

Indiana University Jacobs School of Music

2007 Midwest Composers Symposium

February 16-17, 2007



INDIANA UNIVERSITY
JACOBS SCHOOL OF MUSIC

Midwest Composers Symposium

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Welcome from the Dean

On behalf of the Indiana University Jacobs School of Music, I am pleased to welcome you to our campus for the 2007 Midwest Composers Symposium.

This symposium has a long history of collaboration among top music schools in the Midwest. It is truly heartening to witness the vitality, curiosity and musicality of the participant composers and performers. I wish you a successful weekend of performances and interactions with your colleagues.

Sincerely,

A handwritten signature in black ink, appearing to read "Gwyn Richards". The signature is fluid and cursive, with a long horizontal stroke extending to the left.

Gwyn Richards
Dean, Jacobs School of Music

Midwest Composers Symposium

Indiana University Jacobs School of Music

February 16-17, 2007

Participating Universities

Indiana University, Bloomington, IN – host

University of Illinois, Urbana-Champaign

University of Iowa, Iowa City

University of Michigan, Ann Arbor

Schedule of Events

Friday, February 16:

Opening Concert – 8:00 pm, Auer Concert Hall

Reception following concert,

Musical Arts Center room #036

Saturday, February 17:

Chamber Concert 1 – 10:00 am, Auer Concert Hall

Faculty Luncheon – 11:30 am, Parsifal Room

Chamber Concert 2 – 2:30 pm, Auer Concert Hall

Chamber Concert 3 – 8:00 pm, Auer Concert Hall

INDIANA UNIVERSITY

JACOBS SCHOOL OF MUSIC

Five Hundred Eleventh Program of the 2006-07 Season

Midwest Composers Symposium – Concert 1 Friday Evening, February Sixteenth Auer Concert Hall, Eight O’Clock

Welcome

*Americana (2006) Timothy A. Davis
(born 1980), Iowa

Indiana University Brass Choir
Edmund Cord, *Conductor*

For 10 Players (2006) Benjamin Day Smith
(born 1980), Illinois

Meagan Smith, *Soprano*,
Nathan Mandel, *Alto Saxophone*, Useon Choi, *Bass Clarinet*
Jake Walburn, *Trumpet*, Josh McCormick, *Percussion*,
Julia Jameson, *Harp*, Taylor Briggs, *Electric Guitar*,
Jenny Jung, *Violin*, Adrian Bettridge-Wiese, *Cello*
Alex McHattie, *Bass*, Benjamin Day Smith, *Conductor*

Midnight Sun (2006) Ming-Hsiu Yen
(born 1980), Michigan

Indiana University Percussion Ensemble
Anthony Cirone, *Conductor*

Intermission

From *Infinity - Symphony for wind band (2006)* Chiu, Ming-ching
(born 1979), Illinois

I.
II.
IV.

Indiana University Symphonic Band
Scott A. Weiss, *Conductor*

*Ostara (2005) Kirsten Volness
(born 1980), Michigan

Angele Dei - Prayer to
the Guardian Angel (2005) Timothy A. Davis
(born 1980), Iowa

Contemporary Vocal Ensemble
Carmen Helena Téllez, *Conductor*

*O years! and age! farewell (2006) Neil Thornock
(born 1977), Indiana

Indiana University Chamber Orchestra
and Contemporary Vocal Ensemble
Carmen Helena Téllez, *Conductor*

*denotes première

Biographies and Notes are on pages 14 to 17.

Brass Choir

Edmund Cord, *Director*

Trumpet

Byron Bartosh
Seth Bowers
Angela Golden
Chris Imhoff
Tony Sadlon
Brooke Stevens

Trombone

Alex Bedner
Elizabeth Hanssen
John Shanks
Jennifer Hinkle, *Bass*

Timpani

Nick Stone

Percussion

Matt Robotham
Alex Wadner
Claire Walker

Euphonium

Todd McCready

Horn

Selena Adams
Melissa Crumrine
Katie Grigg
Danielle Ibrahim
Madison Roberts
Sarah Williams

Tuba

Allan Thom
Joe Wilcox

Percussion Ensemble

Anthony Cirone, *Director*

Brian Blume
Chris Barrick
Will Reno
Alex Wadner

Symphonic Band

Scott A. Weiss, Conductor

Piccolo

Alyse Hashi

Flute

Anna Zamm

Minjoo Ji

Oboe

Briana Tarby

Krista Stephenson

Bassoon

Claire Sakurada

Vanessa Davies

Clarinet

Jackie O'Kain

Tiffany Dulmage

Tun-Man Ho

Michele Williams

Danré Strydom

Emily Hutchinson

Jennifer Hughson

Bass Clarinet

Elise Bonhivert

Saxophone

Matt Evans

Nick Perez

Corey Alston

Grayson Palmer

Horn

Ed Morling

Sarah Williams

Danielle

Kuo-LeBlanc

Kurtis Henderson

Trumpet

Seth Bowers

Eric Nathan

Patrick R. McMinn

Trombone

Matthew Sullivan

Steve Spang

Bass Trombone

James Yardley

Euphonium

Todd McCready

Tuba

Michael Woods

Timpani

Emily Saltz

Percussion

Steve Such

Christopher Beckley

Drew Rhoda

Ike Machover

Boomer Kerwin

Piano

Joseph Sheehan

Librarians

Cabot Cobb

Sarah Labovitz

Contemporary Vocal Ensemble

Carmen Helena Téllez, *Music Director*

Soprano

Clara Ye Jee Ahn

Sherry Lynn Benedek

Sarah Fox

Laura Gibson

Christin Horsley

Jenny Ji-Sun Kim

Rachel Milligan

Alana Murphy

Yungee Rhie

Anna Roberts

Sarah Taylor

Mezzo-Soprano

Sang Mi Ahn

Elizabeth Davidson

Christy Keele

Carlin Ma

Abigail Mitchell

Anna Roberts

Yuriria Rodriguez

Elaine Sonnenberg

Nelmarie Zayas

Tenor

Ben Bolter

Jae Hong Chung

Colin DeJong

Stanley Fink

Andrew Fiss

Jonathan Guez

Charles Latshaw

Kaleo Robin Macheel

Mitch Ohriner

Bass

Iddo Aharony

Elliott Bark

Cliff Gagliardi

Jonathan Jackson

Stephen Mager

Grady McCoy

Kevin Necciai

Mutsuhito Ogino

Matthew Petersen

Jeff Stanek

Peter Weslowski

Jae Mo Yang

Chamber Orchestra

Violin I

Michael Waterman
Ayumi Paul
Juliette Javaheri
Yuan-Yuan Wang
Gerardo Ubaghs
Joseph Rousos-Hammond
Nicholas Drumm

Violin II

Rodelyn Lipumano
Liesl Schoenberger
Dmitriy Melkumov
Grace Kim
Lauren DeRoller
Juliette Cucunato

Viola

Lotem Beider
Emilee Newell
Dashiel Nesbitt
Deanna Caldwell

Cello

Masako Watanabe
Ting-yun Wen
Melissa Rife
Julia Cory

Bass

Douglas Nestler
Joshua Tripp

Flute

Rachel Beetz
Jin Hee Oh

Oboe

Jennifer Berg
Anna Epp

Clarinet

Jennifer Petkus
Wai Lau

Bassoon

William May
Jessica Hubbard

Horn

Joshua Michal
Kathryn Baker

Trumpet

James Keen
E.J. Ramos

Trombone

Scott Glenn
Colin Gilliland

Timpani

Emily Saltz

Percussion

Sean McAloon
Lawrence Vanore

Harp

Heaven Fan

Orchestra Manager

Daniel Freeman
Julia Cory, ass't.

