
School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

The Bold City Contemporary Music Ensemble



Featuring music by composers from the University of Florida
School of Music Composition Studio

Tuesday, February 13, 2018
School of Music, Room 101
3:00 p.m.

Program

Tuning Exercise Nr. 4

Navid Bargrizan

Discursus anachronismus

Jordan Alexander Key

1. *Passacaglia Mensuras, 'pater meus bac(c)h(us) est'*
2. *Machaut, Mitter, Messiaen, 'A Secret Labyrinth'*
3. *Fantasia & Fugue, 'Sumite Karissimi'*

In Time

Treya Nash

Einstein's Dream of a Unified Field

Paul Richards

Juxtaposed Colors

Diogo Carvalho

A Walk and a Skip

Emmanuel Danielson

Mantra I

Tabajara Belo

The Isle is Full of Noises

Brendan Sweeney

Ouroboros

Paul Richards

The program will conclude at approximately 4:00pm

Program Notes

The fourth piece in a series of chamber works dealing mainly with the issues of tuning and intonation, **Tuning Exercise Nr. 4** delves into quarter-tone and one-sixth-tone scales. By means of re-tuning all the instruments but piano, the piece constructs microtonal melodic and harmonic structures, employing quarter- and one-sixth-tones. It aims to expand the limited scope of the twelve-tone equal temperament and scales based on half- and whole-tones. Tuning exercise Nr. 4 is also inspired by various motivic, thematic, timbral, and rhythmical elements in various Far-Eastern and Middle-Eastern musical traditions, including Gamelan and Persian classical music, as well as jazz and blues.

Discursus Anachronismus is about the interplay of time, both literally and figuratively, utilizing various styles and forms simultaneously, creating a “discourse against time.” Jordan Key is not only a composer but also a musicologist and organist; consequently, he finds himself regularly pulled between the worlds of contemporary, Baroque, and early music, since his primary research focus and performance repertoire are music from the 14th/15th centuries and the early Baroque respectively. *Discursus Anachronismus* embraces all three of these worlds, drawing of styles from Jordan’s favorite composers and periods; this includes the composers Guillaume de Machaut (c. 1300 – 1370), Zacara de Teramo (d. after 1413), Johannes Ciconia (1370 – 1412), Alexander Agricola (1457/58 – 1506), Johannes Mittner (died c. 1530), Johann Pachelbel (1653 – 1706), JS Bach (1685 – 1750), Bela Bartok (1881 – 1945), Olivier Messiaen (1908 – 1992), Conlon Nancarrow (1912 – 1997), and Peter Maxwell Davies (191934 – 2016). The first movement, *Passacaglia Mensruas*, is a passacaglia that references the styles of Bach, Bartok, and very modestly Nancarrow. The second movement, *Machaut, Mittner, Messiaen, ‘A secret Labyrinth’*, takes its stylistic inspiration from the eponymous composer, and uses formal designs from the Middle Ages and Gothic renaissance: crab canon, prolation canon, mirror canon, and isorhythm all in one movement. It also uses a mode of limited transposition and additive/subtractive rhythms *a la* Messiaen. The final movement, *Fantasia and Fugue, ‘Sumite KARissimi’*, opens with a series of double-leading-tone-lower-third cadences, fashionable during the late Middle Ages and Renaissance. After this introduction, the piece is a stylistic collage of all the above mentioned composers, with Pachelbel’s fugal style functioning as the tonal backdrop to the piece’s second half

In Time is a piece that combines clarity with extended technique to highlight the similarities and differences in the timbres of the instruments in a Pierrot ensemble. The piece uses limited pitch material in order to highlight the main focus, which is to create a sound world of unusual timbres that equally blend and contrast. The piece has a layered development, moving between sections consisting of all the instruments, and sections focussing on duets or trios.

Einstein’s Dream of a Unified Field ... feverishly trying to reconcile fundamental forces, violin in hand.

