

Presents

BETA Quartet's ICU Compassion Concert



Saturday, March 19th, 2022

7:30 pm

Wallman Hall Theatre

Fairmont State University

A benefit concert given in honor of all ICU and Health Care Workers in recognition of, and gratitude for, their heroism through the COVID-19 pandemic. All donations will go directly to the Society of Critical Care Medicine (SCCM).

BETA Quartet

Described as "chamber music at its finest" by Kenneth Tse and "unique and virtuosic" by Barbara Siesel, BETA Quartet is an award-winning ensemble comprised of flutists Eftihia Arkoudis, Tatiana Cassetta, Alyssa Schwartz, and Meg Brennan.

BETA is dedicated to exploring and promoting the cutting edge of modern flute music by premiering and performing works by living composers from around the world. The ensemble is actively engaged through concerts, masterclasses, and educational outreach across the country and abroad.

As strong competitors, BETA has won First Prize at France Music Competition 2° (2020) and West Virginia Music Teachers National Association Chamber Music Competition (2016), First Prize at the Flute Society of Kentucky Quartet Competition (2017), and advanced to the semi-finals of the prestigious Fischhoff National Chamber Music Competition (2017). The group has performed and presented workshops at the National Flute Association Convention, Florida Flute Association Convention, the Mid-Atlantic Flute Convention, the Flute Society of Greater Philadelphia, and the WVU International Flute Symposium.

BETA's activities have been partially funded by grants from The Friends of Flutes Foundation and West Virginia University, and their recognition within the flute community resulted in sponsorship by Flute Specialists, Inc. (Clawson, MI). As of 2019, BETA Quartet is also a Trevor James Low Flutes Ensemble.

Following the release of their self-titled debut album (2017), BETA commissioned Detroit based composer Marcus Elliott to write a work celebrating the feminine divine (2019) and recorded the world premiere of Nuraghi Warriors Dance (Ples Bojevnikov Nuraghi) composed by Anže Rozman and dedicated to the group (2020). Both albums are released with Merandi Records and are available through Spotify, iTunes, YouTube and www.betaquartet.com.

Thank You!



Acknowledgements:

ICU and Health Care Workers

Mr. Jon Cummings, Sponsor

Society of Critical Care Medicine (SCCM)

Flute Specialists Inc.

Dr. Chris Kast, Dean, College of Liberal Arts

Leigh Anne Riley, Director, Performing Arts Outreach & Development

Professor Troy Snyder, Technical Director and Professor of Theater

Marianne Jenkins, Videographer & Photographer

Meet BETA Quartet



Greek flutist and Trevor James Low Flutes Artist **Dr. Eftihia Arkoudis** is an interdisciplinary and collaborative artist, the Director of the WVU Community Music Program, and a Flute Instructor at Frostburg State University. She has performed with ensembles in prestigious venues of Greece, Turkey, Austria, and Germany, and is a founding member of the award-winning and recording artists BETA Quartet (US) and 3Pirouetten (Germany). Among other accolades, Dr. Arkoudis has given the world premiere of about fifty works, is a winner of the

WVU Young Artist Competition (2016), an alternate winner of Pittsburgh Concert Society Competition (2018) and a finalist for The American Prize Competition (2019). Her musical activities have been supported by the Ministry of Culture and Science of the State of Nordrhein-Westfalen, Friends of Flutes Foundation grants, Susan B. Hardesty, Eleana T. Donley, and Valerie Canady Charitable Trust Foundation scholarships. She holds artistic diplomas from Prayner Konservatorium Wien (Austria) and Athens Conservatory (Greece) and received her Doctorate and Master's in Music from West Virginia University.



Meg Brennan is an NYC-based multi-woodwindist, composer, arranger, educator, and bandleader, widely regarded for her versatility across musical genres. As a flutist and saxophonist, she has performed with esteemed musicians Keyon Harrold, Rodney Whitaker, and Ingrid Jenson at venues and festivals such as the Detroit Jazz Festival, Blue Llama Jazz Club, and Cliff Bell's. As bandleader of the Meg Brennan Quartet, the ensemble has performed the Lansing Jazz

Festival, been featured on WRCJ, WLNZ, and WEMU radio, and recently released an EP entitled *Legend of Sleeping Bear* that is available on Bandcamp. An international performer, she was selected to represent the University of Michigan at the International Association of Schools of Jazz in Munich, Germany in 2021. Meg completed her Bachelors in Music in Jazz Saxophone and Flute Performance from Michigan State University and Masters in Music in Jazz and Contemporary Improvisation from the University of Michigan. Of special note are her mentorships with Rodney Whitaker, Diego Rivera, Andrew Bishop, Ellen Rowe, and Miles Okazaki.



