



Society of Composers, Inc.

# NATIONAL STUDENT COMPOSERS CONFERENCE

*Hosted by the IU Jacobs School of Music*

**SEPT. 27 - 29, 2018**



**JACOBS** SCHOOL OF MUSIC  
Bloomington





**Society of Composers, Inc.**

## **2018 CONFERENCE SCHEDULE**

### **Thursday, Sept. 27**

IU New Music Ensemble - 8pm | Auer Hall

### **Friday, Sept. 28**

SCI Conference Paper Session - 9am | MC036

Guest Panel: *Emerging Opportunities in New Music* - 10am | MC036

Brownbag Lunch with guests - 12pm | MC036

Chamber Works including *Kuttner String Quartet* - 2pm | Ford-Crawford Hall

Chamber Concert featuring percussion - 4pm | Recital Hall

Works for Band, Chorus, Orchestra, and Brass Choir - 8pm | Auer Hall

### **Saturday, Sept. 29**

Electro-Acoustic Concert - 11am | Auer Hall

Chamber Works - 2pm | Ford-Crawford Hall

Chamber Works - 4pm | Recital Hall

Chamber Works - 8:30pm | Ford-Crawford Hall



**JACOBS SCHOOL OF MUSIC**  
Bloomington



It gives me great pleasure to welcome you to Bloomington and to the Indiana University Jacobs School of Music for the 2018 SCI National Student Conference. The staff, faculty, and students of our school stand ready to assist you as you enjoy our halls and surroundings.

For more than 50 years, SCI has sponsored conferences such as this one, bringing together composers and performers of new music. We are proud to have been the host of two previous SCI National Conferences, and are excited to have this gathering here this weekend. It is truly heartening to witness the vitality, curiosity, and musicality of the participant composers and performers.

The Jacobs School of Music is grateful to all of you who have worked hard in organizing and presenting this year's conference. We know this will be a dynamic and engaging conference and that you will renew friendships and establish new ties in the coming days.

I wish you a successful weekend of performances and interactions with your colleagues.

Gwyn Richards

A handwritten signature in black ink. The first part of the signature is a stylized, cursive 'G' that loops around. The second part is 'wyn Richards' written in a more formal, cursive script.

David Henry Jacobs Bicentennial Dean  
Indiana University Jacobs School of Music



**Society of Composers, Inc.**

**Greetings to all composers, performers, and other conference attendees.**

Welcome to the 2018 Society of Composers, Inc. Student National Conference! I couldn't be more pleased that SCI is cosponsoring this event or more thankful to Don Freund and the Indiana University Student Composer Association for hosting it. This promises to be a fantastic gathering of outstanding composers and performers from both near and far.

I am so pleased to be returning to the campus of Indiana University for this wonderful event, to reconnect with the Composition Department that played such a pivotal role in preparing me for my career as a composer and university professor. To return here this weekend in my official capacity as president of SCI, the organization that gave me my first taste of national exposure while I was still a student here, is gratifying indeed. I am confident that you will have a rewarding weekend listening to terrific performances of music by talented young composers from around the country. I hope you will also avail yourselves of the opportunity provided by this SCI conference to learn more about the field of composing by attending the workshops and talk sessions and to start (or continue) building your own musical community and professional networks.

In any large-scale undertaking such as this, there are so many people to thank that a complete listing is probably impossible for me to compile. I'm sure there are many folks here in Bloomington whose contributions I don't even know about yet. I would, however, like to single out a few individuals who made significant contributions over the nearly two years of planning and discussion that are coming to fruition this weekend. This event was the brainchild of Natalie Williams who, in her role as SCI student chapters coordinator, worked long and hard behind the scenes to initiate this event and keep it moving forward. Also at SCI, Mike McFerron, Tony Reimer, David Drexler, Annie Neikirk, Carter Rice, Adam Vidiksis, Frank Nawrot, and Gerald Warfield all had a hand in planning and facilitating this event. I would also like to thank all the administrators, faculty, and staff at Indiana University who have been involved in helping to make this SCI Student National Conference a success. We could not do this without your strong support.

Last but not least, thank you *all* for coming and sharing your music with us. Have a great weekend!

Sincerely,  
Mark W. Phillips

President Society of Composers, Inc.

## **From Don Freund, SCA/SCI Student Chapter Faculty Sponsor**

Hi, composers!

It's wonderful to have you and your music with us this weekend! I shall let our Student Composers Association (SCA) officially welcome you in the next note. The SCA officers have been spectacular in their preparation and attention to all the details of this formidable project! I also wanted to recognize the students of our department who assisted in the selection of works for the conference: Leigha Amick, Katherine Bodor, Craig Michael Davis, John Griffith, Jonathan Metz, Jack Pellegrini, Tyler Taylor, Miggy Torres, and Will Trachsel. I am looking forward to having our guests get to know our Jacobs School student composers—the heart and soul of this exciting conference!

## **From the Jacobs School Student Composers Association/ SCI Student Chapter Officers**

Welcome to the 2018 Student National Conference of the Society of Composers, Inc., and to the Indiana University Jacobs School of Music! We are delighted to have this opportunity to display a generous sampling of the tremendous performing resources and collaborative spirit of the Jacobs School, much of it made possible through the help of our performance faculty, the work of Anne Epperson from our Collaborative and Chamber Music Department, and the dedication of ensemble directors Betsy Burleigh (choral), Arthur Fagen (orchestral), Daniel Duarte (guitar), Edmund Cord (brass choir), Eric Smedley (band), and David Dzubay (New Music Ensemble). And of course, we are always appreciative of the hundreds of talented and committed performing student musicians who make the Jacobs School alive with opportunities for musical creativity.

We received over 200 submissions and were highly impressed with the quality of the work and the talents of the members of SCI. We are thankful for the great support of our composition faculty: Claude Baker, David Dzubay, Don Freund, Larry Groupé, P. Q. Phan, Aaron Travers, and especially Jeffrey Hass and John Gibson for their coordination of the electro-acoustic concert. Special thanks go to Don Freund, faculty advisor for the SCA and IU's SCI Student Chapter, who has worked tirelessly to spearhead the organization of the conference.

All along, the SCI National Office has provided every kind of support we required, beginning with student chapters coordinator (and Jacobs School alumna) Natalie Williams who was instrumental in initiating conference plans. Thanks are also in order to SCI President Mark Phillips (a Jacobs alumnus), Executive Committee Chair Carter Rice (who hosted the 2016 Student National Conference), Mike McFerron, Tony Reimer, and David Drexler for their invaluable help with online submissions and web management, and to Gerald Warfield, general manager of the National Office for his advice and answers to many questions.

Hosting this conference has also brought into focus our appreciation of the dozens of wonderful staff members in the Jacobs School who work so graciously and efficiently to make such a large operation hum along smoothly. At every turn there has been someone there ready help, be it with room scheduling, program printing, facilities, publicity, or financial matters. We thank Dean Gwyn Richards and the wonderful team he has put together that make the Jacobs School extraordinary.

We thank Deirdre Chadwick from BMI, Billy Lackey from American Composers Forum, and Gavin Chuck from Alarm will Sound for taking taking time from their intense schedules to bring us their thoughts.

Most of all, we are indebted to our young composer colleagues who this weekend are sharing with us the products of their imagination and years of hard work, striving to keep the art of music vibrant and vital. We are looking forward to sharing this time with you, and are thrilled to welcome you to our beloved city of Bloomington and the Jacobs School of Music!

Sincerely,

IU Jacobs School of Music Student Composers Association

Leigha Amick, *President*

Katherine Bodor, *Vice President*

Craig Michael Davis, *Vice President*

John Griffith, *Secretary*

Jamie Kunselman, *Treasurer*

Don Freund, *Faculty Advisor*



# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*One Hundred Eighteenth Program of the 2018-19 Season*

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SOCIETY OF COMPOSERS, INC.

