

*Concert Series  
Spring '26*

Friday, April 10, 2026 at 7:30 p.m.  
Julien J. Studley Theatre, SUNY New Paltz

**Scratch Band**  
**Inaugural Performance**  
**Adam Fontana, Conductor**

**ANNA CLYNE (b. 1980)**

A Wonderful Day (2013)

**BRIAN BLUME (b. 1985)**

Persistence (2016)

**JOHN LENNON (1940-1980) AND  
PAUL McCARTNEY (b. 1942)  
arr. LUCIANO BERIO (1925-2003)**

**ASHE MATTESON, VOICE**

Beatles Songs (1965/1967)

**DARIUS MILHAUD (1892-1974)**

*La Création du monde*, Op. 81a  
(1923)

**SCRATCH BAND**

**Flute**

Elizabeth Fan

**Baritone Saxophone**

Alexa Morgan

**Cello**

Michael Young

**Clarinet**

Ceci Mancia  
Anna Simmons

**Horn**

Devin Brooks

**Bass**

Nicholas Shatchter

**Bass Clarinet**

Anna Simmons

**Trumpet**

Jacob Kenny

**Guitar**

Finley Dunn

**Soprano Saxophone**

Enzi Pascarella

**Trombone**

Glenn Bera

**Piano**

Connor LeGrady

**Alto Saxophone**

Oliver Leotta

**Violin**

Sophia Jimdar  
Samantha McCullagh

**Percussion**

Andrew Barrese  
Elizabeth Fan  
Justin Gamella  
Connor LeGrady  
Kat Samedova

**Tenor Saxophone**

Adler Bera

**Viola**

Llewana D'Silva

## About Scratch Band

Welcome to the premiere performance of Scratch Band at SUNY New Paltz. In this, its first public concert, Scratch Band will present four works demonstrating the instrumental flexibility of this new ensemble and the versatility of its members. This ensemble has been brought into existence to serve the cause of music through the presentation of original music for winds, strings, percussion, and electric instruments featuring one-on-a-part playing. The ensemble lives between traditional boundaries by performing music that is too expansive for a small chamber group, yet more intimate than a full orchestra or wind ensemble.

## Program Notes

### ***A Wonderful Day* (2013) Anna Clyne, b. 1980**

On a chilly autumn evening, I was walking down Chicago's Magnificent Mile. In front of me, an elderly man was slowly strolling, his walking cane tapping on the concrete with each step. He was singing with a raw, slow voice, which had an immediate sense of both joy and struggle. I scurried up and asked if he'd mind me recording him. He said yes, and we continued to walk southward as he sang. Then he stopped and we chatted a little. I asked him his name and whether he'd mind me setting his voice to music. Willie Barbee's face lit up with the idea.

***A Wonderful Day*** sets Willie's voice—spoken and sung—with the instruments of the Bang on a Can All-Stars, who provide a gentle bed of sound. My editing of the original recordings is minimal so as to preserve the directness of Willie's voice and the surrounding sounds of traffic, people chatting, and the tapping of his cane.

—Program note by the composer

**Anna Clyne** is a GRAMMY-nominated and Ivor Novello Award-winning composer, described by The New York Times as a “composer of uncommon gifts and unusual methods,” by NPR as “fearless,” and by the Wall Street Journal as possessing a “rare gift.” Clyne is one of today’s most in-demand composers, working internationally with leading orchestras, choreographers, filmmakers, and visual artists. She has been named as the most performed living woman composer in the world by Bachtrack.

Clyne’s music has been commissioned and presented by major institutions including the Barbican, Carnegie Hall, the Edinburgh International Festival, MoMA, the New York Philharmonic, the Royal Concertgebouw Orchestra, and the Sydney Opera House. Collaboration is central to her work: she has partnered with a wide range of leading artists, including Martin Fröst and Yo-Yo Ma, and her music has been choreographed for San Francisco Ballet and the Royal Ballet by Nicolas Blanc and Pam Tanowitz, respectively.

Clyne’s music has been featured in major international events and ceremonies, including performances at the World Economic Forum in Davos and the Nobel Prize awards ceremony in Sweden. She has held residencies with many major orchestras worldwide, such as the BBC Philharmonic and the Chicago Symphony Orchestra. Recordings of her works on SONY Classical are wide reaching and her cello concerto, *DANCE*, has garnered over 12 million plays on Spotify.

Visual art also plays a significant role in her work. Several compositions are inspired directly by painters such as Julie Mehretu, Gerhard Richter and Mark Rothko; in *PALETTE*, she created a series of original abstract paintings to accompany each movement of the work. She is also known for integrating technology into orchestral performance, notably through the development of the Augmented Orchestra with sound designer Jody Elff.