Librarian

Laurie Lake

INDIANA UNIVERSITY

JACOBS SCHOOL OF MUSIC

Five Hundred Twelfth Program of the 2006-07 Season

Midwest Composers Symposium – Concert 2 Saturday Morning, February Seventeenth Auer Concert Hall, Ten O’Clock

- Imprints (2006) Takuma Itoh
(born 1984), Michigan
Ming-Hsiu Yen & Lembit Beecher, *Piano*
- Grace for Flute Duo (2004) Minpyo Kim
(born 1974), Iowa
Martha Councill-Vargas & Bridget Hill, *Flute*
- Folksong I for piano (2006) Hee Yun Kim
(born 1971), Illinois
Darryl Friesen, *Piano*
- Dancing with an Old Man’s Cane (2006) Thomas Holmes
(born 1985), Michigan
Thomas Holmes, *Piano*
- *Round Pins for Triangles (2006-7) Alex Temple
(born 1983), Michigan
Alex Temple, *Melodica & Piano*
- Good Fight and Race (2006) Elliott Bark
(born 1980), Indiana
Dana Booher & Tom Glassey, *Alto Saxophone*
Matt Evans, *Tenor Saxophone*; Jonathan Yanik, *Baritone Saxophone*
- An Excursion with BECA (2006) George Hufnagl
(born 1982), Iowa
Yasmin Flores, *Clarinet*; Skye Carrasco, *Violin*,
Ursula Dial, *Cello*; John Griffin, *Piano*
- Gryphon (2006) Theresa Martin
(born 1979), Michigan
Yenting Chuang, *Clarinet*

*Exotherm (2006) Eric Knechtges
(born 1978), Indiana
IU Wind Quintet

*Churches (2006) Kirsten Wallace
(born 1986), Iowa
Bridget Hill, *Flute*; Skye Carrasco, *Violin*
Ursula Dial, *Cello*; Eunjin Lee, Piano

*denotes première

Biographies and Notes are on pages 18 to 22.

INDIANA UNIVERSITY

JACOBS SCHOOL OF MUSIC

Five Hundred Thirteenth Program of the 2006-07 Season

Midwest Composers Symposium – Concert 3 Saturday Afternoon, February Seventeenth Auer Concert Hall, Two-Thirty O’Clock

Ozymandias (2006) John C. Griffin
(born 1979), Iowa

Bridget Hill, *Flute*; Yasmin Flores, *Clarinet*;
Andrea Verdoorn, *Percussion*; Eunjin Lee, *Piano*;
Jonathon Struve, *Baritone*; Skye Carrasco, *Violin*;
Ursula Dial, *Cello*; Paul Alan Brenner, *Conductor*

*"O Vos Omnes" (2006) Rob Vuichard
(born 1985), Michigan

Gabrielle Fazio, Lucy Head & Margaret Cassetto, *Sopranos*

Frozen Gestures for Solo Flute (2005) Ching-Mei Lin
(born 1980), Michigan

Chia-Ying Chiang, *Flute*

One Little Chord (2006) Jeff Stanek
(born 1984), Indiana

Jeff Stanek, *Piano*

Structures (2006) Ezra Donner
(born 1986), Michigan

Mark Dover, *Clarinet*; Ezra Donner, *Piano*

*The World of Polynomials (2006) Ju Ri Seo
(born 1981), Illinois

Two channel CD

Intermission

- *Sequins (2006) Colin Holter
 (born 1983), Illinois
 Stereophonic fixed media
- *Four Vignettes for Woodwind Quintet (2006) Andrew Estel
 (born 1981), Indiana
 I.
 II.
 III.
 IV.
 Alan Tomasetti, *Flute*; Ana Laura Epp, *Oboe*;
 Marianne Shilfrin, *Clarinet*; Grace Fox, *Horn*;
 Selena Yamamoto, *Bassoon*
- Elemental (2006) Eliza Brown
 (born 1985), Michigan
 Chris Wild, *Cello*
- Delilah (2005) Christopher Gainey
 (born 1981), Iowa
 Martha Councill-Vargas, *Flute*; Chris Gainey, *Guitar*
- *From *Two Realities* (2007) Jake Rundall
 (born 1980), Illinois
 II.
 Nathan Mandel, *Alto Saxophone*
 Jake Rundall, *Live Electronics*

*denotes première

Biographies and Notes on pages 22 to 28.

INDIANA UNIVERSITY

JACOBS SCHOOL OF MUSIC

Five Hundred Fourteenth Program of the 2006-07 Season

Midwest Composers Symposium – Concert 4 Saturday Evening, February Seventeenth Auer Concert Hall, Eight O’Clock

Two Etudes of Consonance (2005-06) Bryan W. Christian
I. (born 1984), Indiana
II.

Sergio Massardo & Derek Johnson, *Piano*

Willow for solo cello (2002) Kari Besharse
Illinois

Adrian Bettridge-Wiese, *Cello*

Piano Quartet (2005) Brian Vlasak
(born 1979), Iowa

Skye Carrasco, *Violin*; Jessica LaVoie, *Viola*
Ursula Dial, *Cello*; Allison Schmidt, *Piano*

*Frantic Gnarly Still (2006) Lembit Beecher
I. Frantic (born 1980), Michigan
II. Still

III. Gnarly

Jeanine Markley, *Violin*; Neeraj Mehta, *Percussion*

Intermission

*String Quartet No. 3 (2007) Austin Jaquith
(born 1980), Indiana

Kuttner Quartet

Jung-Min Shin & Loren Silvertrust, *Violins*
Marisa Bushman, *Viola*; Ignacio Gallego, *Cello*

Saturn Eats His Child (2006) Peter Thoegersen
Illinois

Nathan Mandel, *Tenor Saxophone*; Casey Dierlam, *Piano*

The Art of Disappearing (2006) Judy Bozone
 (born 1982), Michigan
 Wilfredo Figueroa, *Clarinet*; Lembit Beecher, *Piano*;
 Pat Duffy, *Marimba*; Eliza Brown, *Cello*;
 Keith Miller, *Bass*; Joshua Bornfield, *Electric Guitar*

Aerial (2005) Israel Neuman
 (born 1966), Iowa
 Eunjin Lee, *Piano*

Axioms for ensemble (2005) Clint Needham
 (born 1981), Indiana
 I. Music hath charms...
 II. ...the supreme excellence if simplicity
 III. There is no supreme beauty...
 IV. Still Waters...
 V. Hell hath no fury...
 VI. ...fan the fire like wind
 VII. The grass is greener...
 I-Jeng Yeh, *Flute*; Katie Schoepflin, *Clarinet*;
 Kris Lou, *Percussion*; Yael Manor, *Piano*;
 Veronique Mathieu, *Violin*; Lotem Beider, *Viola*;
 Jean Hatmaker, *Cello*; Clint Needham, *Conductor*

*denotes première

Biographies and Notes on pages 28 to 32.

NOTES
Concert I
Friday Evening, February Sixteenth
Auer Concert Hall, Eight O'Clock

Timothy A. Davis, *Americana*

Timothy A. Davis was born and grew up in the Springfield, Massachusetts area. He studied composition with Thomas Oboe Lee at Boston College, where he earned his B.A. in 2002. After two years of working in the high-tech public relations industry in Boston, Tim returned to school in 2004. He earned his M.M. degree in May of 2006 from the University of Massachusetts Amherst, where he studied composition with Bruce MacCombie. He currently studies composition with David Gompper at the University of Iowa. Tim also has experience in writing for dance and theatre, completing an original musical in 2001, and recently contributed original music for the production of "David's Red-Haired Death" at the University of Iowa.