2018 STUDENT NATIONAL CONFERENCE

## Concert I

### New Music Ensemble

David Dzubay, *Director*

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Last Round (1996) ..... Osvaldo Golijov  
Movido, urgente (Holy Cross, born 1960)  
Muertes del ángel (Deaths of the  
Angel): Lentissimo

Isaac Allen, *Violin*  
Gracie Carney, *Violin*  
Madeleine Wething, *Violin*  
Sarah Cranor, *Violin*  
Justin Truell, *Viola*  
Lan Wang, *Viola*  
David Dietz, *Cello*  
Philip Kettler, *Cello*  
Andrew Downs, *Double Bass*

ergo (2017) ..... Grant Luhmann  
recitative (Yale, born 1994)  
interlude  
hymn with bells

Roger Roe, *English Horn*  
R. Kent Cook, *Prepared Piano*

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Auer Concert Hall  
Thursday Evening  
September Twenty-Seventh  
Eight O'Clock

## Intermission

Vinyl (2017) ..... Charles Peck  
(Cornell, born 1988)

Trey Bradshaw, *Flute*  
Jacob Walsh, *Oboe*  
Garrett Nichols, *Clarinet*  
Lacey Yun, *Bass Clarinet*  
Benjamin Bradshaw, *Contrabassoon*  
Tyler Taylor, *Horn*  
Camas Stredder, *Trumpet*  
Tom Kelley, *Bass Trombone*  
JR Alberto, *Percussion*  
Chris Trlak, *Percussion*  
Noah Sonderling, *Piano*  
Isaac Allen, *Violin*  
Madeleine Wething, *Violin*  
Justin Truell, *Viola*  
David Dietz, *Cello*  
Andrew Downs, *Double Bass*  
David Dzubay, *Conductor*

reeling (2017) ..... Baldwin Giang  
(Chicago, born 1992)

Trey Bradshaw, *Flute*  
Garrett Nichols, *Clarinet/Bass Clarinet*  
Camas Stredder, *Trumpet*  
Tom Kelley, *Trombone*  
Chris Trlak, *Percussion*  
Matthew Schultheis, *Piano*  
Madeleine Wething, *Violin*  
Gracie Carney, *Violin*  
Justin Truell, *Viola*  
Philip Kettler, *Cello*  
Will Kline, *Double Bass*  
Andrew Downs, *Conductor*



through thoughts of a different kind

(2018) ..... Igor Santos  
(Chicago, born 1985)

Trey Bradshaw, *Flute/Piccolo*  
Jacob Walsh, *Oboe/Slide Whistle*  
Garrett Nichols, *Clarinet*  
Lacey Yun, *Bass Clarinet*  
Benjamin Bradshaw, *Bassoon/Contrabassoon*  
Tyler Taylor, *Horn*  
Camas Stredder, *Trumpet*  
Tom Kelley, *Trombone*  
JR Alberto, *Percussion*  
Russell Wharton, *Percussion*  
Noah Sonderling, *Piano*  
Isaac Allen, *Violin*  
Gracie Carney, *Violin*  
Justin Truell, *Viola*  
David Dietz, *Cello*  
Andrew Downs, *Double Bass*  
David Dzubay, *Conductor*

Second's the Best (2018, *dissertation,*  
*premiere*) .....

Nathan Stang  
(IU, born 1990)

Trey Bradshaw, *Flute*  
Jacob Walsh, *Oboe*  
Garrett Nichols, *Clarinet*  
Benjamin Bradshaw, *Bassoon*  
Tyler Taylor, *Horn*  
Camas Stredder, *Trumpet*  
Tom Kelley, *Trombone*  
Miguel Menéndez-Pidal, *Tuba*  
Chris Trlak, *Percussion*

Russell Wharton, *Percussion*  
Alyson Kanne, *Harp*  
Matthew Schultheis, *Piano*  
Isaac Allen, *Violin*  
Madeleine Wething, *Violin*  
Justin Truell, *Viola*  
Philip Kettler, *Cello*  
Andrew Downs, *Double Bass*  
David Dzubay, *Conductor*

*Assistant Director*  
Patrick Holcomb

*Electronic Assistants*  
Lang Chen  
Miggy Torres

## Notes and Biographies for Concert I



**David Dzubay** grew up in Portland, Oregon, and earned a D.M. in Composition at Indiana University in 1991. Additional studies included one summer at Tanglewood (1990) and two as co-principal trumpet of the National Repertory Orchestra (1988, 1989). His principal teachers were Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Allan Dean, and Bernard Adelstein. Dzubay's music has been performed by orchestras, ensembles and soloists in the United States, Europe, Canada, Mexico, and Asia. Recent honors include the 2017 Sackler Prize, a 2015 Fromm Commission, and a 2011 Arts and Letters Award from the American Academy of Arts and Letters. Dzubay is currently professor of music, chair of the composition department, and director of the New Music Ensemble at the Indiana University Jacobs School of Music. From 1995 to 1998 he served as composer-consultant to the Minnesota Orchestra, helping direct their Perfect-Pitch reading sessions, and during 2005 and 2006 he was Meet the Composer "Music Alive" Composer-in-Residence with the Green Bay Symphony Orchestra. Since 2011, Dzubay has spent three weeks each summer at the Brevard Music Center teaching composition and conducting composer readings with orchestra and band. Recent compositions include the Chamber Concerto for Trumpet, Violin and Ensemble for the 2015/17 Sackler Prize, Symphony No. 2 (2016) for a consortium of 11 university wind ensembles, and an orchestral work, *Sijo*, for the Asia Culture Center Festival, premiered in September 2017. In 2018, Dzubay is working on commissions for the Pacifica String Quartet, the Quad City Symphony Orchestra, and the Grossman Ensemble of the Chicago Center for Contemporary Composition. (*Photo by Alain Barker*)



**R. Kent Cook** is professor of piano and head of the Keyboard Department at Illinois Wesleyan University in Bloomington, Illinois. He is active as teacher, adjudicator and performer, and his performance schedule as soloist and chamber musician has taken him throughout the United States. He has also appeared in many European venues with performances in Austria, Bulgaria, Czech Republic, France, Germany, England, and Italy. A native of Texas, Cook attended Baylor University, and earned a Bachelor of Music in Piano Performance with honors under the guidance of Roger Keyes. He continued his studies at the IU Jacobs School of Music, earning both Master and Doctor of Music degrees. Among his mentors, he credits Leonard Hokanson, Eteri Andjaparidze, Michel Block, James Tocco, Karen Shaw and Roger Keyes. He also worked with Herbert Seidel at the Frankfurt Hochschule für Musik und Darstellende Kunst after receiving a Fulbright Scholarship for study in Germany. Recent performing highlights include solo recital appearances on the Kindred Arts Concert Series (Manteca, California) and at the Atlantic Music Center (Orlando, Florida), among others. Additional appearances include guest artists series Butler, James Madison, Towson, and Cleveland State Universities. Collaborations with tenor Justin Vickers have taken Cook to noteworthy new music venues, and the duo has recorded songs by Michael Tippett on the Navona label. Cook is a member of the Jackson Trio with oboist Roger Roe and violist Michael Isaac Strauss. They recently released a recording, *Wordless Verses*, of early twentieth-century music written for their unusual instrumentation on the Naxos label. Cook and Strauss have also recorded music for viola and piano which has been released by Alfred publishing as Volumes Eight and Nine of the Suzuki Viola School. Before joining the piano faculty at Illinois Wesleyan University in 1999, Cook served on music faculties at DePauw University, IU Piano Academy, and Blue Lake Fine Arts Camp. During the summer he teaches at the Illinois Chamber Music Festival and the International Chamber Music Festival (Kyustendil, Bulgaria).



**Roger Roe** is adjunct associate professor of oboe and English horn at the Indiana University Jacobs School of Music. Active as a performer in chamber, recital, and orchestral settings, he has served as English horn and assistant principal oboe of the Indianapolis Symphony Orchestra (ISO) for 20 years, following positions with the orchestras of Honolulu, Hawaii, and Charleston, South Carolina. His many students have gone on from IU to perform in orchestras and other ensembles around the world as well as to careers in many other fields. Roe has appeared as soloist with the ISO and other orchestras on oboe, oboe d'amore, and English horn, and as narrator and creative director for children's concerts. In recent years, he has played chamber music concerts in locations as far-flung as Israel and Bulgaria in addition to recitals and master classes around the United States. He champions new music for oboe and English horn, having premiered several new pieces and commissioned new works. He is also interested in theatricality and improvisation in music and other arts as well as the intersection of music and spirituality, enjoying recent collaborations with ministers, rabbis, dancers, actors, singers, poets, and others on various liturgical and scholarly projects. Roe is a native Texan and graduate of Arts Magnet High School, Southern Methodist University, and the Cleveland Institute of Music. His major teachers included Eric Barr and the legendary John Mack.

### **Oswaldo Golijov: *Last Round* (1996)**

I composed *Last Round* in 1996 at the prompting of Geoff Nuttall and Barry Shiffman. They heard a sketch of the second movement, which I had written in 1991 upon hearing the news of Ástor Piazzolla's death, and encouraged me to finish it and write another movement to complement it. The title is borrowed from a short story on boxing by Julio Cortázar, the metaphor for an imaginary chance for Piazzolla's spirit to fight one more time (he used to get into fistfights throughout his life). The piece is conceived as an idealized bandoneon. The first movement represents the act of a violent compression of the instrument and the second a final, seemingly endless opening sigh (it is actually a fantasy over the refrain of the song "My Beloved Buenos Aires," composed by the legendary Carlos Gardel in the 1930s). But *Last Round* is also a sublimated tango dance. Two quartets confront each other, separated by the focal bass, with violins and violas standing up as in the traditional tango orchestras. The bows fly in the air as inverted legs in crisscrossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it with the immutability that can only be acquired by transforming hot passion into pure pattern."