Juxtaposed Colors reveals specific instrumental techniques and musical gestures through a process of juxtaposition. These techniques and gestures are glissandi, tremolos, trills, harmonics, frullato/throat tones, obbligato figures, as well as *tasto* and *ponticello* bowings. The jarring alternation between and juxtaposition of these techniques prompt the listener to recognize the incommensurability of some of these techniques, which ultimately results in unique color combinations otherwise unavailable when these sounds are individually employed. In writing the piece, Carvalho created an abstract visual chart to represent various parameters of the music’s unfolding. For example, musical gestures and ideas were assigned specific colors, which were then combinatorially organized from left to right over a time axis. This sketching process focused only on the visual realization of the music’s structure, having no pre-conceived expectations for the resulting sound. After completing this visual plan, Carvalho followed the generated graphic configurations and translated the abstract color-collage into sound, building a form that exposes the various diverse musical elements.

Mantra 1 was originally conceived as an accompanied melody on the acoustic guitar, a few days after one the composer’s most talented young students died in a car accident. Its lyrical, modal/tonal and modulatory character resembles Brazilian slow folk ballads.

The Isle is Full of Noises was written to experiment with different and engaging textures as well as the concept of music as being gestural before functional. The work is based off of a speech from William Shakespeare's *The Tempest*, in which Caliban explains to Stephano and Trinculo the mysterious music of the island that is created with magic. Almost all of the melodic pitch material is derived from the text by assigning each letter a number 1-12 which was then translated through a pitch wheel. This and the unique voicings, rhythmic groupings and extended techniques create the magical music of the island.

*Be not afeard. The isle is full of noises,
Sounds, and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again. And then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.*

Found in numerous ancient cultures, an **ouroboros** is a depiction of a serpent or dragon eating its own tail, typically symbolizing eternity or cyclical nature. Many of the musical materials in this work are cyclic in nature, with scales or interval patterns that are recursive in some way, exploring suggestions of infinity within a finite space. *Ouroboros* was composed in 2017 for the Bold City Contemporary Ensemble.

Performer Biographies:



The **Bold City Contemporary Ensemble** is a collective of 13 highly-trained, award-winning classical musicians who specialize in the presentation of works by living composers. Working in ensembles from 2-13 performers, BCCE's modular structure gives composers a wide palette of color and possibility, and the audience a unique opportunity to hear contemporary music from around the world. As they advance repertoire in the 21st century, BCCE also bucks concert-hall trends, finding unique ways to merge music with visual arts, writing, dance, food, improvisation—in this way they form a "listening bond" with the audience that contrasts what is typical of "classical" music. Tonight they present the music of student composers and a special premiere written for the group by Paul Richards. More information on the group can be found at www.boldcity.org and they can be heard on the Naxos/Navona label.



Piotr Szewczyk (pyo-ter shef-chick), Polish-born violinist and composer has been a member of the Jacksonville Symphony first violin section since 2007. He is the violinist/composer-in-residence of the Bold City Contemporary Ensemble and the creator of the Violin Futura Project. As a violinist, he is the winner of FSU Doctoral Concerto Competition, the New World Symphony Concerto Competition, and other awards, and has completed a three-year fellowship at the New World Symphony under Michael Tilson Thomas where he served as rotating concertmaster. Szewczyk is the creator of Violin Futura Project, a recital series of 33 commissioned solo violin works from composers around the world, released in 2016 on Navona Records. He performed at

Carnegie Hall-Weill Recital Hall and numerous festivals such as Aspen Music Festival, Spoleto Festival USA and Colorado Music Festival in Boulder. As a composer, Szewczyk has received awards from The American Prize, Project Trio Competition, Flute New Music Consortium Competition, Shuffle Concert Competition, American Modern Ensemble, Rapido! Composition Contest, Third Millennium Ensemble, American Composers Forum, Society of Composers, and others. His music was featured on NPR Performance Today, the CBS Early Show, and has been performed by Atlanta Chamber Players, Alias Ensemble, Dover Quartet, Carpe Diem String Quartet, UF New Music Ensemble, Vega Quartet, Sybarite 5, New World Symphony, Brno Philharmonic, Jacksonville Symphony. His chamber music album Bliss Point was released in May 2017 on Navona Records. Dr. Szewczyk holds the degrees of D.M. from Florida State University, B.M. and double M.M. in violin and composition from the University of Cincinnati College-Conservatory of Music. He studied violin with Piotr Milewski, Kurt Sassmannshaus, Dorothy DeLay and Corinne Stillwell, and composition with Joel Hoffman, Michael Fiday, Ricardo Zohn-Muldoon, Henry Gwiazda and Darrel Handel. Please visit www.VeryNewMusic.com for full biography and more information.