Completed in April of 2006, *Americana* is influenced by the music of several American composers and works in various genres.

Benjamin Day Smith, *For 10 Players*

Benjamin Smith is a 2nd year M.M. student in composition at the University of Illinois, Urbana-Champaign. Previous studies were done at Ithaca College, NY and the University of Ireland, Limerick. Smith enjoys working with computer-mediated, algorithmically generated, synthetic musical environments; alternative computer-human interface devices, and massively multiplayer on-line worlds.

For 10 Players is a work of relationships, analogies, and patterns. The audiences need form no preconceptions about the work prior to hearing it since it is built of self-referential ideas. Everything the audience requires to appreciate the work is laid out within its duration.

Kirsten Volness, *Ostara*

Kirsten Volness is currently pursuing a DMA in Composition at the University of Michigan (from which she also holds an MM); there she has worked with Bright Sheng, William Bolcom, Betsy Jolas, Michael Daugherty, Karen Tanaka and studied electronic music with Evan Chambers and Erik Santos. She received a Bachelor of Arts, summa cum laude, from the University of Minnesota where she studied with Judith Lang Zaimont. Her electronic work has been performed at the Electronic Music Midwest, Third Practice, Threshold, Merging Voices, and Los Angeles Sonic Odyssey festivals and her acoustic work

has been performed by the Ann Arbor Symphony Orchestra and presented at various concerts throughout the US and Australia.

Ostara is the pagan holiday honoring the return of spring, celebrated during the vernal equinox. Often fires are lit to symbolize light overtaking darkness, the return of warmth, and the renewal of life. The text itself is taken from a widely known book of ritual published in the 1970s. I was drawn to its overwhelming message of peace, acceptance, and wishes for a better existence for all of humanity.

Ming-Hsiu Yen, *Midnight Sun*

Ming-Hsiu Yen, born in Taiwan in 1980, is currently pursuing her Doctoral of Musical Arts degree in Composition at the University of Michigan. She holds degree in both Composition and Piano Performance from the same school (MM) and the Eastman School of Music (BM), where she also receives a distinguished honor of Performer's Certificate. Winner of the governmental Literary and Artistic Creation Competition (Taiwan), the Second Sun River Composition Competition (China), League Of Composers/ISCM-USA Competition, PRISM Commission Award, and the Anthony and Carolyn Donato Composition Prize (Eastman) and the McCurdy Composition Prize (Eastman), her compositions have been performed by Yinqi Symphony Orchestra, University Symphony Orchestra of University of Michigan, Brave New Works, Prism Quartet, Society of Chromatic Art, and have been presented in festivals, such as Aspen Music Festival, Brevard Music Festival, SCI National Student Conference, Indiana State University Contemporary Music Festival. Her major composition teachers include William Bolcom, Gordon Chin, Besty Jolas, David Liptak, Christopher Rouse, Bright Sheng, Steven Stucky, Ricardo Zohn-Muldoon. She is currently a Graduate Student Instructor, teaching Second-year Aural Skills at school.

The idea for *Midnight Sun* came from non-stop rainy weather, which lasted for weeks during the spring in Ann Arbor, Michigan. It was the first time in my life that the rain looked like the metal bars of a jail. There was nothing I could do but to write a sunny piece as my prayer.

The midnight sun is a phenomenon that occurs north of the Arctic Circle and south of the Antarctic Circle, where, because of the tilt of the earth, the sun remains above the horizon for twenty-four hours on at least one day per year. In places where it occurs, there are usually continuous celebrations on that day. I have never experienced the midnight sun, but this piece is meant to be bright, exciting and powerful.

Chiu, Ming-ching, *Infinity*

Chiu, Ming-ching, born in Taiwan in 1979, began his music life as a percussionist by the age of 15 when he was a high school marching band member. Thereafter, Ming-ching entered Catholic Fu-Jen University to pursue his bachelor degree in percussion performance and was active in wind bands, orchestras and Drum corps. He is also an

experienced music instructor and has been a music instructor of bands in many schools. He was also the program coordinator and composer of Taipei Yueh-fu Drum and Bugle Corps. Ming-ching began to learn music composition (formally) in 2003 when he was a senior music major. After having graduated from college, he held a job as the composer and music arranger in Symphony Orchestra of Ministry of National Defense in Taiwan. Ming-ching now is a master program student of UIUC majoring music composition.

In *Infinity*, the composer tried to express the thoughts about the roles people play in the cosmos and the interactions between humans and nature. He adopted a poem written by one of his best friends in the second movement. The poem was finished at the time the author struggled searching his goal of life, and the poem just expressed exactly what the composer wanted to say in this piece. Therefore, he regarded this poem as the starting point and developed the main idea of *Infinity*. Taoism, a Chinese doctrine that pays attention to the harmonic coexistence between human and nature, is also knitted the thought into this piece.

Timothy A. Davis, *Angele Dei - Prayer to the Guardian Angel*

I have been familiar with, and have always enjoyed, the Prayer to One's Guardian Angel since childhood. When I began searching for texts to set to music for chorus, I was pleasantly surprised to come across the Latin version of the translation I was familiar with. According to Michael Martin, *Angele Dei*, also known as the Prayer to One's Guardian Angel, was in the past attributed to St. Anselm (c. 1033-1109), for it appears in medieval collections of St. Anselm's works. However, it is clear that this prayer was added to Anselm's works sometime after his death.

"As best can be determined, this prayer is an 11th/12th century interpolation of a prayer composed by Reginald of Canterbury, who died sometime after 1109. This prayer is from Reginald's Life of St. Malchus (d.c 390), a famous hermit who was a friend of St. Jerome (c 341-420). The popular English translation...is from the later half of the 19th century and appears in the Baltimore Manual of Prayers (1888)." (from the Treasury of Latin Prayers, <http://www.preces-latinae.org>) Completed in December of 2005, *Angele Dei* was premiered at the University of Massachusetts Amherst in May of 2006.

Neil Thornock, *O years! and age! farewell*

Neil Thornock is Adjunct Assistant Professor of Music at Southern Virginia University, where he is currently involved with restructuring the music program. He received his Doctor of Music in composition from Indiana University last May. His prior education in composition and organ performance was at Brigham Young University. He has performed extensively on carillon and enjoys concertizing on his toy piano.

In setting the text of Robert Herrick's poem *Eternity*, I was initially aware of several musical approaches that could appropriately be taken. The poem appears full of dichotomy, putting eternity in relief against time. Most simply, the poet describes time as being diametrically opposed to eternity. On a deeper level, the intent of the traveler's going somewhere is his arrival at a point where *going* can no longer be done. Thus, the goal and the action required to accomplish that goal represent the opposition of time and eternity. Activity is always associated with time ("mine eyes shall *see*," "moon shall *sway*"), while passivity represents eternity ("how they are lost," "shall be drown'd"). This dichotomy invited a musical response that was neither entirely progressive nor completely static.

More is at work in the poem, however – specifically, the poet/protagonist has not yet reached his goal, let alone departed on his journey. He is simply saying farewell at the outset, describing for our benefit (we are his audience) the glories that lie ahead.

None of this is reality *yet*, although its eventuality is certain. Once the traveler has departed, our existential experience remains unchanged, except for the noticeable absence of the poet. In bidding years and age farewell, the poet is drawing a distinction between our immediate future and his: while he progresses to the unknown eternities, we must remain under the effect of time, wherein moon still sways the stars and night always follows day. From our point of view, then, *we* are the ones bidding farewell to the departing poet. And in the end, time still binds us, no matter how we try to conjure images of the poet's eternity.