Born in 1960 in La Plata, Argentina, **Oswaldo Golijov** was raised in a home in which classical music, Jewish liturgical and klezmer music, and the New Tango of Ástor Piazzolla were constantly played, heard, loved, and lived by his mother, a piano teacher, and his father, a physician. These roots widened when he moved to Jerusalem in 1982, where he discovered and explored the rich musical and cultural variety of that city and studied at the Rubin Academy. In 1986 he moved to the United States, studying with George Crumb at the University of Pennsylvania and with Oliver Knussen at Tanglewood. In the early 1990s, Golijov started a close and ongoing collaboration with the St Lawrence and Kronos string quartets, producing works such as *Yiddishbbuk*, *The Dreams and Prayers of Isaac the Blind*, *Last Round*, and *Tenebrae*, along with dozens of arrangements of works from around the world recorded in the Kronos albums *Caravan* and *Nuevo*. In the year 2000, his *St. Mark Passion* was premiered at the Bach Academy in Stuttgart. This iconic work integrates Afro-Cuban, Brazilian, and European musical traditions in a river of voices

simultaneously ancient and new. Over the next decade, Golijov's collaborations with Dawn Upshaw resulted in works including the opera *Ainadamar*, about the murder of the poet Federico García Lorca at the start of the Spanish Civil War, and the song cycle *Ayre*. Among his other works are the soundtracks for *Youth Without Youth*, *Tetro*, and *Twixt*, three films directed by Francis Ford Coppola; the cello concerto *Azul* for Yo-Yo Ma and the Boston Symphony Orchestra; and *Rose of the Winds* for the Silk Road Ensemble and the Chicago Symphony. Golijov's compositions are performed regularly around the globe. He is the Loyola Professor of Music at the College of the Holy Cross, and teaches regularly at Tanglewood and the Sundance Institute. He has been Composer-in-Residence at Carnegie Hall, the Chicago Symphony, Spoleto, and Ravinia, among other festivals and orchestras. He received several Grammy awards and nominations, the MacArthur Fellowship, and the Vilcek Prize. Golijov lives in Brookline, Massachusetts.

### **Grant Luhmann: *ergo* (2018)**

*Ergo* seeks to create a close blend between English horn and piano by stretching both instruments beyond their traditional timbres. The piano is prepared with fifteen strong magnets placed at harmonic nodes along the strings, lending to the tone a transparent, handbell-like quality. In the first movement, "recitative," the English horn's musical language is restricted to a handful of microtonal harmonics and multiphonic trills selected for their ability to blend with the prepared piano. In the interlude, the pianist moves most of the magnets from specified harmonic nodes to points in between nodes, emphasizing each string's inharmonic qualities and creating a church bell-like timbre. The English horn then borrows the concept of inharmonicity from the piano by playing a soft, fragile chorale of multiphonics.



**Grant Luhmann's** work explores the intersection of his interests in composition, music technology, and performance. His compositions have been performed by the Parker String Quartet, oboist Roger Roe of the Indianapolis Symphony Orchestra, the Bloomington Symphony Orchestra (MN), violinist Mary Orwell of the Ethel Quartet, the IU New Music Ensemble, and the Duluth Superior Symphony Orchestra. His works have been presented at the Santa Fe Chamber Music Festival, National Sawdust in New York, Illinois Chamber Music Festival, and Château de Fontainebleau in France. Originally from Minnesota, Luhmann currently studies at the Yale School of Music, where his principal teachers include Hannah Lash and Aaron Jay Kernis. He earned a Bachelor of Music degree in Composition and Oboe Performance from the Indiana University Jacobs School of Music. Upcoming projects include a new work for the Yale Philharmonia and a solo piece for cellist Sirja Nironen to perform at the Lux Musicae festival in Finland.

### **Charles Peck: *Vinyl* (2017)**

*Vinyl* is built around the sonic peculiarities associated with vinyl records. The opening music jumps quickly among a variety of sounds, imitating the skipping that occurs when a needle is knocked out of a groove. Much of this material also includes small pitch fluctuations that imitate a warped record. Later in the piece, the tempo and pitch both steadily increase during a long build as if the speed dial were slowly adjusted from 33 r.p.m. to 45 r.p.m. Finally, at the climax, the strings and woodwinds resonate strongly with a few fluctuations in energy, while the brass play at extreme volumes to represent the artifacts and distortion associated with a worn record or dull stylus.



**Charles Peck** is a composer from Philadelphia whose music has been performed by the Minnesota Orchestra, Albany Symphony, Alarm Will Sound, Kaleidoscope Chamber Orchestra, New York Youth Symphony, JACK Quartet, Sandbox Percussion, and Locrian Chamber Players. He has been named a winner of the ASCAP Morton Gould Young Composer Award, Lake George Music Festival's Composition Competition, Boston New Music Initiative's Commissioning Competition, Salvatore Martirano Memorial Award, Left Coast Composition Contest, and Symphony in C Young Composers' Competition, among others. Peck's music has recently been supported by the Barlow Endowment and featured at Carnegie Hall, Aspen Music Festival, Cabrillo Festival, Mizzou International Composers Festival, Civic Orchestra New Music Workshop, Minnesota Orchestra's Composer Institute, Beijing Modern Music Festival, and Mise-En Music Festival. Peck is currently a D.M.A. candidate at Cornell University. He earned his M.M. degree at the University of Cincinnati and his B.S. degree at Drexel University. His teachers have included Kevin Ernste, Steven Stucky, Douglas Knehans, Michael Fiday, and Joseph Hallman.

### **Baldwin Giang: *reeling* (2017)**

*reeling*: 1. to lose one's balance and stagger or lurch violently; 2. to wind on or as if on a reel;

1. *reeling* divides the ensemble into two factions, one faction (comprised of the trumpet, trombone, first violin, viola, and double bass) that is tuned to 440hz, and the other faction (comprised of the flute, clarinet, second violin, and cello) tuned one-sixth tone lower. Throughout the piece, both factions explore a dynamic set of relationships with each other: at times isolated, at times in direct competition, at times merely co-existing, at times trying to find consensus. Does the feeling of disorientation have a collective as well as individual sense?

2. *reeling* calls and recalls its material, constantly winding back time to cast form. Directionality is an illusion, merely the negative space of concepts colliding with its previous iterations—the shadow of a spinning wheel.



**Baldwin Giang** (b. Philadelphia) is a composer whose music aims to empower communities of audiences and performers by creating concert experiences that are opportunities for collective wonder and judgment. Described as “taut and cohesive...challenging and rewarding” (*Cacophony*), Giang's music has been performed by the Albany Symphony, Civic Orchestra of Chicago, International Contemporary Ensemble, Arditti Quartet, and Curtis Symphony Orchestra. Recent international festivals that have presented his work include the 24<sup>th</sup> Annual Young Composers' Meeting (The Netherlands) and Fontainebleau School of Music (France). Recent awards have come from the New York Youth Symphony, the Fondation Maurice Ravel, and the University of Pennsylvania. Giang is a graduate of Yale University (B.A.) and the University of Michigan-Ann Arbor (M.A.), where his teachers included Kathryn Alexander, Evan Chambers, and Bright Sheng. Giang is currently a Ph.D. student at the University of Chicago, where he studies with Sam Pluta, Anthony Cheung, and Augusta Read Thomas.



### **Igor Santos: *through thoughts of a different kind* (2018)**

“...what does it mean when some tune follows you, occurs to you [...] in the middle of thoughts of a quite different kind?” – *Theodor Reik* (1960)



**Igor Santos** is a Brazilian-American composer of acoustic and electro-acoustic music born in Curitiba and currently based in Chicago, Illinois. He recently earned his Ph.D. in Music Composition from the University of Chicago and previously earned an M.A. from the Eastman School of Music and a B.M. from the University of South Florida. Additional studies include workshops and festivals, such as Mizzou (2018), Impuls (2017), Time of Music (2017), ManiFeste (2015), and Fontainebleau (2010), among others. In 2017, Santos won first prize in the Luigi Nono International Composition Prize, and was also awarded Best Sound Design from Theatre Tampa Bay.

