded four solo CDs, which include thirteen new works written for him since 2016. Oddly his favorite color has changed from blue to green in the last decade, and he enjoys a good cup of coffee.