My musical setting is an attempt to portray this interpretation of the text. The most significant musical ramification is that "endless day" is never actually reached, merely imagined, almost while we look upon the poet departing into the invisible realms. The ending leaves us in a transfixed state, wondering what such an existence could possibly entail (this is, in fact, the reality of the listener's experience, blurring the distinction between musical exegesis and concurrent psychological experience). I attempted to give equal musical weight to contrasting images: the sea, always a body of motion and commotion, and infinity, an existence of incredible, slow, transcendent unchangingness. I also imagine a tinge of forlorn longing, both for the poet who is leaving us, and for the infinitely better state in which he will soon find himself.

Text for: O years! and age! farewell

"Eternity"

O years! and age! farewell:	And these mine eyes shall see	Where never moon shall sway
Behold I go,	All times, how they	The stars; but she,
Where I do know	Are lost i' th' sea	And night, shall be
Infinity to dwell.	Of vast eternity:--	Drown'd in one endless day.

Concert II
Saturday Morning, February Seventeenth
Auer Concert Hall, Ten O'Clock

Takuma Itoh, *Imprints*

Takuma Itoh (b. 1984) has received the FIRST 22 Music orchestra commission, the 2004 ASCAP Morton Gould Young Composer Award, and fellowships to attend the Pacific Music Festival in 2005 and the Aspen Music Festival in 2006. His /Concerto for String Quartet and Orchestra/ was premiered in Carnegie Hall by the Shanghai Quartet and the New York Youth Symphony this summer. He received his B.M at Rice University and is currently in the Masters program at the University of Michigan where he is studying with Bright Sheng.

Imprints was written in the summer of 2006 at the Aspen Music Festival and School. The piece incorporates some inside-the-piano techniques which, while composing in a fly-infested room, reminded me a lot of squishing those bugs, and thereby resulting in the name of the piece. The piece begins with a syncopated rhythmic pattern that becomes the entire basis of the first section. The piece continues with a more subdued and harmonic middle section, and concludes with both sections combining at the end.

Minpyo Kim, *Grace for Flute Duo*

Minpyo Kim (b.1974) is a native of South Korea. Before coming to Iowa, he studied with Eunsook Kim and Kuetae Kim at the Mokwon University in South Korea (1999-2002), Cindy McTee at the University of North Texas (2003), and Jan Radzynski, Donald Harris, and Thomas Wells at the Ohio State University (2004-2005). Now he is a pupil of Dr. David Gompper as a PhD's student of music composition and a teaching assistant of music theory in the University of Iowa.

I met a great Korean pianist who has very refined and delicate musical expression when I came to the U.S. for the first time. I surprisingly realized that her elegant music was purely originated from her own experience that was not really tranquil and favorable. In this piece, the pitch materials that added two semi-tones to the pentatonic scale are employed to describe the pianist's characteristics that are graceful with a passion for music. The two-added semi tones are cultivated to create contrasting sonorities in the pentatonic scale and to be used as a main figure of the melodic motives, and the entire sonority of the piece is built with the major 2nds and augmented 4ths. The consistent melodic and harmonic figure is maintained in the whole piece though the flute duo sound is gradually developed by changing rhythmic patterns and emerging the ostinato extracted from transpositions of the pentatonic scale.

Hee Yun Kim, *Folksong I for piano*

Hee Yun Kim received her Bachelor and Master of Music degrees from Seoul National University in Korea and her first doctorate from Krakow Music Academy in Poland. Currently, she is a D.M.A. candidate at the University of Illinois at Urbana-Champaign. Previously, she worked as a freelance composer for several TV shows of the Korean Broadcasting System (K.B.S.); visiting lecturer in several universities including Pai-Chai University and Ho-Seo University; and as transcriber and arranger for the Champaign-Urbana Theatre Company. Her works have been performed in many cities in the U.S., Europe and Asia including New York, Boston, Amsterdam, Munich, Warsaw, Tokyo and Seoul; and performed by many prominent ensembles in contemporary music, including the New York New Music Ensemble, Composers Ensemble of Northern New York, ALEA III in Boston, HET Trio in the Netherlands, and in workshops with the Kronos Quartet and soprano Dawn Upshaw. Her new piece, A Butterfly's Dream, commissioned by the University of Illinois Symphony will be premiered on February 23, 2007.

Her awards include the Tokyo International Composition Competition Second Prize, Dong-A International Music Competition First Prize, ALEA III International Composition Competition Finalist, Composers Ensemble of Northern New York and HET Trio, and Seoul National University Alumni Fellowship.

Folksong I for piano is a free variation for solo piano. A Korean folksong, Kunbam Taryung was used as a source material. In the piece, the sound of Korean traditional percussion ensemble, Samulnori is reflected by using prepared piano and their rhythmic patterns. I'm planning to write a series of variations inspired by Korean folksongs for different solo instruments. This is the first piece of the variation series.

Thomas Holmes, *Dancing with an Old Man's Cane*

Thomas Holmes began his studies in composition at the University of Michigan in 2003 with Bright Sheng. In the next three years, he studied with Susan Botti, William Bolcom and Evan Chambers. He attended the Brevard Music Festival in the summer of 2006, where he completed *Dancing with an Old Man's Cane*.

The first two movements of *Dancing with an Old Man's Cane* are meant to contrast the lilting motion of dancing with the sadness of dependence on a cane. Dancing with and an old man's cane set the stage for the third movement, in the night, which draws upon the first two movements as well as its own theme in an attempt to musically portray the scene of a creature dancing with an old man's cane in the night. The epilogue attempts to describe how the owner of the cane would feel about the entire situation. The entire piece was premiered by the composer on October 9th, 2006. Tonight, only the first movement will be performed.

Alex Temple, *Round Pins for Triangles*

Alex Temple was born in 1983 and started composing when he was about 11, on a family trip to Italy. Towards the end of high school he discovered experimental rock, and he's been trying to unify it with scored music ever since. He got his BA at Yale and is currently a second-year MA student at Michigan, where he studies with Erik Santos.

In early December I participated in a massive improv session with about ten musicians and about forty dancers. *Round Pins for Triangles* is my attempt to recapture the moment using one musician and zero dancers.

Elliott Bark, *Good Fight and Race*

Elliott Bark (born 1980) had served as a pianist in the Republic of Korea Navy Band for the General of the Ministry of National Defense in Korea from 2001 to 2003. In 2003, his choir piece *Hallelujah!* was placed on the first prize from the Korean Anglican Church Music Competition. After finishing his military service, he arrived at Los Angeles where his whole family immigrated. In 2005, Bark transferred to Jacobs School of Music for His Bachelor of Music Composition. He studied with P.Q. Phan and now studies with Don Freund. He is completing his degree this year and will pursue his Master of Music Composition at Jacobs School of Music from fall 2007.

"I have fought the good fight, I have finished the race, I have kept the faith." (2 Timothy 4:7)

I was thinking about the Apostle Paul's life. In his life after seeing the light at Damascus, he struggled with two elements at the same time. For preaching the Word of Jesus, he needed to fight the good fight against people who denied Jesus, but he also had to run the good race by himself. I interpreted the good fight as an external suffering and the race as an internal suffering. However, the two parts cannot be separated. At the same time Paul preached to the people, he also disciplined his body: "but I discipline my body and make it my slave, so that, after I have preached to others, I myself will not be disqualified." (1 Corinthians 9:27)

Through this piece, I tried to express the two parts: external and internal. Since I wanted to express the two sufferings, I used two contrasting ideas: homophony as the "fight" and monody as the "race." The "fight" sections have materials that are found in the "race" section, and vice versa. Even though this piece is about sufferings, the image is not harsh or dark because the Apostle Paul overcame the hardships with his willingness and joy.