### **Nathan Stang: *Second's the Best* (2018)**

*Second's the Best* is a piece of many episodes cast in a single movement. The title refers both to this piece being an exploration of the interval of a second, and to the fact that the piece was the product of my second attempt to compose a dissertation work. The title is pulled from the familiar playground rhyme “First is the worst! Second is the best! Third is the one with a hairy chest!” The piece unabashedly features long-held musical loves of mine: snappy rhythms, cartoony jazz, elements of fugue, and a general lightheartedness and humor. The choice of a playground rhyme here is also meant to reflect the playfulness (and sometimes silliness) of this music. Naturally, the number two features prominently in *Second's the Best*, with ideas often appearing twice, and pairs of instruments (and more often pairs of pairs!) playing an important role. Also characteristic of this music is its desire never to stay too long in the same place; it's always moving on to the next thing and only occasionally looking back. This results in many interconnected episodes, all of which nevertheless concern themselves with the small rising cell that opens the piece.

**Nathan Stang** is a composer and organist hailing from Vero Beach, Florida. Currently pursuing a D.M. degree in Music Composition at the Indiana University Jacobs School of Music, Nathan also earned degrees from Stetson University and the Eastman School of Music. Stang has studied composition with Claude Baker, Aaron Travers, Bob Morris, David Liptak, and Sydney Hodkinson, with additional lessons from Hans Abrahamsen and others. His current projects include work on the soundtrack for an upcoming videogame, a medium he's long held an interest in. Stang teaches a course on videogame music of his own design at Indiana University.



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INDIANA UNIVERSITY

Bloomington

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SOCIETY OF COMPOSERS, INC.  
2018 STUDENT NATIONAL CONFERENCE

## Paper Session

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Friday, September 28, 9 a.m.  
Musical Arts Center 036

**Ian Guthrie** (Florida State University), “Rhythm as Function”

When we think of impressive rhythms and meters, we often think of world music, Stravinsky, Bartók, and Carter. Yet do rhythms in tonal music have something in common with the surface-level tonal plan? Among the theorists, therapists, and scientists who have attempted to explain the effects of rhythm and its functions in music, two sources deserve special recognition: Joseph P. Swain’s notational system for harmonic rhythm (*Harmonic Rhythm*, 2002) is accessible and appealing, although it does not directly compare rhythmic cells versus the harmonic functions; while Christopher F. Hasty’s system (*Meter as Rhythm*, 1997) applies simple symbols to assign functional rhythm, although it does not acknowledge unique rhythmic cells. I aim to synthesize these two approaches into a system that will ultimately be applicable in upper-division theory pedagogy. I have found evidence that many composers and cultures of historic music have used (both intentionally and intuitively) rhythmic “cells” that complement or replace the standard harmonic phrase models. Examples include Beethoven’s Piano Sonata no. 32, Mussorgsky’s *Pictures at an Exhibition*, and Berg’s *Wozzeck* (including many passages besides “Invention on a Rhythm”). These discoveries have led me to expand Swain’s and Hasty’s systems to categorize rhythmic cells within a work in a similar fashion just as we divide tonal harmonies into Tonic, Predominant, and/or Dominant. I want to share these findings with other SCI members to raise our awareness of rhythmic function common in many genres of music.



**Ian Evans Guthrie** is emerging as a tour-de-force composer and pianist. He recently won first prize in the Arcady Composition Competition, second place in the American Prize – Chamber Music Division (the only 2017 vocal work to receive recognition in this category), and second prize in the Great Composers Competition: Music of America, in addition to his many other prizes and recognitions from ASCAP, SCI, MTNA, NFMCC, CFAMC, and other acclaimed organizations and clubs worldwide. In addition, many of his works have been performed publicly around the world by the Indaco String Quartet, fEARnoMUSIC, Metropolitan Youth Symphony, Northwest Symphony

Orchestra, Moore Philharmonic Orchestra, Erik Drescher, Sarah Dunham, and others, and featured at festivals internationally. Guthrie is a doctoral student at Florida State University, where his teachers have included Ellen Zwilich, Stephen Montague, Mark Wingate, and Ladislav Kubik.

**Evgeniya Kozhevnikova** (Western Michigan University), “Overcoming Writer’s Block: Improvisation as a Way to Approach Composition”

Interviewing my colleagues and students, I found out that most of them had composer’s block at least once and some of them have it regularly. While the nature of the block could be different, in many cases a composer spends too much time on planning the composition without getting actual results. Kashub and Smith define composition not only as a finished product but also as a creative process itself. While some scholars counterpose improvisation and composition, Steve Larson notes that many pieces contain elements of both. The purpose of this paper is to cover different ways of using improvisation to overcome writer’s block. As a jazz composer, I noticed that the most natural way for me to start composing is improvisation. Jazz musicians usually use a scale appropriate for the chord of the moment to create a melodic phrase. Improvising over the harmony one may come up with a completely new tune. For instance, the famous bebop tune “Ornithology” was created over the chords of another jazz standard “How High the Moon.” My goal is to combine traditional jazz perspective with more universal approaches proposed by Bruce Adolphe in *Mind’s Ear*. This presentation will suggest some variants of improvisation based on means both musical (scales, sequences of harmonies, previously written compositions) and non-musical (poems, picture, and word associations). Some results of the compositions based on these approaches will be provided.



**Evgeniya “Jane” Kozhevnikova** is a second-year graduate student (jazz composition) at Western Michigan University (WMU), and a Fulbright scholar from Yekaterinburg, Russia. There she earned her undergraduate degree in Music Art of Variety. She works as a theater musician, performs original music with her jazz band, and teaches piano in music schools. Although Kozhevnikova focuses primarily on jazz composition, she is trying to get beyond it. Her music is often inspired by Rachmaninov, Chopin, Brahms, and Skryabin. Latin music traditions have also had a great influence on many of her compositions. In the United States she continues to play jazz with a student combo, developing the repertoire with new original music and doing arrangements. During the first year of her master’s degree, Kozhevnikova recorded several of her pieces at Western Sound Studios (a recording studio in WMU). The WMU jazz faculty granted her a free recording session in Overneath Studio, where she recorded three of her new pieces written during the first semester at WMU. Beyond instrumental jazz, Kozhevnikova’s interest in songwriting has led to collaborations with singers at WMU.



## **Nathaniel Trost** (University of Alabama), “Towards a New Performance Practice”

Art music struggles to be expressive in ways that are integrated into people's daily lives. This music is often presented in the ritualized settings of specialized performance spaces, where the agency of individuals is determined by the roles they play. The composer, as the one who has crafted the thing to be heard, has a high degree of expressive agency. As interpreters, performers also have a high degree of agency. And then there is the audience, who sit, often in darkness, still and attentive. Yet the monologue of performance and the passivity of listening are models of being rarely found in social situations occurring in daily life. The roles of performer, composer, and audience can be conflated by exploring the use of text and visual imagery, improvisational structures, and experimental performance practices. Breaking down these divides allows us to examine art music's under-realized potential to bring the same expressive, connective force that the concert setting provides into the flow of the non-specialized and the everyday. This proposed examination is framed by the visual music of Tom Johnson (1974, 1981) as well as the critical framework of Nicolas Bourriaud's concept of Relational Art (1998) and the development of a phenomenological account of music by Christopher Small (1998) and Jennie Gottschalk (2016). This argument implies a new way of conceptualizing musical work. Composition is not necessarily the organization of sounds, or even the organization of time; most essentially, composition is a way of interpreting sound.



**Nathaniel Trost** (1998) is a student of music composition and philosophy at the University of Alabama. His mentors in composition have included Matthew Sargent, Yiorgos Vassilandonakis, and Amir Zaheri. In theory of art, Trost has studied with Alain Séguy-Duclot, Giovanna Zapperi, and Andrew Dewar. Trost's compositional interests focus on the use of improvisation and collaboration across disciplines. Several of Trost's works are based around hand-drawn graphic scores or text instructions and are often designed for performance outside of traditional concert venues. Trost's theoretical work focuses on music as ritual and listening as a form of composition. Recent work includes collaboration with the piano and saxophone duo Susú & Franky, a commission from the Anatolia Summer Performance Academy, and a score for the Dance Alabama! Film Festival.



# JACOBS SCHOOL OF MUSIC

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SOCIETY OF COMPOSERS, INC.

2018 STUDENT NATIONAL CONFERENCE

ENTREPRENEURSHIP AND CAREER DEVELOPMENT

## Guest Panel

### *“Emerging Opportunities in New Music”*

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Friday, September 28, 10 a.m.

Musical Arts Center 036

Alarm Will Sound founding member **Gavin Chuck**, BMI Foundation President **Deirdre Chadwick**, Composer and American Composers Forum Vice President **William Lackey**, Jacobs Professor and Composer **Larry Groupé**, and Jacobs Professor **Don Freund** discuss emerging trends in new music.



