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Program number 053 in the
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School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

Society of Composers, Inc. **Spring 2015** **New Music Concert**

Performed by:
Great Southern Music Quintet

Saturday, February 7th, 2015
7:30PM
MUB 101

Program

Society of Composers, Inc. Spring 2015 New Music Concert

<i>Temptamen</i>	Cory Caplinger
<i>Three Movements for Wind Quintet</i>	Kyle Snow
<i>Out of Focus</i>	Luis Felipe Vieira Damiani

Intermission

<i>New Spice</i>	Garrett Hecker
<i>Tuning Exercise Nr. 1</i>	Navid Bargizan
<i>Sharp Wind and a Flat Ocean</i>	Ishmael Sandoval

Performed by: Great Southern Music Quintet

Emily Theobald – Flute
Cheyenne Elizabeth – Oboe
Dale Fedel – Clarinet in Bb
Luke Blackburn – Bassoon
Margaret Dixon – Horn in F

Conducted by:
Ishmael Sandoval
Navid Bargizan

About the Composers

Navid Bargrizan is a PhD fellow in historical musicology at the University of Florida, pursuing a cognate in composition. Previously, he studied systematic musicology, historical musicology, art history, and composition in Hamburg, Germany. As a composer, he has recently been interested in experimenting with microtones, tunings, tone systems, and intonations. As a musicologist, he conducts research on the music and aesthetic of Manfred Stahnke, Harry Partch, Hamidreza Dibazar, and Mozart.

Cory Caplinger graduated from Rollins College with a B.A. in music composition and conducting in December, 2013. He has worked and collaborated as a composer and arranger with several Orlando and Central Florida based ensembles, including: The Bach Festival Society of Winter Park, the Central Florida Composers' Forum, and the Orlando Chamber Soloists. Cory is currently a master's degree candidate in Music Composition at the University of Florida.

Garrett Austin Hecker is a composer and percussionist from South Florida. His music explores stylistic hybridity, rhythmic complexity, socio-political subjects, and humor. He is currently pursuing his PhD in Composition at the University of Florida, where he also completed his MM. He earned his BM in Composition from University of Miami. He has primarily studied composition with James Paul Sain, Paul Koonce, Paul Richards, and Scott Stinson. Hecker's music has been performed in Florida, North Carolina, New Hampshire, and the United Kingdom.

Ismael Sandoval is a composer hailing from the beautiful Florida Keys. He is influenced by a plethora of composers, both contemporary and classical, and his compositions aspire to be an eclectic mix of new sounds while being both enjoyable to perform and enjoyable to listen to. Under the mentorship of Dr. James Paul Sain, Ismael is currently doing research on the music of Mexican "Ranchos" in the Northern Jalisco region.

Kyle Snow is a student composer recently graduated from the University of Florida, where he has received Bachelor's degrees in both Music Composition and Mathematics. During his time at the University of Florida, Kyle studied composition under Dr. James Paul Sain, Dr. Paul Koonce, Dr. Paul Richards, and Dr. Peter Van Zandt Lane. While Kyle chooses to compose outside the realm of tonality, the majority of his works appeal to a casual or traditional audience as well as to seasoned listeners. Kyle's compositional repertoire currently includes pieces written for percussion, piano trio, clarinet choir, saxophone quartet, string orchestra, wind quintet, and, most recently, wind band, with the promise of many more works to come.

Luis Fielipe Vieira Damiani - Being awarded in 2010 the prestigious Classical Composition Prize from the National Foundation of Arts, in Brazil, made composer and violinist Luis Felipe Vieira Damiani take a turn from a well-established orchestral career into pursuing graduate studies in the USA. Damiani's awards since include Best Feature Soundtrack at the 6th Cinefantasy International Fantastic Film Festival in 2011, the University of South Florida's 2012 Percussion Composition Prize, as well as other academic awards from USF that include the Patrick Keim Endowed Memorial Scholarship in 2011, the Emma and Julius Hawkings Music Theory Scholarship in 2012, and the Research Merit Award in 2013. In the same year Damiani was also awarded a Graduate School Fellowship to pursue doctoral studies in music composition at University of Florida.

Tuning Exercise Nr.1 explores the world of just-intonation, up to the thirteenth overtone. Accordingly, horn, clarinet, oboe, and flute are re-tuned to realize the four partials of the fundamental tone in bassoon, which deviate most significantly from the equal temperament. This palindromic piece demonstrates the gradual, and suspended progressions of only *one*, just-tuned chord to its transpositions, attempting to expand the limited scope of the realm of half- and whole tones.

Sharp Wind and the Flat Ocean is an exciting dialogue between two forces, a energetic and jovial wind, and a slow-moving and flowing body of water. This piece explores both characters in what appears to be a struggle between the two themes as they are subtly interwoven together throughout.



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Program Notes

Temptamen explores a fast and loose conjunction of sonorities across a rotating spectrum. The shape of the work is darn roughly from earlier poetic forms, like the villanelle and English sonnet, which use varied and refraining language to communicate connectivity. This piece, rather than seeking a tradition cohesion, is a celebration of difference among statements, and their individual assertive places in the greater fabric of the whole.

Three Movements for Wind Quintet is a piece written using an economy of materials. Each movement is comprised of one to three simple ideas which are built on and transformed to make up each movement. The first movement, **Serpentine I**, is built on a single ostinato, which is featured in the beginning by the bassoon. For each proceeding section, the ostinato is shifted and transposed to feature the next note in the ostinato. Because of the design of the ostinato, each transposition is characterized by its own collection of pitches, which are used as the focus for particular section. While this may not be directly noticeable by the listener, some sections are noticeably more minor sounding, while some sound more major. This difference results from some transpositions featuring the F-natural or the F-sharp in the ostinato. This contrast is then realized in the final section of the piece, which combines all of the motives together with a modified “major” version of the ostinato, and closes on the “minor” version. The second movement, **Decay**, is built entirely on one collection of pitches. Both the beginning and end of this movement focus on how each of these pitches are sustained, and how they decay. The length of the decays and the quality of the resulting harmonies should leave the listener with a suspended sense of time. The middle, instead of focusing on the pitches’ relationships horizontally, focuses on their vertical presentation. The finale, **Serpentine II**, is based entirely on the three motives which are presented in the opening of the movement. Each motive is examined and transformed in turn, with returns of the initial section occurring throughout the piece. In addition to fitting with the overall focus of this quintet on an economy of materials, this movement also provides a quick, exciting end to the three movements.

New Spice – It’s new! It’s wow! It’s spice! Two themes, extracted from the same organic root and peppered with a unique blend of herbs, compete and then unite for dominance over your taste. Quit clinging to that dusty old spice and get addicted to New Spice.