George Hufnagl, *An Excursion with BECA*

George Hufnagl is a second-year graduate student at the University of Iowa earning his M.A. in Composition. Currently he studies composition with David Gompper and

electronic-acoustic music with Lawrence Fritts. George is active as a Teaching Assistant for the Composition/Theory department, serves as vice-president for the Society of Composers, Inc., University of Iowa chapter and is the recipient of the 2006-2007 Henry and Parker Pelzer Prize for Composition.

This short work is my first encounter with using a pitch-set as a tool for generating musical material. My goal is to present various possibilities of the set by not only standard compositional techniques, but also through textural, orchestrational and spatial varieties. In addition, I attempt to restrict the pitch material so as to discover the amount of harmonic variety possible in both the vertical and horizontal realms. By doing so, the other aspects outside of harmony, such as instrumental timbre, are brought to the fore and used as activating forces with the pitch-set. My hope is that this will give the piece a sense of harmonic cohesion and allow its formal shape to be evident.

Theresa Martin, *Gryphon*

A native of Appleton, Wisconsin, Theresa Martin (b. 1979) is currently pursuing her doctorate in composition at the University of Michigan, where she was awarded a fellowship and graduate teaching positions in theory and composition. She is currently teaching composition under the mentorship of Bright Sheng. Ms. Martin received two masters degrees from Arizona State University in 2004 in music composition and clarinet performance and a BFA in composition/theory and clarinet performance from the University of Wisconsin-Milwaukee. Her composition teachers include Michael Daugherty, William Bolcom, Randall Shinn, James DeMars, Rodney Rogers, Jody Rockmaker, and William Heinrichs. Ms. Martin's studies of clarinet have led her to compose numerous works for the instrument. Most notably, *Solar Flair* (2004) for clarinet duet, commissioned by clarinet virtuoso Robert Spring, has received multiple performances by Dr. Spring and others in the U.S., Canada and China and was awarded honorable mention in the 2005 ASCAP Morton Gould Young Composer's Competition. Ms. Martin has received recognition for her orchestral work, *Imprints*, with the 2004 Grant Fletcher Memorial Award in Composition and an honorable mention from the American Composer's Forum in 2004. In addition, her works have been honored with performances at festivals and conferences such as the ACA 2004 Summer Music Festival in New York, the 2005 SCI Student National Conference in West Virginia, the 2006 SCI National Conference in San Antonio and the 2006 SCI Student National Conference in Tempe, AZ. More information on Ms. Martin is available at www.theresamartin.net.

While composing the opening gesture of *Gryphon*, I envisioned a magnificent creature possessing a magical and seductive aura standing proudly on the cliffs of an ocean. He is wild and quick-tempered, yet he can be surprisingly calm and gentle at times. *Gryphon* seemed an appropriate title for this piece because it really portrays the characteristics I imagine this mythical beast would have. Physically, a gryphon is commonly depicted as having the head, wings, and talons of an eagle, the body of a lion, and in some cases, the tail of a snake. According to legends, the gryphon is blessed with the speed, flight, and penetrating vision of the eagle, and the strength, courage and majesty of the lion.

Eric Knechtges, *Exotherm*

Eric Knechtges (Michigan State University, B.Mus.Ed. 2001; Bowling Green State University, M.M., 2005) is currently a Doctoral student in composition at Indiana University. His awards include Special Distinction in the ASCAP/CBDNA Frederick Fennell Competition, second prize in the San Francisco Choral Artists' New Voice Project, and finalist in the Juan Bautista Comes Choral Composition Competition.

Exotherm is a reference to chemically exothermic, or heat-creating, reactions. Sometimes this heat merely becomes a slow rise in temperature; sometimes, however, it is released in an explosion. I have tried to capture both of these potentials in this piece.

Kirsten Wallace, *Churches*

Kirsten Wallace is a junior at the University of Iowa studying composition with Lawrence Fritts and Jean-Paul Perrotte. She also studies flute with Gro Sandvik and has studied in the past with Tamara Thweat. This will be the first piece she has had performed at MCS and the premier of *Churches*.

Churches was composed to create a certain atmosphere for the listener and to experiment with using different timbres. I hoped to create a sense of one instrument through the dynamics and a sense of mystery. The piece got its title from the image in my head when I composed it; that of an abandoned church in the fog of a forest, fallen into ruin.

Concert III

Saturday Afternoon, February Seventeenth

Auer Concert Hall, Two-Thirty O'Clock

John C. Griffin, *Ozymandias*

John C. Griffin is a Ph.D student in composition at the University of Iowa, where he studies with David Gompper. He received both his B.M. (2002) and M.M. (2004) from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. Recently his piece *Man and Machine* was selected for performance at the 2006 Imagine 2 Electro-Acoustic Music Festival in Memphis. At UI Griffin is a teaching assistant in music theory and serves as the President of the Society of Composers, Inc., University of Iowa chapter.

Ozymandias is a poem written in sonnet form by the English Romantic poet Percy Bysshe Shelley and published in 1817. The sonnet deals with both the arrogance and the transient nature of absolute power: all that remains of a once-mighty sovereign is a fallen, ruined statue lying in the desert. This musical setting of the sonnet for chamber ensemble

and baritone voice first attempts to represent the desert environment through timbral effects in the instruments. Once the vocal line enters, the music becomes more active as it depicts Ozymandias as a ruler at the height of his power. The activity slows during the climax as the inscription on the statue's pedestal proclaims the King's might to all who would hear. After another flurry of activity in the instrumental line, the remainder of the piece features slower-moving motivic lines over droning strings, ultimately depicting the stark, bleak reality of the desert surroundings, not the false reality described by the fallen leader.

Rob Vuichard, "*O Vos Omnes*"

Robert Vuichard has studied composition with Besty Jolas, William Bolcom and Sydney Hodkinson, among others. His works have been presented on music forums at the University of Rochester, University of Michigan, Case Western Reserve University, University of Southern California and The Aspen Music Festival. His 'Zephyr Rounds' for 8-part a cappella choir will be premiered by the Cappella Gloriana later this season in San Diego, CA. Committed to the presentation of new music both classical and non-classical, Mr. Vuichard's work as an artistic administrator has allowed him to produce concerts for such groups as Chanticleer, Time for Three and The Emerson String Quartet.

O Vos Omnes was composed for the women of Trio Mediaeval (Oslo, Norway) in commemoration of their second appearance under the auspices of the University Musical Society, Ann Arbor Michigan on Nov. 16th 2006.

Ching-Mei Lin, *Frozen Gestures for Solo Flute*

Taiwanese composer Ching-Mei Lin has been the recipient of numerous awards, among them, ASCAP Foundation Morton Gould Young Composer Award (2005); 1st Prize in the National Association of Composers, USA Young Composers Competition (2002); 3rd Place in the "Sun River Prize" Student New Composition Competition, Chengdu, China (2006); Literary and Artistic Creation Award from the Ministry of Education of Taiwan (2005 and 2006); Honorable Mention in the Left Coast Chamber Ensemble Composition Contest; and, Regional Winner of the SCI/ASCAP Student Commission Competition (2005). Lin's **compositions have been performed in the United States, Germany, China, and Taiwan. Among these, her orchestral piece, *Abysmal Cry* and string orchestra piece, *Shattered Prism*, were played by the Buffalo Philharmonic Orchestra in its annual "Young Composers Forum" in 2005 and 2006; her solo flute piece, *Frozen Gestures*, was played in the Society of Composers, Inc. 2006 Region IV Conference in 2006. In 2002, her composition for a Chorus, *Four-Leaf Clover*, was recorded and published in Taiwan. Lin is also an active pianist, improviser, and collaborator. Her improvisatory performance can be heard in a documentary of Taiwan aborigines, which won a 2003 Golden prize for Best Film in Taiwan.** Ching-Mei received her BM from the National Taiwan Normal University and MM from the Eastman School of Music in Composition. She was awarded a fellowship for "study abroad" by the Ministry of Education of Taiwan and is currently pursuing a DMA at the University of Michigan in Ann Arbor under the Regents Fellowship.