Boja Kragulj gives "well-rounded" entirely new meaning. As a performer, she is sought after for intelligent and sensitive interpretations of both the classical canon and contemporary repertoire. She regularly appears in recital and gives masterclasses across the United States and Europe. With secondary specialization in music technology, Kragulj combines her pedagogy and performance with tools available to educators and performers in the 21st century. A founding member of the Bold City Contemporary Ensemble, she encourages the use of improvisation and electronics alongside the premiere of new works. Ms. Kragulj descends not from a single lineage of teachers, but rather a broad spectrum of teachers who represent the music industry and clarinet performance as a whole: Mel Warner (professor emeritus of Northern Illinois and the Chicago Sinfonietta), John Bruce Yeh (Depaul, Roosevelt, and the Chicago Symphony Orchestra), Richard Hawkins (Interlochen Arts Academy and

Oberlin Conservatory; mouthpiece craftsman), Kenneth Grant (Eastman School of Music and Rochester Philharmonic), Eric Mandat (distinguished scholar, clarinetist, composer, and expert in extended techniques), Kelly Burke (University of North Carolina-Greensboro), and Ricardo Morales (the Philadelphia Orchestra and Curtis Institute of Music). Her formal training includes a doctorate in clarinet performance, a Master's degree in music education, a post-master's certificate in music theory pedagogy, and a Master's degree in Music technology and production.



Cellist **Linda Minke's** earliest experiences playing contemporary music were as a member of the Rochester High School Jazz Band, in which she played electric and upright bass. While pursuing her bachelors degree in Cello Performance at Northern Michigan University, Minke was a founding member of The Marquette Contemporary Ensemble, a group which modeled itself after The Paul Winter Consort. Linda participated in the Memphis New Music Festival while she earned her masters degree in Cello Performance at University of Memphis (formerly Memphis State University) and for several years afterward, while she was assistant principal cello with the Memphis Symphony. Linda has lived in Jacksonville since 1993, playing with the Jacksonville Symphony and free-lancing in the area. She has enjoyed playing with local singer-songwriters such as Mark Williams, Terry Whitehead, and Mike Bernos. Her son, Victor Minke Huls, is an emerging cello virtuoso/orchestral conductor. Minke is married to Jacksonville's former public radio celebrity Landon Walker.



Currently on faculty at Northwest Florida State College and Bethune-Cookman University, **Dr. Sarah Jane Young** has performed with the Tallahassee Symphony since 2005 and the Pensacola Symphony since 2007 after having begun her orchestral career with the Wallingford Symphony Orchestra in Connecticut. After receiving her Master's degree from Florida State University, Sarah Jane was selected as the Professor of Flute at the King Hussein Foundation National Music Conservatory in Amman, Jordan. While there, she served as Principal Flute with the Amman Symphony Orchestra and the Amman Sin fonietta, as well as the National Music Conservatory Woodwind Quintet. She has performed for both Queen Noor (Queen Consort of Jordan) and Princess Muna al-Hussein (Princess consort of Jordan). As a soloist and chamber musician, she has performed in Canada, England, Jordan, Costa Rica,

Belgium, Italy, Bolivia, and throughout the United States. Performance venues include Sprague Hall, Woolsey Hall, Jerash South Theater in Jordan, Carnegie Hall, and Lincoln Center. She has had the honor to share the stage with such prestigious artists as Gunther Schuller, Christopher O'Riley, J. K. Simmons, and Renée Fleming. As a chamber musician Sarah Jane currently performs with Bold City Contemporary Ensemble based in Jacksonville, Florida. She is a founding member of Traverso Colore, an all baroque flute ensemble; founding member of the Coreopsis Wind Quintet winner of the Promising Young Artist Competition; founding member of Duo Velocipede, an adventurous flute and saxophone duo specializing in the music of Neil Anderson-Himmelpach; and founding member of award winning new music ensemble What Is Noise.