Tatiana Cassetta is a flutist and teacher in Central Pennsylvania, and Artist-in-Residence at Flute Specialists, Inc. Tatiana had her solo debut at Carnegie's Weill Recital Hall in 2017. As a soloist, she has won various awards including Finalist in the SEMFA Ervin Monroe Young Artist Competition, First Prize in the Golden Classical Music Awards, and Winner of the West Virginia University Young Artist Competition. Tatiana is currently a faculty member at State Street

Academy of Music (Harrisburg, PA), Penn Square Music Conservatory (Lancaster, PA), Columbia School of Music (Columbia, PA), Pennsylvania STEAM Academy (Harrisburg, PA), and Fairmont State University (Fairmont, WV). Tatiana received her Master's in Music from West Virginia University and her Bachelor's in Music from Michigan State University.



Dr. Alyssa Schwartz comes from Jamestown, NY and is the Director of Bands and Assistant Professor of Flute and Musicology at Fairmont State University and Director of the Morgantown Community Orchestra. She debuted at New York City's Carnegie Hall in November 2017 and returned for a second performance the same month as a result of winning 1st prize in the 2017 Golden Classical Music International Competition and 2nd Prize in the 2017 Concert Artists International Music Competition. Notable international performances include her debut at Beethoven Haus in

Boon, Germany in December 2020 as a result of winning 1st Prize in the 2020 International Music Competition- Bonn and her debut performance at the Wiener Saal Mozarteum in July 2017 as a result of winning 1st Prize in the 2017 International Grand Prize Virtuoso Competition, Senior Division. Alyssa earned her Doctorate and Master's Degrees from West Virginia University and her Bachelor's from Michigan State University.

Program

Acclaim, a Fanfare for ICU Workers

John Gibson

Composer John Gibson wrote this piece keeping in mind strength and jubilation. Gibson also shared his personal experience on why he was inspired to participate in the Call for Scores. Gibson was hospitalized during the pandemic (non-COVID related). “The doctors and staff never wavered in their diligence and professionalism including traveling professionals who were brought in to assist the regular staff. I always felt safe,” Gibson says about his experience in the ICU.

Frontline Fanfare

Brennen Blotner

“With a heroic atmosphere to match the bravery shown by ICU workers around the world during the pandemic, the fanfare employs two themes that spell out the words "grateful" (G-re-A-ti-E-F-ut-la) and "admiration" (A-D-mi-Re-A-ti-scale degree 1-pitch class 0-null/rest). With high energy and interweaving themes throughout, the fanfare hopes to capture the incessant gratitude, admiration, and appreciation we all have for those on the front line who have shown and continue to show relentless courage.”

I See You

Owen Davitt

“I wanted to incorporate references to heart monitors, siren intervals, and different colors/textures outlining the emotional and physical demands of these men and women to save lives every day. As we know, there are moments of elation and happiness, and equal amounts of sadness and mourning when working in healthcare.”

A Fanfare for Heroes

Brent Olstad

“This piece begins with the rhythmic motif of an ICU machine. The motif grows in complexity and density as the activity in the ICU intensifies. But even though the activity is a whirlwind, there is still unity and cohesion which is heard through the descending and ascending sixteenth notes. Finally, there is a season of calm when the patient is resting. The ventilator can be heard in the half notes played by 1st & 2nd flutes, and this is a time for healing and rest. The piece ends with a fanfare of honor and gratitude, closing with a big flourish and one final rhythmic fanfare.”

BETA Fanfare

Sofia Mavrogenidou

I was extremely honored when I was asked to compose a piece for the Beta Quartet - a flute quartet of such excellence and dedication to ICU workers around the world. Composing the march and having always my country in mind, I came to the decision to incorporate elements from the northern Greek folk music and for the aficionados, there is even a short motif from the Greek national anthem. It consists of a first part with a purely fanfare character, indicating the energy and determination, and an optimism for the good result of this effort. The second part is influenced by the traditional music of Macedonia with a strong element of song and characteristic Greek rhythm in the 7/8 dance character. At the end, the first issue returns to end with a note of optimism.