**Deirdre Chadwick** is executive director of classical music for the music rights management firm BMI. Before joining BMI in 2010, Chadwick was a classical oboist, performing extensively in the United States and Canada with such ensembles as the Montreal Symphony, American Symphony Orchestra, Richmond and Harrisburg Symphonies, National Arts Centre Orchestra, Canadian Opera Company, and Indianapolis Chamber Orchestra, where she served as principal oboe for seven years. She is also a founding member of Trio Encantar and has performed widely as a chamber musician. A dedicated teacher, Chadwick served on the faculties of Dickinson College and Susquehanna University, as well as maintaining private teaching studios in oboe and recorder. She has also held numerous administrative positions in academic institutions and private industry. She earned two performance degrees and the Performer's Certificate from the Eastman School of Music. Chadwick also serves as president of the BMI Foundation, a not-for-profit corporation dedicated to encouraging the creation, performance and study of music through awards, scholarships, internships, grants, and commissions.



**Gavin Chuck:** I grew up in Kingston, Jamaica, a place that bursts at the seams with music. Everybody had a radio on during the day, and at night you couldn't help hearing raucous dance hall tunes blared from speakers at competing street parties all around the city. When it wasn't the partygoers, it was the churchgoers making a joyful noise up and down the crowded streets. It was after I left for college in the U.S. that I really got into composition, even though I ended up becoming interested in music very different from what surrounded me at home. I still wonder about how the music from one half of my life is connected to the other. Two sides of the same coin, probably. The third side of the coin is my research into musical meaning, which combines music theory and cognitive science. While studying composition at Oberlin and Eastman, I took to theory. Now that I think about it, I liked music theory even as a kid, studying outside the studios of my piano teachers from a text published by the very colonial Associated Board of the Royal Schools of Music. Anyway, there was nothing in that Little Red Book about cognitive linguistics and anthropology yet I somehow managed to connect them with music theory. Ultimately, I love that I'm bursting at the seams with music: teaching music at Northwestern University, writing about music, composing music, and, of course, putting on concerts and producing records of new music. All fantastic connections. (Gavin Chuck is managing director of Alarm Will Sound.)



**Don Freund** is an internationally recognized composer with works ranging from solo, chamber, and orchestral music, to pieces involving live performances with electronic instruments, music for dance, and large theater works. He has been described as "a composer thoughtful in approach and imaginative in style" (*The Washington Post*), whose music is "exciting, amusing, disturbing, beautiful, and always fascinating" (*Music and Musicians, London*). Many of Freund's works are available on commercial CD. The recipient of numerous awards and commissions, including two grants from the National Endowment for the Arts and a Guggenheim fellowship, he has served as guest composer at a vast array of universities and music festivals and has presented master classes throughout Europe, Asia, and South America. Freund is also active as a pianist, conductor, and lecturer. As a festival coordinator, he has programmed over 1,000 new American works. He has been conductor or pianist in the performance of some 200 new pieces, usually in collaboration with the composer. A professor of composition at the IU Jacobs School of Music since 1992, teaching composition continues to be a major component of Freund's career. His students from 40 years of teaching continue to win an impressive range of awards and recognition. Freund's piano concert repertoire extends from new music to complete performances of Book I of Bach's *Well-Tempered Clavier* and his own pianistic realizations of Machaut. He has performed his *Earthdance Concerto* with numerous university wind ensembles.



Composer **Larry Groupé** has begun his latest score for long-time director Rod Lurie, the true-story war picture *The Outpost*, starring Orlando Bloom, Scott Eastwood, Caleb Landry Jones. Concurrently Groupé is composing a brand new commission for an 80-piece orchestra and 60-voice choir, to be premiered next summer in Oregon. Groupé has completed his latest score for *Straw Dogs*, directed by Lurie and starring James Marsden, Kate Bosworth and Alexander Skarsgård. Previous collaborations with

Lurie include *Nothing but the Truth*, a compelling political drama about first amendment rights starring Kate Beckinsale, Matt Dillon, and Alan Alda; *Resurrecting the Champ*, starring Samuel L. Jackson and Josh Hartnett; and, most notably, *The Contender*, starring Joan Allen, Gary Oldman, and Jeff Bridges, a highly regarded political drama, which received several Academy Award nominations. This political-drama edge led Groupé and Lurie to *Commander in Chief*, which became the number one most successful new TV series when launched by ABC. Groupé also enjoyed special recognition when he teamed with the legendary classic rock band YES, co-composing ten original songs on their new CD *Magnification*, as well as writing overtures and arrangements and conducting the orchestra on their Symphonic Tour of the World. Groupé is visiting professor of music (Composition: Music Scoring for Visual Media) at the Indiana University Jacobs School of Music.



Composer **William J. Lackey** found his love of sound and motion on club dance floors at an early age. His continued exploration of sound and the movement of sound can be heard in the form of concert works, installations, theatrical pieces, and on the dance floor. Lackey serves as vice president of programs at the American Composers Forum. He comes to the Forum with an extensive background in arts management, concert/event production, community service, and teaching. Lackey was selected as a McKnight Visiting Fellow in 2011, collaborating with several communities in Hector, Minnesota, to develop a multimedia work that explored the history of farming in that part of the state. His experience in Hector gave him a new perspective on how composers can find interesting ways to engage community.



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SOCIETY OF COMPOSERS, INC.

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## Concert II

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String Quartet No. 2 (2017) ..... Ara Cho  
(IU, born 1988)

*Kuttner Quartet*  
Susie Koh, *Violin*  
Sofia Kim, *Violin*  
Andrew Collins, *Viola*  
Phillip Lee, *Cello*

jaune doré (2016-17) ..... Maria Kaoutzani  
(Chicago, born 1993)

Kuttner Quartet

Emergent (2015) ..... Ash Stemke  
(FSU, born 1991)

Kuttner Quartet

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Ford-Crawford Hall  
Friday Afternoon  
September Twenty-Eighth  
Two O'Clock

[music.indiana.edu](http://music.indiana.edu)

Piano Sonata No. 1 (2015-17) ..... Stephen Weigel  
(Ball State, born 1993)

Stephen Weigel, *Piano*

Stray Birds (2017) ..... Wenxin Li  
(Iowa, born 1994)

Gabriela Fagen, *Mezzo-Soprano*

Aubrey Shumway, *Harp*

Diana Wuli, *Cello*

Okaerinasai (2016) ..... J. I. Ramírez Marín  
(UDel, born 1995)

Luisa Raigosa, *Clarinet*

Jorge I. Ramírez, *Guitar*

Veiled Expanse (2016) ..... Natsumi Osborn  
(Oberlin, born 1999)

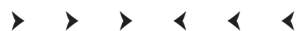
Trey Bradshaw, *Flute*

Alyson Kanne, *Harp*

Caitlyn Fukai, *Viola*

Abu Ghraib (2017) ..... Robert Rankin  
(IU, born 1994)

McKayla Phillips, *Snare Drum*



## Notes and Biographies for Concert II

### Ara Cho: *String Quartet No. 2* (2017)

**String Quartet No. 2** was written in 2017 as part of a collaborative program between the String and Composition departments of the IU Jacobs School of Music. Each of the three independent movements features a distinctive idea that differentiates it from the others. The first movement is full of humorous and comical gestures, while the second movement produces an energetic and somewhat frantic atmosphere. The last movement introduces a slow, dreamy melody floating in a hazy harmonic world. Also, like my first string quartet, the piece attempts to explore the timbral possibilities available from four homogeneous instruments.



**Ara Cho** is a Korean composer currently pursuing her D.M. degree at the Indiana University Jacobs School of Music, where she also serves as an associate instructor in Music theory. She has studied with a variety of composers across the globe, including Claude Baker, Don Freund, Aaron Travers, P. Q. Phan, and Jiesun Lim. She has had her music performed at the Seoul Spring Festival (Korea), Chosunilbo Debut Concert (Korea), and Kimamani Music Festival (Japan) and has been a winner of the 4<sup>th</sup> Ilshin Composition Prize held by Ilshin Cultural Foundation in Korea. She earned her M.M. from Jacobs and her B.M. from Yonsei University in Korea.

### Maria Kaoutzani: *jaune doré* (2017)

***jaune doré*** (“golden yellow”) was inspired by the poem collection *Poèmes saturniens* (*Poems under Saturn*, 1867) by Paul Verlaine (France, 1844-1896). The collection was written by Verlaine when he was still in his youth and going through a series of personal tragedies. Its main themes are the inevitability of fate, life’s unpredictability, the notion of luck, and the lack of control over one’s destiny. The poet uses as a central element the planet Saturn, associated in ancient times with darkness and death. The title of the composition refers to the planet’s color. There are repetitive movements and bursts of intensity in a musical environment that is very mobile but rarely offers a sense of direction, elements that reflect Verlaine’s poetic idea and his writing. Words from an early part of the collection, “Les sages d’autrefois” (“The ancient sages”), are heard in the original french version in the last section of the piece:

“And just like that, these Saturnians will have to suffer. And just like that, they’ll have to die—proving that we’re all mortal—With the plan of their lives defined clearly by each line.”

