

Premiere Concert

2:30 p.m.
Friday, July 17, 2009

Delta Omicron Centennial Conference
Holiday Inn Airport Hotel and Conference Center
Erlanger, Kentucky

Delta Omicron Composition Competition Winner

Thor Johnson Memorial Commission



Delta Omicron International Music Fraternity

Delta Omicron Foundation

ABOUT THE COMPOSERS



Michele Negro, born in Treviso, Italy, in 1970, studied harmony and counterpoint at the Conservatory of Castelfranco Veneto. In 1995 he earned a degree in Experimental Composition at the Conservatory of Milano. He attended several proficiency courses, among them, most importantly, the courses at the School of Darmstadt (Germany), at the Music School of Fiesole and at the Chigiana Accademy of Siena. He studied with several teachers of composition, among them the composer Giacomo Manzoni. He also studied voice and has been director of two choirs. At the moment he is teacher of solfege and harmony at the Music School "Corelli" of Vittorio Veneto and at the Music School "Salvador Gandino" of Porcia. Although his music compositions are inspired by the contemporary style, he is also interested in improving folk music through the harmonization of various materials belonging to the tradition of his native land. Some of his works have been performed in Croatia, Germany, Italy and Switzerland. Some of his compositions have been published and recorded. He has received awards in competitions, such as those of Blonay, Como, Desenzano, Milano, Mestre, Pavia, Perugia and Roma.



Composer **David P. Sartor** received his education at the Blair School of Music, the University of Cincinnati College-Conservatory, and the University of Tennessee, where he studied with John Anthony Lennon and David Van Vactor. The recipient of commissions from a variety of ensembles, his instrumental and vocal works are performed nationally and internationally. His compositions have been featured at the Tanglewood, Aspen and Sewanee Music Festivals; the International Double Bass Festival; the Percussive Arts Society International Convention; the International Music Festival in San Jose, Costa Rica; *The World's Largest Organ Concert*; and at Carnegie Hall, with broadcast performances on National Public Radio and local affiliates.

Sartor has received the prestigious *Ostwald Award* from the American Bandmasters Association, as well as awards from New Music for Young Ensembles, Meet The Composer, Delta Omicron and ASCAP, among others. A popular guest composer, conductor and lecturer, he has completed residencies at venues including the Washington (D.C.) National Cathedral, Illinois State University, and California State University Bakersfield, sponsored by New York City's *Meet The Composer Foundation*. His works are recorded on the ERM label and are published by E.C. Schirmer, Shawnee Press, TRN Music, and Metamorphic Music.

Of particular interest to Delta Omicrons is the fact that Sartor, a lifelong resident of Nashville, Tenn., performed in the Nashville Symphony in the 1970's under National Patron Dr. Thor Johnson.

P R O G R A M

Dedica for Cello and Piano Michele Negro
2009 Triennial Composition Competition Winner

Jose R. Dubon Tovar, *cello*
Suzanne Burg, *piano*

In Michele Negro's opinion, the duet is a composition where the instruments should not play together very much. In fact, he believes the duet is like a polite dialogue between two persons--when one person talks, the other should, most of all, listen. With regard to *Dedica*, the components chosen for the composition of this score are tremolos, long notes, arpeggios, repeated notes and short pauses. These elements were appreciated by a promising pianist who was Michele Negro's student of solfège and composition and who died in an industrial accident. *Dedica* has been composed to remember him.

Passages David Sartor
2009 Dr. Thor Johnson Memorial Commission

Atlantis String Quartet
Norman E. Bernal, *violin* Xiaoqing Yu, *violin*
Alvov Bryan, Jr., *viola* Jose R. Dubon Tovar, *cello*

Passages conveys not only a musical meaning but also suggests the passing of time, in homage to Delta Omicron's Centennial Anniversary. The single-movement work, cast in *Sonata Allegro* form, opens with a "motto theme" of four pitches derived from the letters "THOR," consisting of G, the G an octave lower, D and F. The motto theme appears throughout the work in foreground and background guises, and it is from the motto that the first subject of the piece is derived. Although a brief lyrical second subject offers tempo and mood contrast, the work largely proceeds in a *brillante* fashion from opening to conclusion, exploring and then restating the motto and the two subjects. After the return of both subjects in the recapitulation, an extended coda references all thematic material to bring the work to an affirming conclusion.

In fulfilling this commission the composer writes, "The String Quartet is one of the oldest chamber ensembles. Its distinctive voice has enthralled musicians and listeners for centuries, yet it continues to attract and intrigue the finest composers and performers of our time. Delta Omicron is poised to celebrate not only its venerable history of service and fellowship, but also its vital mission in today's diverse musical culture. The juxtaposition of past and present embodied in the fraternity is mirrored in the String Quartet genre, which also enjoys both a long tradition and a vibrant contemporary appeal."

Triennial Composition Competition

Delta Omicron's Triennial Composition Competition stimulates the creation of new music literature. In so doing, this project helps fulfill two of the Fraternity national objectives of (1) furthering the work of composers, and (2) stimulating appreciation of good music.

The competition began with small composition awards given to Delta Omicron members at fraternity conferences as early as 1920. By 1944, the First Annual Composition Contest was established to encourage Delta Omicron women composers. By 1946, the competition became triennial to coincide with national conferences, and, in 1953, the first premiere of the winning composition was held at conference. The Triennial Composition Competition progressed to include both men and women composers when the Fraternity became coed. It has continued to develop into the international competition it is today.

The Delta Omicron Board of Directors sets the performance medium and appoints the judges for each competition. Judges are selected from national patrons, honorary members, and national musicians.

Special thanks are given to **Judith Eidson**, who supervised the 2009 Competition, and to our three national patrons who served as judges for this competition: Composer **William Bolcom**, Conductor **Kirk Trevor**, and Cellist **John White**. Twenty-six compositions were submitted for consideration for the 2009 Competition.

Thor Johnson Memorial Commission



This commission honors the memory of Dr. Thor Johnson, National Patron, who died in 1975. He often served as a judge of the Triennial Composition Competition. A native of Wisconsin, he earned his degrees from the Universities of North Carolina and Michigan. After service in World War II, he became the conductor of the Cincinnati Symphony beginning in 1946 and continuing for the next 11 years. He then moved to Northwestern University in Evanston, Illinois to accept the position of Director of Orchestral Activities. During

this period he organized the Chicago Little Symphony, a touring orchestra that was critically acclaimed.

In 1967, Johnson became the conductor of the Nashville Symphony. He also was widely known as a guest conductor with ensembles such as the New York Philharmonic Orchestra and the symphonies of Philadelphia, Boston, Chicago, Los Angeles, Rochester, and New Orleans. For many years, he was choral conductor at the Ann Arbor, Michigan, May Festival.

The son of a Moravian minister, Johnson devoted himself to the discovery and performance of Early American Moravian music and established the Early American Moravian Music Festival in Bethlehem, Pennsylvania, in 1957.

Delta Omicron honored this great friend of the fraternity in 1972 with the commission of a work by Gail Kubik, "Pastorale and Spring Valley Overture," which was premiered at the Annual Peninsula Music Festival at Fish Creek, Wisconsin.