Galen Dean Peiskee, Jr. has established a multifaceted career as an accomplished musician, soloist, orchestral pianist, accompanist, and vocal coach. He has performed all over the United States as well as internationally in Poland, Italy, Austria, Greece, Cuba and Bolivia. He is a member of the Emerald Trio, Young-Peiskee flute-piano duo, the Bold City Contemporary Ensemble, and the Cerulean Trio, finalists in the 2016 Chesapeake Chamber Music Competition. Dean has performed as a soloist with the Brazos Chamber Orchestra multiple times, and was the pianist for the Singing Girls of Texas for 5 years. He made his Carnegie Hall debut in May 2017, performing music of Timothy Hoekman in Weill Recital Hall. Dean is presently pursuing a DM in collaborative piano at Florida State University, where he earned his a MM in accompanying. He has also acquired an Artist Diploma from Texas Christian

University, where he earned his BM degree. Currently under the tutelage of Dr. Timothy Hoekman, his past teachers include Sandra Siler, John Owings, and Jose Feghali.

Composer Biographies

Tabajara Belo is one of the outstanding Brazilian musicians of his generation. He has made a name for himself as a virtuoso guitar soloist, composer and arranger. He blends his concert programs with classical, Brazilian popular/folk and jazz music. Along with his solo career, Tabajara has collaborated with several prestigious artists throughout Brazil, including Wagner Tiso, Claudio Nucci, Paulo Bellinati, Marina Machado, Déa Trancoso, Marcus Viana, Vander Lee, Paula Santoro and Amaranto trio. He has appeared on numerous recordings including Tavinho Moura & Orquestra Sinfônica de Minas Gerais, in which he performs as a guest soloist with the orchestra. While in the United States, he worked as a Teacher Assistant at the University of Arizona in Tucson, AZ, where he completed his Master of Music degree in guitar, before returning to Brazil. Mr. Belo is a faculty member at the Universidade Federal de Ouro Preto and has been constantly performing throughout Brazil. He made, in 2009, his first tour in Europe, playing concerts in Italy, France and Portugal. His first solo album, released in 2007, presents arrangements for Brazilian popular themes and alternates guitar solo tracks and pieces for a trio format – guitar, bass and percussion. With flutist Bruno Pimenta he conceived his second CD – Suite Brasil - an interesting blend of improvised and written-out textures through Brazilian various genres. In 2011, was awarded by Guitar International Magazine as one of the featured guitarists of that year. Also in 2011, made a tour around the U.S. – Arizona, New Mexico, Illinois, Kentucky and New York -, playing concerts and giving lectures and workshops regarding Improvisation in Brazilian Music, guitar technique and various approaches on guitar arrangements. He was recently awarded with 2nd. place at the prestigious National Prize for Guitar Composition “Novas 3”. Presently, Mr. Belo is a PhD student and Teacher Assistant at the Composition Program at the University of Florida.

Navid Bargrzan is a Ph.D. candidate in musicology at UF, pursuing a cognate in composition. He has presented research papers in more than twenty international conferences, such as Society for American Music, German Studies Association, Conference for Interdisciplinary Musicology, Conference of the Canadian University Music Society, International Association of the Study of Popular Music, and the chapter meetings of the American Musicological society. Navid articles are published in *Müzik-Bilim Dergisi: The Journal of Musicology*, in *econtact! Online Journal for Electroacoustic Practices*, and in *Systematische Musikwissenschaft: Popular Music Studies Today*. His reviews of Andrew Granade's book, Harry Partch: Hobo Composer and Kepler Quartet's recordings of Ben Johnston's string quartets are published in the *Journal of the Society for American Music* vol. 11 (1 and 2). Navid's interview with the composer Don Freund is published in *SCI Newsletter* and his research papers in the proceedings of conferences in Berlin and Istanbul. Navid's music is performed in several international venues, such as the New York City Electroacoustic Festival, Toronto Electroacoustic Symposium, Eastern Music Festival, Midwest Music Consortium, Florida Contemporary Festival, and SCI conferences. He has received UF's Best of College of the Arts Creative Award for his 10 Aphorisms for sax duo and was a finalist in 2016 American Prize for Composition, Chamber Music Division, for his Tuning Exercise Nr. 1 for woodwind quintet. In order to conduct his dissertation research, Navid was awarded a DAAD German Studies Scholarship in summer 2015, Graduate School Dissertation Travel Award in summer 2016, and the Tedder Family Fellowship of the Center for the Humanities and the Public Sphere 2017-2018.