With Hope

Jessica Atwell

“‘With Hope’ is a take on honoring those working in ICU units around the world. I’ll admit that it was a tough subject to write about due to the unfortunate words and actions many individuals have placed upon these brave people. I began writing a happier sounding fanfare, but quickly realized that wasn’t the full picture of what I believe ICU workers represent. This past year has been excruciating for these individuals in various ways, so I decided to try and capture not only the bravery, but the darker and more tragic moments they’ve experienced. This is shown in the middle section by transitioning to a more minor and melodic section with a two against three rhythm showcasing the many obstacles they faced that kept them working long and tiring nights away from their homes and families. However, I also wanted this fanfare to represent the appreciation we have for these brave men and women!”

Nascent Fanfare Within the Halls of an ICU

Leif Kristian Ericson

“‘Nascent Fanfare Within the Halls of an ICU’” by Lief Kristian Ericson, written for two piccolos and two flutes, employs many changes in time signature as well as complicated, unpredictable rhythmic patterns throughout. Passages of rhythmic unison are juxtaposed with material that is passed from one performer to the next, making for moments of explosive intensity against phrases of thin, traveling texture. The pointillistic rhythms, severe dynamic contrast, shifting harmonies, and stark changes in texture invoke the sense of something that is just starting to come into existence (something that is “nascent”)... perhaps, optimistically, foreshadowing the peace and relief that will ultimately come when the COVID-19 pandemic has finally drawn to a close.

Fanfare for the Unflinching

Amanda Herold

“The fanfare, heavily based on rhythmic ostinato and short motives, represent the constant work and selfless service ICU workers have given to our communities. These ostinati, sometimes very audible to the ear and other times fainter, resemble both the visible and behind the scenes work of ICU units. Within the piece, one of the main motivic lines embeds the letters ‘ICU’ in Morse code. This motif works as an anthem for our ICU workers’ unflinching service to all in need. Within this work the theme is heard in brief letter fragments, as well as eventually becoming unified to represent the appreciation and admiration of our ICU units.”

Fanfare for the Unappreciated

Anthony Panebianco

“‘Fanfare for the Unappreciated’ was composed of several elements. ‘Firstly, the use of the letters ‘ICU’ and their correspondence with partials on the flute in the harmonic series. Secondly, the persistent rhythmic patterns of intensive care monitoring systems that overlap one another. The tone of this piece deviates from traditional fanfares in that it is meant to convey a sense of meditation and solidarity, rather than one of celebration. During the Covid-19 pandemic, healthcare workers were subjected and confronted on the front lines when dealing with those opposed to treatments or those who had difficulties in believing the gravity of the illness. For those who worked past these hardships, the mental and physical anguish they endured, and the frustration that came from those not willing to listen, this piece is dedicated to you.”

Fanfare for the Caring

Stephanie Rempel

“One thing I admire most about those who work in the healthcare field is their capacity to handle stressful situations. This is a modified fanfare that begins setting the scene of an ICU and the uncertainty that working there can bring. It then transforms into the lively song of a healthcare worker bringing joy to the patients in trouble. Unfortunately, since we are still not out of the pandemic, the harsh reality is brought back at the end of the piece.”

Fanfare for Healthcare Workers

Ron Baptiste

“Since the traditional fanfare is generally spirited and bright, the piece begins that way. The middle section does slow down, and is almost dirge-like; I'm hoping this reflects the sadness, even trauma experienced by many of these dedicated workers through the toughest parts. Losing a patient can't be easy at the best of times, but losing so many without effective treatment options had to be very disheartening. The ending reverts to a reiteration of the opening, denoting an end in sight, a light at the end of a very long tunnel.”

Brothers and Sisters

Alessandro Spazzoli

Alessandro Spazzoli took this opportunity to explore the characteristics of the flute family and to create a piece with a positive character. “Brothers and Sisters” begins with a small introduction of an almost serious nature. Then, it moves on to a main theme which is like a song that becomes more joyful, with an increasingly important rhythmic component. The final acceleration definitively affirms the positivity of this piece.