I was inspired by Renaissance sculptures in Florence and Cologne. The sculptures each feature a gesture. When you see them, they catch your eyes and everything ceases. Though they have a primary gesture, they are created in such a dramatic way that multiple energies are caught in one moment. My piece is divided into eight sections. The first seven are short and each captures a unique gesture. The eighth section combines all the energy of previous gestures which cumulates in one grand movement... that is frozen and yet still moving.

Jeff Stanek, *One Little Chord*

Jeff Stanek (b. 1984) is a composer and pianist from Madison, Wisconsin (USA), currently in the Masters program at the Indiana University Jacobs School of Music, where he also earned his BM (with high distinction) in 2006. He has studied acoustic composition principally with Don Freund, Sven-David Sandstrom, Richard Wernick, David Drexler, P.Q. Phan, Per Martensson, Claude Baker, Chinary Ung, and Stephen Dembski; electronic composition with John Gibson and Jeffrey Hass; piano with Jean-Louis Haguener, Renato Premezzi, and Larry Elliott; and cello with Patricia Germain and Uri Vardi. In recent summers he has studied at the Visby International Centre for Composers in Sweden, the Czech-American Summer Music Institute, and The Walden School; taught children at Appel Farm Arts and Music Center in New Jersey; and joined the volunteer movement Willing Workers on Organic Farms (WWOOF). Particularly notable among his more recent distinctions are two BMI Student Composer Awards (2003, 2005), first prize in the CEMJKO International Electroacoustic Music Contest (Brazil, 2006), and a Dean's Prize from Indiana University (2003). His website is www.jeffstanek.com.

Jeff previously participated in the 2003 Midwest Composers Symposium at Oberlin.

This piece is about the sound of my main instrument, the piano, reflecting perhaps upon the old childhood days of yore, or in a sense upon just more innocent times in general. My three sisters and I all took piano lessons when we were young, and so the classic, crude impression of a block C Major triad played in root position two octaves below middle C on the piano (with, of course, no "sensitivity") is indelibly wound into the fabric of my life somewhere. I don't really know what it means, if it means anything, this piece isn't actually meant to be very personal to me. There's no specific message or meditation or anything like that. It's just about listening to that sound.

My strategy for doing this is to use electronic technology that can (1) prolong the chord for about ten minutes, using granular synthesis, and (2) systematically isolate, amplify, and focus in on individual partials in the piano's spectrum using filters to produce a constantly-rotating mobile of sound. (The only actual sound used is the C Major piano triad.) Most of the musical drama, then, plays out in terms of the complex intonational tensions existent between the three different natural harmonic series (on C, E, and G) and the twelve-tone equal-temperament piano tuning that relates these three fundamental pitches to one another.

Ezra Donner, *Structures*

A native of Buffalo, New York, Ezra Donner is an active composer and performer in the contemporary classical music scene. Recent collaborations with distinguished conductors include the 2006 premiere of his “Symphonic Idyll” by the University of Michigan University Symphony Orchestra under the baton of Clinton Smith, and the 2005 premiere of “Perpetuum Mobile: The City” for voice, 12 winds, and piano, under the direction of John Zastoupil. As a concertizing pianist Ezra frequently performs his own works, most recently the 2006 premiere of his *Structures* for clarinet and piano with clarinet virtuoso Mark Dover. He was also a guest performer at the Society of Composers, Inc., 2006 Annual Conference, performing Theresa Martin’s *Sonata for Clarinet and Piano* with the composer. His teachers of composition include world-renowned masters Michael Colgrass, Tania Leon, Betsy Jolas, and Bright Sheng, with whom he has studied at the University of Michigan, where he is currently a student finishing his dual degrees in composition and piano performance. As an interpreter of works of the standard repertoire, Ezra has given numerous solo recitals featuring the music of 20th-century masters as well as the great composers of the past, and was a semi-finalist in the PianoArts concerto competition in Milwaukee, WI, and the Oberlin International Piano Competition at Oberlin Conservatory. He has also performed in masterclasses for Robert Weirich of the University of Missouri at Kansas City Conservatory and Robert MacDonald of the Juilliard School, and worked as a recital accompanist for light opera, most recently the Wagnerian thriller *Jekyll & Hyde* at Interlochen Arts Camp in Interlochen, MI. Upcoming performances of original works for 2006 include his recent *4 Songs* for bass voice, cello, and piano (2006) and “Rust Belt” for string quartet (2006).

Structures for Clarinet and Piano was composed from February to October 2006 and written for clarinetist Mark Dover. The work is in three movements, performed without pause, each with an accompanying Hebrew and English title, roughly corresponding to the sections of a typical weekly service at a American Jewish synagogue. I. Bar’chu (Introduction) takes its name from the first blessing of every service, traditionally recited in call-and-response between the clergy and congregation: “Praised be the Lord, to whom our praise is due! Praised be the Lord, to whom our praise is due, now and forever!” In II. T’filah (Prayer), the clarinetist becomes the Cantor, reciting the traditional prayers on behalf of the congregation in a highly melodramatic style. In III. Midrash (Sermon), the clarinetist becomes the rabbi, delivering a general address of a prophetic and fatalistic character. Scholars can debate whether long-held traditional conceptions of God and religion are still relevant to us in a skeptical age, but there can be no denying the intense theatrical and literary power of the world’s great religions, and it has been my main purpose in writing this work to attempt to channel into some of this. The piece is dedicated to Cantor David Goldstein, who served for fourteen years as spiritual and musical leader at Temple Beth Zion in Buffalo, New York, and whose legacy will continue to be felt there for many years to come.

Ju Ri Seo, *The World of Polynomials*

Ju Ri Seo grew up in Seoul, Korea. She decided to become a musician when she started playing the piano at age three. She received her bachelor's degree in composition at Yonsei University in Korea, where she was an honor student and graduated as the top student of the department in 2004. As an exchange student, she also studied at the University of California, San Diego in 2003, where she earned a Provost's honor. Ms. Seo is currently a Master's of Music candidate at the University of Illinois at Urbana-Champaign, and is teaching the final semester of aural skills. Her current interests include using mathematical applications in composition to generate random or restricted processes, constructing overall structures, and analyzing acoustical phenomena.

The World of Polynomials is a sounding representation of polynomial graphs. I have recently become interested in the abstract connection between mathematics and life, especially polynomial graphs and life, which have a lot in common. They are continuous and often contain local/global minima/maxima. I use the derivatives (the momentary rate of change) to determine the speed of the sound particles, tangent lines to convey momentary thoughts, and zero-degree polynomials to express the steady state of the middle section. The two main structural divisions are found at the negative and positive golden sections.

Colin Holter, *Sequins*

Colin Holter, composer/model, was born in 1983 in Frederick, Maryland. He holds a bachelor's degree from the University of Maryland, Baltimore County, where he studied with Frank Cox, Linda Dusman, and Stuart Saunders Smith. He currently serves as Operations Assistant in the oldest and (by an almost embarrassingly huge margin) best electroacoustic music studio in the United States, the University of Illinois Experimental Music Studios. His teachers at Illinois have included Erik Lund and Keeril Makan. You can read Holter's weekly musings every Wednesday at newmusicbox.org, the web magazine of the American Music Center.

