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Program number 162 in the School of Music Events Series of the 2016-2017 academic year.

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School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

The Boston String Quartet

Presented by the University of Florida Society of Composers, Inc.

Violinist, Christopher Vuk

Violinist, Angel Valchinov

Violist, Chen Lin

Cellist, Kett-Chuan Lee

Featuring Music by
Composers of the University of Florida Composition Studio

Tuesday, April 18, 2017
School of Music, Room 101
7:30 p.m.

Program

String Quartet No. 1 "The Vision of Cataclysm"

Jordan Alexander Key

1. *Precession of the Equinox*
2. *The Vision of Cataclysm*
3. *De Regressu ad Deorum*
4. *Ekpyrosis*
5. *Apocatastasis*

Unbridled Delirium

Michael Polo

Grammar Patterns

Treya Nash

Collage

Diogo Carvalho

Tuning Exercise No. 3

Navid Bargrizan

Passacaglia

Luis Felipe Vieira Damiani

Eavesdroppers

Garrett Hecker

merges guitar sonorities with computer processing, using the metaphor of a bat moving in the dark while hearing its movements from sound reflections on the walls. "Clarinetism" (2015) consists of an experiment with the idiomatic characteristics of a solo clarinet, focusing on articulation and timbre. As a scholar, Carvalho embraces the relationship between art and research. His studies on the compositional processes of Debussy and Ravel were linked to the realization of the transcriptions of the pieces for solo guitar, recorded in the CD "Impressionism – Acoustic Guitar Solo" (praised as "highly recommended" by Classical Guitar Magazine).

Navid Bargrizan is a doctoral candidate in historical musicology at University of Florida, pursuing a cognate in composition. As a composer Navid experiments with microtones, tunings, tone systems, intonations, and electronics. His music is performed in USA, Canada, Germany, and Italy, in such venues as New York City Electroacoustic Music Festival, Toronto International Electroacoustic Symposium, SCI Region IV Conference at UNCG, North American Saxophone Alliance Conference, Southeastern Saxophone Summit, Stacks/Colapps concert series in Greensboro North Carolina, Midwest Graduate Music Consortium at Northwestern University, Florida Contemporary Music festival, Unbalanced Connection Electroacoustic Concert Series, and Society of Composers Inc. Student Chapter Concerts at University of Florida. As a musicologist Navid has presented papers on intersections of technology, philosophy, and music, in several national and international conferences such as Society for American Music, German Studies Association, Canadian University Music Society, Conference for Interdisciplinary Musicology, and American Musicological Society chapter meetings. Navid's articles, reviews, interviews, and papers are published in the *Journal of the Society for American Music*, *Systematische Musikwissenschaft: Popular Music Studies Today*, *Müzik-Bilim Dergisi: Journal of Music and Science*, *Newsletter of the Society of Composers Inc.*, and proceedings of the conferences in Berlin and Istanbul. He has received awards such as a DAAD German Studies scholarship, UF's Tedder Family Fellowship, Graduate School Doctoral Research Travel Award, and College of Arts' Best of College Creative Research Award. He was a finalist in 2016 American Prize for Composition, chamber music division.

Receiving in 2010 the prestigious Classical Composition Award 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 USF academic awards that include the Patrick Keim Endowed Memorial Scholarship in 2011, the Emma and Julius Hawkings Music Theory Scholarship in 2013, and the Research Merit Award in the same year. Since 2013, Damiani has been pursuing doctoral studies in music composition at University of Florida, where he was awarded a Graduate School Fellowship.

Garrett Austin Hecker is a composer and percussionist from South Florida. His music explores stylistic hybridity, rhythmic complexity, socio-political subjects, and humor. Hecker has presented compositions nationally and internationally at the Florida Contemporary Music Festival, New Music on the Point, Charlotte New Music Festival, PARMA Festival, Toronto International Electroacoustic Symposium, and the INTIME Symposium with performers such as Kevin McFarland, Don-Paul Kahl, Taylor Barbay, Elise Adriana Jimenez, Anatoly Larkin, Ivan Trac, IKTUS Percussion, Great Southern Wind Quintet, and Nuclear Music. 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. Hecker's primary composition teachers have been James Paul Sain, Paul Koonce, Paul Richards, and Scott Stinson. He is currently an adjunct professor at Santa Fe College.

Composer & Performer Biographies

Jordan Key, composer, musicologist, organist, and bagpiper at the University of Florida, has studied across the country and abroad over the past seven years. He received his Bachelor degrees from the College of Wooster in Music Composition, Mathematics, and Religious Studies and his Masters degree in composition from the University of Arizona. Along with his compositional studies under Jack Gallagher, Daniel Asia, Paul Richards, Paul Koonce, and James Paul Sain Jordan has studied organ under the internationally renown Pamela Decker and bagpipes with Pipe Major John Moffat and Roddy MacLeod. His research interests have taken him to France and Switzerland where he spent time in various monasteries, including the renowned Abbey of Solesmes, studying Medieval chant performance and restoration. Jordan's compositional repertoire includes a variety of styles and ensembles, having received toured performances of large ensemble works by the College of Wooster Symphonic Band and Symphonic Chorus. He has been commissioned by the University of Florida School of Theater and Dance and numerous solo artists, particularly for the organ, piano, and strings. He was recently honored to receive the A Didier Graeffe Scholarship for excellence in music composition from the University of Florida.