Fanfare for the ICU Workers

Livio Segnini

Livio Segnini wrote this fanfare keeping in mind a positive message for the world. How will we feel when this madness is over? How will these workers feel when this is behind us? His message through this composition is positive and thriving so we can always keep our minds in a positive state, no matter the hardship.

I quattro Balcani ó I quattro vulcani

Evangelia Velli-Kosma

The four elements of nature, earth, water, fire, air, are within us. *The earth*, which can sometimes make us tough, "made of stone" and sometimes soft, "made of mud". *The water*, which is looking for a way out and sometimes it becomes a tear of joy or sorrow, sometimes it releases us from our toil and tiredness through our sweat. *The fire*, lava that boils the blood inside us. A volcano ready to erupt. *The air*, the element we lost. Our breath behind a mask at best while at worst, a machine that tries for us, without us. In the heroes of the Intensive Care Unit, these four elements in all their shades, violently collide with each other. Because that means "Intensive Care Unit": anything can happen at any time! Because they are humans who test their limits minute by second. And one musical motif because they keep on walking, they don't bend but some of them are no longer with us...In their memory.

Here Come the Heroes

Marcos Stuardo

“‘Here Come the Heroes’ springs from the idea of creating a celebratory piece to honor healthcare workers all around the world for their continued sacrifice. In terms of the piece’s mood, I wanted to convey a sense of loud rhythmical celebration. In terms of the structure, the work is in A-B-A form, meaning that the music you hear in the beginning of the piece will appear again at the end in a varied form. The work is full of syncopations and has loud dance-like forward-moving lines. It also features constant circulation of the same repetitive motives, reflecting my love for repetition.”

Like a Phoenix, Op. 24

Manuel Carranza Cueto

“‘Like a Phoenix’ is a fanfare written for piccolo, two flutes, and alto flute. Through a heroic introduction, the work leads to an original pentatonic theme that is very characteristic of Andean music in my country: Peru. The work then modulates to a key where I seek to express hope and victory after the tragedy as the Phoenix was allegorically represented.”

Merci

Raphaelle Zaneboni

“‘Merci’” was written by flutist and composer from France and Germany, Raphaelle Zaneboni. The first part of the piece represents life before and after Covid. In particular, it represents the ICU’s fight against the virus. In the second part, it represents a calmness that everything will be fine and that we can overcome these challenges together. This piece says *merci* to everyone for their sacrifice, courage, and dedication.

Fanfare for the Selflessness

Vorapon Mathawaphan

CALL FOR SCORES - SECOND PRIZE WINNER

Vorapon Mathawaphan was inspired to write this Fanfare after seeing thousands of exhausted healthcare workers running around tirelessly for the sake of others. The motif you will hear throughout this piece is the ambulance siren. This directly represents a feud, and it’s a sound that everyone should pay attention and respond to. It reflects our respect and appreciation that we should show to those who work hard in the ICU during these difficult times.

Listen Up

Rainer Berger

German flutist and composer, Rainer Berger, wanted to create a joyful work in dedication to ICU workers. His idea to compose a work in this character was to use fast flute lines in combination with beatboxing, one of his favorite techniques for flute. “Listen Up” is a fun, fast paced piece written for two C flutes, alto flutes, and bass flute.

Fanfare for Flute Quartet

Evgenios Anastasiadis

CALL FOR SCORES - FIRST PRIZE WINNER

My composition, ‘Fanfare’ for flute quartet consists of the following parts. The introduction part imitates the cardiogram. The pulse is slow at first, but as the texture thickens, it gets faster and faster, gaining momentum and we are led to the upbeat, hopeful theme of the fanfare. The second theme is derived from Greek influences. Immediately afterwards, the flutes imitate the sound of the ambulance. There, the piccolo makes its entrance, representing a wounded bird trying to stand on its feet whilst trying to hum the fanfare theme until it succeeds. Lastly, the hopeful fanfare theme is played for a final time, bringing the piece to a close.

All proceeds will go directly to the Society of Critical Care Medicine

Scan the below QR code with your phone camera to access the donation page!



The Society of Critical Care Medicine (SCCM) is the largest non-profit medical organization dedicated to promoting excellence and consistency in the practice of critical care. With members in more than 100 countries, SCCM is the only organization that represents all professional components of the critical care team. The Society offers a variety of activities that ensure excellence in patient care, education, research and advocacy.