*Translation by Andreas Miliotis (Reproduced by permission)*



**Maria Kaoutzani** (b.1993) is a composer from Limassol, Cyprus, currently based in Chicago, Illinois, where she is a Ph.D. candidate and a Lindsay Graduate Fellow in Music Composition at the University of Chicago. Kaoutzani earned a Master’s in Music Theory and Composition from New York University and an undergraduate degree in music from the University of York. Kaoutzani has received lessons from composers Augusta Read Thomas, Anthony Cheung, George Lewis, Lei Liang, Eve Beglarian, Ted Hearne, Kate Soper, and Justin Dello Joio, among others. Her works have been performed in Europe, the United States, Canada, and Latin America by ensembles such as the JACK Quartet, Spektral Quartet, Longleash Trio and Imani Winds. Kaoutzani is a member of the composers collective Kinds of Kings.



### Ash Stemke: *Emergent* (2015)

To emerge is to rise up or come into notice from concealment or obscurity. Given the constant addition of countless new ideas, emotions, and memories to our repertoire of experiences, which parts will we remember? Which events, theories, or stories will be “emergent” at the end of each day? At the end of each year? At the end of our lives?



**Ash Stemke** (b.1991) “...simply composes music he wants to hear, because it is beautiful, spouts no unpleasant theories, and manages nonetheless to avoid the too-well-known and trite.” (Steven Kruger, *New York Arts*). His music explores symmetry, trajectory, and organicism. Stemke currently resides in Tallahassee, Florida, and studies composition with Clifton Callender and Ellen Taaffe Zwilich at Florida State University (D.M., anticipated graduation 2019). Former teachers include Steven Bryant, Mark Engebretson, Alejandro Rutty, and Allen Anderson. Stemke earned a Bachelor of Music with Highest Honors from the University of North Carolina at Chapel Hill (UNC) and a Master of Music in Composition and Post-Baccalaureate Certificate in Music Theory from the University of North Carolina at Greensboro. His master’s thesis composition, *Starmount Vespers: An Oratorio for Voices and Strings*, demonstrated how several levels of self-similar music can embody poetic text on the subject of self-similarity. Stemke’s commissioned works include pieces for the UNC Lab Orchestra, Holy Trinity Lutheran Church, the V3N Trio, and a film score for violinist Christin Danchi that will soon be sent to the Moon as part of the MoonArk project at Carnegie Mellon University. Stemke is the winner of the 2018 San Francisco Choral Artists’ *New Voices Project* and a two-time recipient of the Thelma Thompson Composition Award. His music has been featured at events such as New Music on the Bayou, NSEME, DIGITECH, numerous SCI conferences, and the Schoenberg Academy in Vienna, Austria.

### Stephen Weigel: *Piano Sonata No. 1* (2015-17)

This piece is a direct response to a challenge: to create something dissonant, but also “accessible.” Thus, the result has been a parody, evident in the name, which is purposefully generic. The piece does loosely follow sonata form, with some odd pitch material in the recapitulation that makes one question the modality. The beginning uses a very bland-sounding waltz melody, but then it is put in different keys at the same time, modulating to strange areas while keeping the melody intact. Excessive augmentation and diminution are used to create different effects, and the meter changes to enhance whatever gesture the melody leads to naturally. The scales used in this piece are various modes of the ascending melodic minor scale (hepatonia secunda), as well as the familiar octatonic scale. Common tones between certain unrelated versions of these scales are explored, and pitch material deviating from these scales involves planing or diatonic spoofs. The opening theme is present and recognizable, even if barely, at every point throughout the piece.



**Stephen Weigel** is a native of Indianapolis, Indiana, and earned both his Master of Music degree in Music Composition and Bachelor of Music Media Production at Ball State University. His past teachers include Jody Nagel, Amelia Kaplan, Daniel Swilley, Eleanor Trawick, and Keith Kothman. Stephen’s works have been featured at several conferences, some of which include Electronic Music Midwest, Charlotte New Music Festival, Electro-acoustic Barn Dance, Access Contemporary Music, and Society for the



Electroacoustic Music of the United States. Most of his music is highly melodic, intelligible, and purpose-driven. His specialties are electronics and xenharmonic music, which he often performs live using DIY keyboard interfaces, guitars, and voice. He has put on xenharmonic music with Orlando Cela, Wei Zhao, Beo String Quartet, International Contemporary Ensemble, Neil Haverstick, Mercury Tree, Elaine Walker, and UnTwelve. He also developed all-scalar-set theory, a mathematical link between Allen Forte's post-tonal set theory and Erv Wilson's moment of symmetry theory.

### **Wenxin Li: *Stray Birds* (2017)**

The lyric of *Stray Birds* is from a short poem written in 1916 by Indian poet Rabindranath Tagore (1861-1941). When I read this poem, I feel delight, sadness, simplicity and loss. In my music, I try to suggest these mixed feelings and depict the image the poem describes by using extended techniques of instruments, manipulation of different keys and application of text painting.

#### **Stray Birds**

Stray birds of summer come to my window  
to sing and fly away.  
And yellow leaves of autumn,  
which have no songs,  
flutter and fall there with a sigh.



**Wenxin Li** is a native of Chongqing, China, currently pursuing her Ph.D. in Composition at the University of Iowa with David Gompper and Sivan Cohen Elias. She earned her master's degree in Composition from University of Wisconsin–Madison (UWM), and bachelor's degree from Sichuan Conservatory of Music. Her past teachers include Laura Schwendinger, Joel Hoffman, Huwei Huang, and Xu Huang. Li's works have been selected for the 2016 Midwest Graduate Music Consortium New Music Concert, 2017 Caroga Lake Music Festival, and 2018 SCI Student National Conference. She has also received such awards as the Mullen Sacred Music Composition Prize and the Chinese Government Scholarship. Li has worked as composer and pianist with Cygnus Ensemble, Western Percussion Ensemble, Sound Out Loud Ensemble, Neume Music Ensemble, Contemporary Chamber Ensemble, and UWM University Chorus and University Symphony Orchestra. In addition to composition, Li plays piano and harp.

### **J. I. Ramírez Marín: *Okaerinasai* (2016)**

*Okaerinasai* is based on the Colombian folk genre of bambuco, a dance rhythm characterized by polymetric phrasing that juxtaposes 6/8 and 3/4 meters. Other important elements include ties over bar lines and the absence of the downbeat in phrases. *Okaerinasai* is in variation of binary form ([:AA'B:]A" Coda). Phrases are constructed in the Colombian folk tradition, while harmonies lean more towards modality and pantonality. This piece was written in 2017 for Luisa Raigosa as a thank you gift for her help with my application to the University of Delaware. I wrote this piece as a memento of Colombia so she could feel closer to her home, family, and music; because of a shared passion for languages, this piece carries the name *Okaerinasai*, which is Japanese for "welcome home."



Colombian composer and arranger **Jorge Iván Ramírez Marín** was born in 1995 in the city of Florencia, Caqueta. In 2012 he begins a Bachelor in Music degree at Conservatorio del Tolima. He has taken composition lessons with composer Adrián Camilo Ramírez (2014) and conductor and composer Andrés Mauricio Acosta (2016), as well as twentieth-century harmony lessons with conductor and arranger Sergio Andrés Sánchez (2015). Ramírez has conducted and had his arrangements performed by the Conservatorio del Tolima Symphonic Wind Band and Jazz Band. In 2016 he was commissioned by the Culture Department of Cota to make two arrangements for symphonic band and choir to be played at the 2<sup>nd</sup> National Festival of Wind Bands. The Municipal Wind Band of Cota won the prize for Best Original Piece with Ramírez's arrangement of Carlos Alberto Triviño's "Homenaje a Colombia." In 2017, Ramírez received a scholarship for graduate studies and is currently a student in the master's program at the University of Delaware under the guidance of Jennifer Margaret Barker.

### **Natsumi Osborn: *Veiled Expanse* (2016)**

In writing *Veiled Expanse*, I was inspired by the concept of dreams and how they seem to take one into a completely alternate, surreal realm. It's an unfamiliar place, yet mystical and enthralling in its own way. I can't find a word or phrase to precisely describe the image and feeling that I have so strongly etched in my mind. This world is almost secretive, hidden somewhere deep in our minds; thus the "veiled expanse" hints at a magical otherworld that is hidden from our reality, only brought to us in the depths of our subconscious. By incorporating melodies that sounded mystical at some points while haunting at others, I depicted the large range of sensations captured in dreams. In particular, I sought to convey those of magic and wonder, because to me, those are the most priceless our imagination has to offer.