Michael Polo (b. 1985) completed a Ph.D. in Music Composition after finishing a Master of Science in Management from the University of Florida. He received his Master of Music degree in Composition from George Mason University in 2011 after completing a Bachelor of Music in Composition from Rowan University in May 2009. Michael began his formal composition training in 2002 at the Settlement School of Music in Philadelphia, PA. Michael has studied composition with; Roberto Pace, Harold Oliver, Dennis DiBlasio, Mark Camphouse, Jesse Guessford, James Paul Sain, Paul Richards, and Paul Koonce. As President of the Fine Arts College Council, Michael facilitated the acquisition of over \$150,000 in support for student activity requests affiliated with the College of the Arts. This money supported visiting guest honorariums, student travel, durable goods, and other student related activities. For his service to the arts in Florida, Michael was awarded the Certificate of Recognition for the Advocacy in the Arts by the Florida Higher Education Arts Network. During the summers, Michael has worked as the Opera Production Coordinator for Carmen, Boehm, Merry Widow, and Madama Butterfly at the Northern Lights Music Festival in Minnesota. This experience has allowed him to create his own music festival in Vienna, Austria called the Vienna Summer Music Festival where he will produce two operas: Don Giovanni and Suor Angelica in the Summer of 2017. Michael's research includes the impact of music on human physiology. In the Fall 2014, Michael began an empirical study on the physiological effects of listening to post-tonal music related to chill response. His findings are synonymous with current research however, given the nature of the music, Michael was able to determine other musical elements that are prone to elicit chills in listeners that have not been discussed before. In 2016, Michael was awarded the Calvin A. Vanderwerf Graduate Student Teaching Award, the highest award given among the 1,500+ teaching assistants at the University of Florida.

Treya Nash is in her third year of the BA program in music composition at the University of Florida. Treya grew up in the southwest of England. In 2010 she attended school in Northern Italy for a year, and from 2012-2014 she attended Waterford Kamhlaba United World College of Southern Africa in Swaziland. Treya has been studying composition with Dr. Paul Koonce for four semesters.

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 electroacoustic piece "Cave of the Harmonic Beats" (2014), Carvalho

Program Notes

The Vision of Cataclysm is about the Ancient Grecian belief in the periodic destruction of the cosmos by a great conflagration every "Great Year". The cosmos is then recreated, only to be destroyed again at the end of another new cycle. The Ancient Stoics believed that this Great Year (the complete cycle of the equinox through all zodiac signs taking approximately 25,800 years) would end with the complete destruction of the cosmos in a conflagration or great cataclysmic fire, to then be recreated in a primordial state. The movements of this piece follow the progression of this Cosmic Consummation, called Ekpyrosis by the Greeks, from the final "Precession of the Equinox", to the "Vision of Cataclysm" portrayed in the ancient Greek poem The Song of the Sybil, then "De Regressu ad Deorum" (The Return of the Gods) to destroy the universe, and ending with the destruction of the universe in the Ekpyrosis or "The Great Conflagration."

Unbridled Delirium: "When a man is in despair, it means that he still believes in something."
- Dmitri Shostakovich

Grammar Patterns uses a just intoned scale of ten notes, based on a C fundamental, where each pitch is derived from its ratio relationship to the fundamental in accordance with the harmonic series. The piece explores these ratio relationships through contrasting sections linked through constant development and variation, attempting to introduce the listener to its just intoned sound world.

Collage: How can we perceive a collage in music? Communicating form means deceiving time, using memory to apprehend music through a timeless experience. Could a musical collage defy time? The listener builds the form connecting unrelated materials that appear in a complex organization. As with a visual collage, perception of the whole is the goal.

Following the Tuning Exercise No. 1 for woodwind quintet (performed at the Northwestern University and UF) and Tuning Exercise No. 2 for mixed ensembles (performed at UF), **Tuning Exercise No. 3** for string quartet tackles the issue of intonation from a different aspect than its predecessors. While the first two exercises experimented with de-tuning as a means to juxtapose just intonation, equal temperament, and "strange-intonations," this piece is built around the idea of the transformation of overtone-chords, shifting from more complex proportions emerged by the use of the residual tones to the simpler proportions consisted of the prime-numbered harmonics. Tuning Exercise No.3 is another effort to expand the limited scope of the twelve-tone equal temperament, while making use of the broader intonational capabilities of the string instruments.

Passacaglia for string quartet is an homage to Ruth Crawford Seeger's triple passacaglia, a procedure in which three levels of coherence are maintained through rotations of a series and through employing this series to generate syntax. These three levels unfold in the foremost ground at the first rotated instance, in the middle ground at each time a new rotation starts, and in the background at the beginning of new sections. Every new section provides harmonic variety by featuring a transposed, inverted, retrograded or retrograded and inverted instances of the series.

Eavesdroppers: What's better than listening in on other people's conversations? This work takes the metaphor of the string quartet as a "conversation between good friends" literally. Performers are instructed to converse about all manner of subjects, from the current president, to popular movies, to their feelings about the work itself. Listeners are encouraged to eavesdrop.