Diogo Carvalho, born in São Paulo, Brazil, is a composer, scholar, performer, and professor with experience in electroacoustic, concert, popular, jazz, and Brazilian music. He is currently a doctoral composition student at the University of Florida. Carvalho stands out with his ample knowledge and musicality. In "Concerto for Guitar and Orchestra" (2011), the composer explores Brazilian musical gestures in classical form. In the guitar+tape piece "Reveal" (2016), Carvalho merges live guitar sonorities with pre-recorded guitar sounds processed by the computer, in an organized sonic deconstruction of the instrument. "Collage" (2017), for String Quartet, was written after the composer's own experimentations with form, using timbre and idiomaticity as musical subjects. As a scholar, Carvalho embraces the relationship between art and research. His studies on the compositional processes of Debussy and Ravel were linked to his transcriptions of the pieces for solo guitar, recorded in the CD "Impressionism – Acoustic Guitar Solo" (praised as "highly recommended" by *Classical Guitar Magazine*).

Jordan Alexander Key currently pursues his PhD in music composition at the University of Florida. His more significant recent projects include performances by the Boston String Quartet of his String Quartet No. 1, the Bold City Contemporary Music Ensemble of his "Discursus Anachronismus," and the Vancouver Art Song Lab of his "God Ourselves," as well as his work with the Florida Players on theatrical music for Sarah Ruhl's *Melancholy Play*. Jordan also anticipates the display of his recent audio-visual projects as part of the Wolfsburg Kunstmuseum's new exhibit, "Never Ending Stories: The Loop in Art, Film, Architecture, and Music," in Germany during the Winter and Spring of 2018. As an academic, Jordan is currently working on two projects: one comparing the music 15th century composer Alexander Agricola and the paintings of contemporary artist, Hieronymus Bosch; the other focused on the aesthetic of mathematical irrationality in early and modern music.

Treya Nash is in her fourth year of the BA program in music composition at the University of Florida. Treya grew up in the southwest of England. She has studied in England, Germany, Italy, Swaziland, China and the US. She completed the International Baccalaureate at Waterford Kamhlaba United World college of Southern Africa in 2013. In 2014, she began attending the University of Florida, where she has completed a Chinese minor. Treya will graduate in May 2018 and hopes to pursue graduate studies in composition.

Paul Richards is Research Foundation Professor of Composition at the University of Florida. His works have been heard throughout the United States and internationally on six continents. Awards include Special Distinction in the ASCAP Rudolph Nissim Prize, the Jacksonville Symphony Orchestra's Fresh Ink composition prize, the New Music for Sligo/IMRO composition prize, the Flute New Music Consortium composition prize, and many others. Commissions have come from orchestras, wind ensembles, choirs, and chamber ensembles, and his works have been recorded by Richard Stoltzman, the Slovak Radio Orchestra, the Moravian Philharmonic, and numerous chamber groups. Music by Paul Richards is recorded on the Meyer Media, MMC, Capstone, Mark, Pavane, OAR, and Summit labels, and is published by Carl Fischer Music, TrevCo Music, the International Horn Society Press, Jeanné, Inc., and Margalit Music.

Brendan Sweeney is a composer and performer currently living in Tampa, FL. His work has been performed across the United States. His musical and compositional interests cover a wide variety of styles and techniques, including post-minimalism, serialism, jazz, and electroacoustic music. Brendan has been in recent demand to create works for different New Music Ensembles, including commissions from the Hutchens - Myers Duo and the of Of Wood and Wind Trio out of North Carolina, The _____ Experiment out of Michigan, and the EUBa Quartet from Ontario, Canada.