Clyne’s music is published exclusively by Boosey & Hawkes. [www.boosey.com/clyne](http://www.boosey.com/clyne)

**Persistence (2016)**  
**Brian Blume, b. 1985**

Born today in 1912, American composer John Cage revolutionized the percussion ensembles of the mid-1930s, bringing percussionists center stage instead of tucked behind the orchestra. Of his original piece, *Persistence*, Staff Sgt. **Brian Blume** writes, "Cage's work has no doubt had an influence on my composition. Just the idea of creating percussion instruments and musical sounds from pretty much anything." *Persistence* utilizes industrial equipment and bridges the gap between John Cage's audiences of the early 1900s and today by providing a crowd-pleasing piece that is equal parts groovy and contemporary.

--Program note from the United States Army Band, "Pershing's Own"

Whether as a performer, composer, or educator, it is Brian Blume's passion to connect with audiences and students through the art of percussion. In 2020, Blume won a position with the United States Army Band "Pershing's Own" in Washington, D.C. In his role with the Ceremonial Band, he serves his country through supporting high-profile ceremonies and events in the national capital region. He has performed for multiple U.S. presidents, as well as other American and foreign dignitaries. Blume also performs regularly as a soloist, chamber musician, orchestral player, and studio percussionist, and has performed with groups such as the Orlando Philharmonic, Imperial Symphony Orchestra, Carmel Symphony Orchestra, Terre Haute Symphony Orchestra, BluHill Percussion Duo, the Indianapolis Colts drumline, and Glassmen Drum and Bugle Corps.

For seven years, Blume served as an assistant professor of percussion at Southeastern University (Lakeland, FL), where he founded the school's first drumline, created a world music course, and established a percussion studio. During his time at SEU, Blume introduced numerous opportunities never previously available to students at the university. He is a sought-after adjudicator and clinician and has presented at the Percussive Arts Society International Convention, state PAS Day of Percussion events, and several universities and high schools around the country. As a composer, Blume seeks to compose imaginative music that affects listener and performer in an authentic way. His compositions for percussion are performed regularly across the country and abroad and are published by Tapspace Publications and drop6 media (via RowLoff). His work for TV broadcast has been aired nationwide on ESPN, CBS, Big Ten Network, and MTV.

Blume earned both Master and Bachelor of Music degrees in percussion performance from Indiana University's Jacobs School of Music. He is an artist endorser for Pearl/Adams, Innovative Percussion, Remo, and Grover Pro Percussion, and he is a member of the Percussive Arts Society, ASCAP, and NAfME.

**Beatles Songs (1965/1967)**  
**John Lennon, 1940-1980, and Paul McCartney, b. 1942**  
**Arranged for voice and mixed chamber ensemble by Luciano Berio, 1925-2003**

In 1966, shortly after the release of *Rubber Soul*, **Paul McCartney** attended a lecture in advent garde music being presented at the Italian Cultural Institute in London. That presentation on experimental music was given by **Luciano Berio**, an Italian composer perhaps best known for his work in experimental and electronic music. McCartney and Berio met briefly in a hallway after the lecture, but a crowd of excited people realizing they were in the same concert as a Beatle made a longer meeting between the two impossible. This is the only meeting we know of between McCartney and Berio.

Berio created *Beatles Songs* for his wife, soprano Cathy Berberian, transforming familiar melodies into imaginative vocal arrangements which reimaged the Beatles' melodies with new accompaniments. These pieces blur the line between popular and classical music, showcasing Berio's playful experimentation while honoring the charm of the Beatles' music.

***La création du monde* (The Creation of the World), Op. 81 (1923)**  
**Darius Milhaud (1892-1974)**

Along with many aspects of early 20th-century life, the music world was profoundly shaped by the First World War. As soldiers from different countries came together across Europe, their cultures began to intersect in new ways. American soldiers brought with them a growing enthusiasm for jazz, a relatively new musical style that quickly captivated Parisian audiences. Among those intrigued was **Darius Milhaud**, who later traveled to Harlem and immersed himself in its vibrant postwar jazz scene.

Commissioned by the Ballets Suédois, ***La création du monde*, Op. 81** was created in collaboration with artist Fernand Léger and writer Blaise Cendrars, drawing on African folk mythology. Scored for a small ensemble featuring alto saxophone, the ballet unfolds as a continuous sequence depicting the emergence of life—from primordial chaos to plants, animals, and, eventually, humanity. Throughout the work, Milhaud blends jazz rhythms, syncopation, and harmony with forms reminiscent of Baroque traditions, particularly the prelude and fugue. Though some early critics dismissed its jazz influences, the work is now regarded as one of Milhaud's most original achievements. It is a vibrant synthesis that expanded the possibilities of 20th-century concert music.

*La création du monde*, Op. 81 premiered on October 25, 1923, at the Théâtre des Champs-Élysées.

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The SUNY New Paltz Department of Music inspires students to develop their love of music, obtain the necessary skills to achieve their musical and professional goals, and contribute to their communities and beyond.

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