Andrew Estel, *Four Vignettes*

Andrew Estel was born in 1981 in Morgantown, West Virginia, and grew up in Morgantown and surrounding areas. He is currently pursuing his doctorate in composition at Indiana University Jacobs School of Music, where he has studied composition with Don Freund, Claude Baker, and Sven-David Sandström and electronic music with Jeffrey Hass and John Gibson. He received his master's from Jacobs in 2004, and he holds a full Jacob K. Javits Doctoral Fellowship from the United States Department of Education. Notable performances include those at the SEAMUS (2006) and Society for American Music (2006) conferences. He has also studied with Dan Locklair (Wake Forest University, BA 2004); Gunther Schuller and Bright Sheng (Brevard Music Center); and Michel Merlet and Narcis Bonet (European American Musical Alliance, Paris). His website is located at www.andrewestel.com

Four Vignettes for Woodwind Quintet (2006) begins with a short movement in which flourishes are contrasted with rhythmically steady figures and held tones in a kind of block form. The second movement focuses on rhythmic energy and a gradual shift from a unison/octave to a chord and from shorter rhythmic cells to longer ones; it is based on a shorter study completed and performed in 2005 (one of “Five Brief Studies for Mixed Ensemble”). The third vignette takes dialog as its starting point, while the final movement is based on short repeated-note figures first heard in the horn and flute.

Eliza Brown, *Elemental*

Eliza Brown is in her final year as an undergraduate at the University of Michigan School of Music, where her primary composition teachers have included Bright Sheng, Michael Daugherty, Susan Botti, Betsy Jolas, and Evan Chambers. Interested in metaphoric and interdisciplinary thought, Eliza frequently collaborates with other student artists on projects that span many genres, including dance, theater, film, architecture, and visual art. Her compositions have been performed throughout the US and Canada; performers of her music include the PRISM Saxophone Quartet, University of Michigan Concert Band, and the Philadelphia Sinfonia Youth Orchestra. An active performer, Eliza studies cello with Anthony Elliott and viola da gamba with Enid Sutherland. She plays in the University of Michigan Orchestras and is currently developing a contemporary music performance and improvisation duo with fellow cellist Chris Wild. Eliza very much enjoys teaching and has taught composition students at the Walden School for Young Composers and the Philadelphia Girls’ Composers Workshop.

Elemental is composed of and around seven basic musical building blocks that I collected prior to writing the piece: a scale, three gestures, guidelines for melodic language, and two methods of ornamentation. These seven elements permeate the piece in various guises and combinations, growing and changing according to the structural demands of the musical narrative. Using this process, I was able to satisfyingly explore some of my questions about compositional organization; however, my primary reasons for creating *Elemental* were more subjective. While the title does refer to my building-block process, it also invokes the focused, visceral affect that the music, for me, projects.

Christopher Gainey, *Delilah*

Christopher Gainey attended Peabody Conservatory in Baltimore where he was awarded two bachelor of music degrees in composition and guitar performance, as well as three Master of Music degrees in composition, guitar performance and music theory pedagogy. He is a member of the Pi Kappa Lambda Honors Society, recipient of the first annual Baltimore Classical Guitar Society commission, recipient of the Gustav Klemm prize for composition at Peabody and first prize winner of the Virginia Carty DeLillo composition competition. His piece “Chupacabra” for two guitars is published by Vogt & Fritz in Schweinfurt, Germany. His previous composition teachers include Dr. Thomas

Benjamin and Dr. Bruno Amato and he is currently pursuing a Ph. D. in composition at the University of Iowa studying with Dr. David Gompper.

Delilah was written for Anastasia Petanova, who asked for a piece that was, in her words “slow and beautiful, unlike that modern stuff.” The challenge, of course, was to maintain my identity while still fulfilling her request. The title reflects the feeling I had while writing the piece, that my female performer had (metaphorically) cut my hair and sapped my strength. I am happy to say that Anastasia has since gained a great appreciation for new music.

Jake Rundall, *Two Realities*

Mr. Rundall graduated with a BA in music and mathematics from Carleton College in 2002, where he studied composition with Phillip Rhodes, but is currently a doctoral student in composition at the University of Illinois at Urbana-Champaign. His teachers at UIUC have included Heinrich Taube, Scott Wyatt, Stephen Taylor, Christopher Hopkins, Erik Lund, William Brooks, Zack Browning, and Vinko Globokar. He is interested in algorithmic procedures and the creation of visceral and intellectually engaging music. In addition to studying the composition of acoustic and electronic music, Mr. Rundall is also a system administrator, percussionist, and teaching assistant in music theory and aural skills.

The first movement of *Two Realities* (which you will not be hearing) was a collaborative project between myself and saxophonist Nathan Mandel created during a Max/MSP class for performers and composers during the fall of 2006. Nathan and I have enjoyed working together immensely so we decided to add a companion movement to the piece. Many thanks to Nathan for all of his contributions and for helping shape the piece in an irreplaceable way.

Concert IV **Saturday Evening, February Seventeenth** **Auer Concert Hall, Eight O’Clock**

Bryan W. Christian, *Two Etudes of Consonance*

Bryan W. Christian, born in 1984 in Gainesville, Florida, is currently pursuing a degree of Bachelor of Music in Music Composition from Indiana University. His principle teachers include P.Q. Phan, Claude Baker, Sven-David Sandström, Chinary Ung and Don Freund. Most prominent in his *Two Etudes of Consonance*, Mr. Christian’s music focuses around atemporal structures (i.e., scales, dissonance values, social networking, etc.) and how they may be manipulated in time, governed by emotion, feeling, and intuition, as to clearly project his musical ideas. In 2005, Mr. Christian was awarded the Creative

Activities Grant from the Indiana University Hutton Honors College to compose a new work for an ensemble of eight solo voices, percussion, and solo violin, becoming *The Lake, –To–*. Mr. Christian currently resides in Bloomington, Indiana.

Similar to Charles Ives' *Three Quarter-Tone Pieces*, *Two Etudes of Consonance* employs two pianos where one has been detuned. However, rather than detune the second piano a quarter-tone, it is detuned 15 cents of a semitone, or $3/40$ of a whole tone. Such a relationship between the "in-tune" and "out-of-tune" pianos allows the possibility to more closely approximate just-intonation simultaneously in all keys while also allowing extreme chromaticism. In this composition, the consonance and dissonance is strictly controlled by contours. The relative consonance and dissonance (chord x is more dissonant than chord y) of a collection of tones (i.e., a chord) may be effectively quantified by mathematically representing existing axioms of sound. This allows a numerical value to be assigned to any chord which in turn can be compared to other such values. When a series of such values is used in this composition, only the area of proximity is taken into account when identifying suitable sonorities and chords, thus allowing thousands of choices per dissonance value, yet strictly controlling the movement of consonance and dissonance.

Etude I borrows the concept of rhythmic pedal from Olivier Messiaen yet reinterprets it in the realm of consonance and dissonance—a series of seven fundamentals and a series of seven dissonance values constantly repeat. Additionally, the rate of change (how many successive dissonance values are assigned to each fundamental) changes from section to section while occasionally omitting values.

Etude II serializes twelve dissonance values. Unlike Klaus Huber's *Des Engels Anredung an die Seele*, consonant intervals are not serialized; rather, this Etude serializes the relative dissonance of complex sonorities. In addition to the relative consonance and dissonance, the fundamental tone and the number of tones in each sonority revolve around a twelve-tone series borrowed from Anton Webern's Concerto, Op. 24.