**Natsumi Osborn** (b.1999) is a Japanese-American composer from Tokyo, Japan. Finding her interest in composition at age six, she has since written for film and ballet as well as concert music. Her works have been performed at various venues in the United States and Canada, including the Houston Ballet Academy, SCI regional conferences, Carnegie Mellon University, and the Houston Public Media Classical Radio. She was named Winner of the 2017 American Composer's Forum NextNotes Awards and of the Warren County Summer Music School 2017 Promising Young Composer's Competition. She also received an Honorable Mention from the ASCAP Morton Gould Young Composer's Awards and first prize from the 2017 Carson Thomas Miller Texas Emerging Composers Competition. Previously a student of Daniel Knaggs at Rice University, Osborn now studies composition at Oberlin Conservatory under Stephen Hartke, Elizabeth Ogonek, and Jesse Jones.

### **Robert Rankin: *Abu Ghraib* (2017)**

When writing a piece for solo snare drum, I couldn't help but make an aural connection between the solo snare and the U.S. military. Around the same time I began work on this piece, I watched a *Frontline* documentary about the role of torture in the U.S. military during the invasion of Iraq, specifically, the horrific and vile events that took place at Abu Ghraib prison. My piece, *Abu Ghraib*, is a musical monologue which reacts to rather than depicts the atrocities in the mid 2000s and how even after these events, we, as a nation, have learned very little.



**Robert Rankin** (b.1994) is a composer who grew up in North Carolina and now lives in Bloomington, Indiana. Rankin earned a bachelor's degree in Music Education from the University of North Carolina at Greensboro and is currently pursuing a Master of Music degree in Composition from Indiana University's Jacobs School of Music studying with Don Freund and Claude Baker. Hailed by the Fort Wayne Philharmonic as "one of the nation's brightest and most talented emerging composers," Rankin's music has been commissioned and performed by Burning Coal Theater Company, Lux Quartet, Split the Lark, and numerous high school and college wind ensembles across the country. He has received several awards and honors from organizations including Tribeca New Music and the American Composers Orchestra. Rankin has attended the Atlantic Music Festival (2014) and the Brevard Music Center (2016, 2017) where he worked with Rankin Aldridge and David Dzubay both as composer and teaching assistant. Upcoming performances include the world premiere of *Reveilles* by the Indiana University Concert Band, the east coast premiere of *Nijinsky Dances* by Eric Jacobson and the Bridgeport Symphony, and the premiere of a new piano concerto commissioned by Kevin Madison.



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## Concert III

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Anatomy of Sur (2016) ..... Julián Brijaldo  
Hollow Hand (Miami, born 1983)  
Dreamy Dance  
5 Feet

Julianna Eidle, *Flute*  
Darius Bennett, *Clarinet*  
Yeonglee Kim, *Violin*  
James Jiang, *Cello*  
Tatiana Lokhina, *Piano*

Pathos (2016) ..... James Keuler  
(UW Oshkosh, born 1995)

Chi Him Calvin Chiu, *Marimba*

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Recital Hall  
Friday Afternoon  
September Twenty-Eighth  
Four O'Clock

Wanderlust (2017) . . . . . Josiah Tayag Catalan  
Far Horizons (UC Davis, born 1989)

Listen to the City Breathing  
Dead Stars at Dawn  
In the Hills With Twilight Eyes  
Country Roads Take a Different  
Kind of Toll  
Sunset in a Desert Haze

Rebecca Tutunick, *Flute*  
Ana Nelson, *Clarinet*  
Paul Kim, *Violin*  
James Jiang, *Cello*  
Lucy Zeng, *Piano*  
Tim Yap, *Percussion*

Somewhere Between Thought and  
Feeling (2017) . . . . . Aaron Spotts  
(FSU, born 1980)

Alexis Wendling, *Flute*  
Li-Jie Yu, *Clarinet*  
Sun Huh, *Violin*  
James Jiang, *Cello*  
Darío Martín, *Piano*  
Nathan Siegel, *Vibraphone*

UnEarth (2017) . . . . . James D. Kunselman  
(IU, born 1993)

Denton Sutherlin, *Percussion*



## Notes and Biographies for Concert III

### Julián Brijaldo: *Anatomy of Sur* (2016)

From the plains and sun-bathed coasts of the Caribbean to the inhospitable cold of Patagonia, Latin America is a collage of different cultures that for generations have grown as a unit. Like a fractal, the region is broken down by countries, which in turn are broken down by regions. *Anatomy of Sur* is inspired by the cultural diversity of Latin America, incorporating elements from contrasting dances and bringing them together through the use of melodic and harmonic gestures. In “Hollow Hand,” the piano leads the way playing the role of the tambora in a Dominican merengue. “Dreamy Dance” has a polyphonic and minimalistic texture, inspired by an Andean guabina. “5 Feet” is a puzzling Venezuelan merengue that calls for five-legged creatures as dancers. It is presented as a fugue because, what’s more fitting for a dance that calls for five feet than an arrangement with many heads?



**Julián Brijaldo** grew up in Bogotá, Colombia, surrounded by folk and popular musics. He earned a D.M.A. degree in Composition from the University of Miami’s Frost School of Music and degrees from Florida Atlantic University and Universidad Javeriana (Colombia). His works have been recently performed at the FIU Choral Festival (Florida) and the soundSCAPE Music Festival (Italy). Recent accolades include the CMS Kam Composition Award and a Presser Graduate Music Award.

Upcoming projects include the performance of his choral suite *At the Edge of Hope* at Havana’s International New Music Festival and a guitar concerto commissioned by Rafael Padrón. Currently, Brijaldo is a lecturer in music theory and music technology at the University of Miami and Broward College. Brijaldo’s teachers were Dorothy Hindman and Juan Cuellar. In addition, he studied with Martin Bresnick, Augusta Read Thomas, and Christopher Theofanidis under the Distinguished Composer in Residence program at the Frost School.

### James Keuler: *Pathos* (2016)



**James Keuler** is from Oshkosh, Wisconsin, where he attends the University of Wisconsin at Oshkosh. He is working to complete his bachelor’s degree in Music Composition, studying with John Mayrose and Ed Martin.

### Josiah Tayag Catalan: *Wanderlust* (2017)

*Wanderlust* is a set of six miniatures for mixed ensemble that are loosely based on my experiences in traveling and wandering in distant lands. Each movement revisits these moments. *Wanderlust* was composed during the first year of my doctoral studies at the end of what felt like a lengthy and intense stretch of time where I did not travel far from where I was living. With a strong desire to get away from familiar surroundings, I began to recall vivid memories from past experiences. The music evokes these memories in a phantasmagorical manner, condensed into individual miniatures.



**Josiah Tayag Catalan** is a Filipino-American born in New York City and raised in the San Francisco Bay Area. He holds a degree from The Sacramento State School of Music where he studied composition with Stephen Blumberg and Leo Eylar and violin with Anna Presler and Ian Swensen. He is a recipient of the first prize of the NACUSA Young Composer's Competition and the Sacramento State Festival of New American Music's Student Composer's Competition. Recent compositional interests involve exploiting varying degrees of pitch and timbral resonance combined with subtle colorations of extended techniques across instruments, while taking inspiration from a wide array of topics from social issues to phenomenology. Josiah's music has been performed by individuals and groups such as the Empyrean Ensemble, the Lydian String Quartet, ensemble mise-en, Chris Froh, Lucy Fitz Gibbon, Jennifer Ellis, and Miranda Cuckson. The 2018-19 season features premieres and other works performed by Dal Niente, Ehnarhe, and Empyrean Ensemble, and a piece for haegeum and viola played by Soo-yeon Lyuh and Ellen Ruth Rose. Catalan is pursuing his Ph.D. in Music Theory and Composition at the University of California, Davis. He has studied composition with Sam Nichols, Kurt Rhode, and Mika Pelo.

### **Aaron Spotts: *Somewhere Between Thought and Feeling* (2017)**

*Somewhere Between Thought and Feeling* is based on the work's opening gesture (flute and clarinet) and its subsequent development. A strong secondary element—inversional symmetry—becomes more prominent as the piece progresses. The title was chosen in light of the compositional method I used in creating the work. Until composing this piece, I have had a tendency to write music primarily from either an intellectual or intuitive approach. In this work, I aimed to make both the “head” and the “heart” equal partners in the creative process.