Kari Besharse, *Willow* for solo cello

Kari Besharse is currently a doctoral student at the University of Illinois working in both electroacoustic and acoustic mediums. She completed her undergraduate studies in composition at the University of Missouri at Kansas City and her Masters degree at the University of Texas at Austin. Primary composition teachers have been Stephen Andrew Taylor, Guy Garnett, Russell Pinkston, Donald Grantham, Robert Cooper, Rick Taube, and James Mobberly. Her music has been presented around the world by venues and organizations such as The California Ear Unit, Society of Composers, Inc., Texas Computer Musicians Network, The LaTeX Festival, The Florida Electroacoustic Music Festival, Electronic Music Midwest, ICMC, SEAMUS, Bourges, Elektrophonie, Third Practice, 60X60, and Pulse Field.

Brian Vlasak, *Piano Quartet*

Brian Vlasak (b. 1979) was born in Binghamton, NY. He earned both his B.Mus. (2003) and his M.Mus. (2004) at the Crane School of Music, SUNY Potsdam and studied composition with David Heinick and Paul Siskind. During his current Ph.D. studies at the University of Iowa, Vlasak has received composition instruction from David Gompper, Lawrence Fritts, and Ketty Nez and was the 2005 - 2006 academic year recipient of the Henry and Parker Pelzer Composition Prize/Fellowship. Brian's music has been performed throughout the United States and Australia.

Piano Quartet (2005) is structured in three movements: an energetic opening sonata allegro movement that focuses on pitches as objects to be manipulated, a much more expressive and lyrical second movement, and the third movement, which serves as an echo of the first as though seen through some wildly distorting mirror. Throughout the work, a gesture which starts quite strong and then fades into nothingness is heard. At first it is buried, but as the work progresses, it comes close and close to the fore until the final movement, where it is all that remains. This work received its premiere on 12 November 2006 at the University of Iowa.

Lembit Beecher, *Frantic Gnarly Still*

Lembit Beecher is a composer, conductor and pianist currently working on his D.M.A at the University of Michigan. His teachers have included Evan Chambers, Bright Sheng, Karim Al-Zand, Pierre Jalbert, Kurt Stallmann and Bernard Rands. Continually trying to expand his musical and artistic vocabulary Lembit has studied jazz piano, modern dance, ethnomusicology and participated in workshops and master classes with Stephen Schwartz (song writing), Bobby McFerrin (vocal improvisation and dance) and Paul Berliner (Shona mbira music from Zimbabwe). He is particularly interested in the way people tell stories, through songs, sounds, gestures and words.

I was going to begin this program note by writing, 'the world is getting crazier every day.' Perhaps it's a bit of a cliché but I thought it still would be a snappy way to begin. But then I thought more about my piece and my piece did not seem so crazy. There's some wildness certainly, but it all seems a little tame in comparison to the world out there. In fact, the three movements, frantic, still and gnarly are arranged fast - slow - fast. If only the real world had such an intelligent order!

Austin Jaquith, *String Quartet No. 3*

Austin Jaquith, a native Californian, began studying composition in High School with Jack Perla in Oakland, CA. Collegiate studies began at the Cleveland Institute of Music with Dr. Margaret Brouwer, where he received a B.M. in composition. In Cleveland Mr. Jaquith's works were performed by the Biava String Quartet, the Cleveland Chamber

Symphony, and the Parma Symphony. Additionally Mr. Jaquith's *Prelude* was performed by the Virginia Beach Youth Symphony, Jeffrey Phelps, director. Following studies at the Cleveland Institute, Mr. Jaquith entered the University of Houston where he received a M.M. in Composition. Currently, Mr. Jaquith is pursuing doctoral studies in Composition at Indiana University.

String Quartet No. 3 was inspired in part by Schoenberg's first *Chamber Symphony*, where the classic sonata allegro form is parceled among the traditional four movements of a sonata. This quartet harkens back to an early understanding of sonata form, where the sections are delineated most clearly by key area, rather than motives and themes. In this presentation, only two movements are presented, leaving the work somewhat incomplete.

Peter Thoegersen, *Saturn Eats His Child*

Peter Thoegersen was a jazz drummer in Los Angeles for ten years before going back to school in order to train for becoming a composer. Peter still continues his training currently at the University of Illinois in his DMA program. He worships cats.

Saturn is the god of time and he devours his children as time devours our lives. This piece explores how time is spent in three types of musical gestures. See if you can hear them!

Judy Bozone, *The Art of Disappearing*

Judy Bozone, a native Texan, received her undergraduate degree in composition from Baylor University where she studied with Scott McAllister. Judy is currently pursuing her Masters in composition at the University of Michigan under the direction of Michael Daugherty.

The Art of Disappearing was written for the Bang on a Can Summer Institute. While writing this piece I felt that each day was a sort of disappearance. My memories from one day to the next were variable and always changing in their meaning and impact. I felt as if memory is actually a thing of constant motion, although our memories never change their meaning in our life changes through time.

I began to wonder if our greatest memories were not important because of their impact in our lives, what if they are important because they are all we can remember? I feel as if life is a slow disappearance, and I think it is significant how one spends their time as they disappear. This piece is meant to be a mark of my own disappearance, because I can no longer think as the person who wrote it - that time is over, and is also meant to be a mark of time passed by the listener to which they can only return to through memory.

Israel Neuman, *Aerial*

Israel Neuman is currently a PhD student in composition at the University of Iowa. He received a B.Mus degree from the University of Hartford, CT, and a MA degree from the University of Iowa. He studies composition with David Gompper and Lawrence Fritts. In 2001 Neuman was commissioned to score music for the documentary film *Class 2000* (by Yuval Cohen and Tammy Grosse), which was broadcast by the Israeli First TV Channel.

Aerial is a composition based on contrasting motives that not only conflict each other, but also contradict, for most the time, the title of the piece. The drama develops as the different characters interrupt and confront each other, but also continue and complete each other. Yet it is only in the last few measures of the piece where agreement with the title is achieved, with an ending that dissolves in to thin air.

Clint Needham, *Axioms*

Clint Needham is currently a Jacobs School of Music Doctoral Fellow in Composition at Indiana University. He has studied composition with Per Mårtensson, P.Q. Phan, Richard Wernick, Sven-David Sandström, and David Dzubay at Indiana University and has also studied with Robert Beaser, Christopher Rouse, and George Tsontakis at the Aspen Music Festival as a Susan and Ford Schumann Composition Fellow.

Clint's music has been performed by the American Brass Quintet, Aspen Contemporary Ensemble, Cascadian Chorale, Cleveland Chamber Symphony, and the Oberon Trio, and at festivals such as the Aspen Music Festival, Indiana State University Contemporary Music Festival, International Trumpet Guild Convention, Meadowlark Music Festival, and the Music Educators National Conference. Recent honors include second prize in the 2006 Washington International Competition for Composers, the 2005 NACWPI Commission, the 2004 Brass Chamber Music Composition Award, an honorable mention in the 2006 ASCAP Young Composer Awards, and an International Trumpet Guild Composition Prize. His music is published by Brass Chamber Music Press, Southern Music Company, and Triplo Press. In 2007 the American Brass Quintet will release a CD including Clint's Brass Quintet No. 1 "Circus".

The seven movements that make up *Axioms* were inspired by entries in a collection of proverbs, sayings, and axioms which I had been reading prior to writing this work. I selected these particular entries because of their descriptiveness, colorfulness, or mood they conveyed. For me, capturing something literary in music is a great challenge; even when the subject matter is as brief as a sentence, as in the case with the selected axioms. Therefore, I decided to take only a portion of each axiom and attempt to communicate that one idea or mood.

Axioms was written for the Aspen Contemporary Ensemble and was premiered by the group in Harris Hall at the 2005 Aspen Music Festival with Sydney Hodkinson conducting.