**Aaron Spotts** (b.1980) lives in Tallahassee, Florida, where he earned a doctorate in music composition in 2018 from Florida State University (FSU), having studied with Ladislav Kubik, Clifton Callender, and Ellen Taaffe Zwilich. He also earned his master's degree from FSU, and previously earned his bachelor's degree from Western Washington University, where he studied with Roger Briggs and Bruce Hamilton. His recent activities include a commission from The Ambassador Trio for premiere in Vancouver, B.C.; a commission from the Oregon Bach Festival Composers Symposium; participating in the Albany Symphony's Orchestrating the 21<sup>st</sup> Century workshop; acceptance to the 2018 SCI Student National Conference; his music featured on the 2018 Frontwave New Music Festival; the performance of his electric string quartet at the ACCelerate festival in Washington D.C.; having his work *Inter-* selected by the Chicago Ensemble for their Discover America IX competition; the performance of his *Two Days' Bar Talk* at the 2017 FSU Festival of New Music and 2016 SCI Region VI Conference; and having his string quartet chosen as a finalist in the 2016 Bruno Maderna Composition Competition. He also held the first Ellen Zwilich Assistantship in Music Composition at FSU during the 2015-16 academic year, which provided him with an immersive study of the orchestra.



## **Jamie Kunselman: *UnEarth* (2017)**

The Yucca Flat is a huge swath of land about 65 miles from Las Vegas, Nevada, located within what was previously known as the Nevada Test Site. The land there has been devastated by hundreds of nuclear explosions, and craters dot the surface. Some say that nuclear testing can open new opportunities in energy and physics, others that it's just the most effective way for humans to kill each other. What struck me was the area's resemblance to Earth's meteorite-gouged Moon. The photo of the Sedan Crater by Emmet Gowin shows the destructive force of humanity and how it can transform the world around us. *UnEarth* uses a strange array of percussion to achieve the desolation effect. The work is based on the shape of a crater, with lower sounds entering in the middle and then receding as we ascend the other side.

**Jamie Kunselman** grew up in New Castle, Pennsylvania, and gradually moved west, arriving in Bloomington, Indiana, in 2016. He is currently enrolled at the Indiana University Jacobs School of Music studying composition with Aaron Travers. He has also studied with Don Freund, Sven-David Sandström, Claude Baker, and Clint Needham. Kunselman is working toward a D.M. in Composition with minors in Music Theory and Computer Science and also holds a M.M. in Composition from Jacobs. He earned a Bachelor of Music Education and a Bachelor of Music in Composition and Percussion Performance at Baldwin Wallace University. Recent achievements include the commissioning and premiere of a new choral work, *Into the Twilight* (2018), for Choral Arts Initiative during the PREMIERE|Project Festival in Newport Beach, California. He also recently won the Community Division of the BSO Composition Competition, with the Bloomington Symphony Orchestra set to perform his newest work, *From Under* (2018), in February 2019.





# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*One Hundred Twenty-Third Program of the 2018-19 Season*

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SOCIETY OF COMPOSERS, INC.  
2018 STUDENT NATIONAL CONFERENCE

## Concert IV

### Brass Choir

Edmund Cord, *Conductor*

### Chamber Orchestra

Pablo Devigo, *Conductor*

Alvin Ho, *Conductor*

Christian Olsen, *Conductor*

### SCI Project Chorus

Jono Palmer, *Conductor*

### Symphonic Band

Eric M. Smedley, *Conductor*

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Auer Concert Hall  
Friday Evening  
September Twenty-Eighth  
Eight O'Clock

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## Brass Choir

Edmund Cord, *Conductor*

Knightridge (2017) ..... Alex Tedrow  
(IU, born 1999)



## Notes and Biographies



**Edmund Cord** is professor of music (trumpet) at the Indiana University Jacobs School of Music. He has been principal trumpet of the Israel Philharmonic, Utah Symphony, and Santa Fe Opera, and a soloist with Israel Philharmonic, Bangkok Symphony, and Utah Symphony. He has been guest principal trumpet with the symphony orchestras of Saint Louis,

Indianapolis, Houston, and San Diego. Cord has performed with Doc Severinsen, Ella Fitzgerald, Henry Mancini, Marvin Hamlisch, the Moody Blues, and others in jazz and commercial genres, and he is in demand for commercial recording sessions. He performs frequently with the Indianapolis Symphony, Indianapolis Chamber Orchestra, Broadway touring companies, big bands, and other ensembles. Cord was brass coach and trumpet faculty of the Asian Youth Orchestra (1994-2000) and director of the Thailand Brass Festival (2004-09). Since 2015 he has been principal trumpet and on the faculty of the FOOSA Festival in California. A charter member of the International Trumpet Guild, Cord coaches and conducts various ensembles and is director of the Brass Choir at the Jacobs School. His former students hold performance and teaching positions in orchestras, colleges, and service bands in the United States, Canada, Mexico, Israel, Australia, Japan, Thailand, and Singapore. Cord has presented master classes, clinics, and workshops in brass performance in Australia, Israel, and throughout Asia and North America. He is a former student of Max Woodbury, Herbert Mueller, Louis Davidson, Charles Gorham, Thomas Stevens, and Arnold Jacobs.

### **Alex Tedrow: *Knightridge* (2017)**

Deep in the woods just outside of Bloomington, Indiana, lies the abandoned Knightridge Space Observatory. Constructed in 1937, this small piece of history was once an instrument for knowledge and discovery. Now it has been left to rot and is falling apart. Upon visiting Knightridge, I could not help but notice its poetic nature. It caused me to wonder about all the amazing things this building has seen, and all that has been learned from using it. While it is covered in graffiti,

infested by insects and rodents, and its second floor is very close to caving in, it still stands in all its glory. I decided to compose this piece as a testament to the long-forgotten observatory—a celebration of its lifetime of discovery as well as a sad reminder that its time on Earth is drawing to a close. The piece explores the wonders of space with ambient sounds and mysterious chord changes. As the music grows, it moves toward a chivalrous brass sound aimed at celebrating the building’s height of discovery. The end is characterized by a familiar horn figure, introduced earlier, but in a less driving way, representing Knightridge’s abandonment and coming of old age.



**Alex Tedrow** is from the small town of Shoals, Indiana. He attends the Jacobs School of Music at Indiana University where he is working toward a bachelor’s degree in composition. Tedrow’s music has been commissioned and performed across the country in a variety of media, including professional independent musicians and high school and college ensembles alike. He was runner-up in the 2017 MakeMusic Young Composers Contest, winner of the 2018 Davidson Band Composition Contest, and participated as a selected arranger for the 2018 Bloomington Kids Compose! project. His primary teachers have included Benjamin Taylor, Don Freund, and Claude Baker.

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## Chamber Orchestra

Christian Olsen, *Conductor*

Alvin Ho, *Conductor*

Pablo Devigo, *Conductor*

Comets (2011) ..... Maciej Bałenkowski  
(Academy of Music, Cracow, born 1993)

Christian Olsen, *Conductor*

Never Alone (2017) ..... Ryan Hayes  
(Truman State, born 1995)

Alvin Ho, *Conductor*

Junction (2017-18) ..... Benjamin Webster  
(Miami, born 1997)

Pablo Devigo, *Conductor*

## Notes and Biographies

### Maciej Bałenkowski: *Comets* (2011)

*Comets* is simplification of measures and focusing on expression, melodics, emotions... The composition could not come into being without fascination of the universe, one of the most significant inspirations for the composer. It is worth to stop for a while in the daily rush and look at the stars.



**Maciej Bałenkowski** (b.1993, Radom, Poland) is a Ph.D. student under the supervision of Krzysztof Penderecki. Bałenkowski is a graduate of The Karol Lipinski Academy of Music in Wrocław, where he studied with Robert Kurdybacha, and of the Hochschule der Künste Bern (under Xavier Dayer and Daniel Glaus), as well as the Conservatorio Superior de Música Joaquín Rodrigo in Valencia (under César Cano). Laureate of over 20 international and national composition prizes, including the Respighi Prize 2018 (for Chamber Orchestra), first prize at Debut Berlin 2017 International Concerto Competition, Winner of 3<sup>rd</sup> International Choral Writing Competition “A. D. Kastalsky,” and many others. Bałenkowski’s compositions have been performed in the United States, Russia, Canada, Germany, the Netherlands, Belgium, Switzerland, Poland, by such orchestras, ensembles, and choirs as the German National Orchestra, Polish Radio Chamber Orchestra, Vancouver Chamber Choir, Sinfonietta Cracovia, Sound Factory Orchestra, Polish-Norwegian Young Symphonic Orchestra, and Urban Playground Chamber Orchestra, among others, in concert halls including the Berlin Philharmonie, Moscow Conservatory Concert Hall, Utrecht Philharmonie, Di Menna Center for Classical Music, Cracow Philharmonie, Royal Conservatory Concert Hall in Antwerp and many others.

### Ryan Hayes: *Never Alone* (2017)

Lonely is an accusation, a threat  
(*a lie*)  
fabricated by the voice in my head.

My lonely is a defense mechanism,  
a repurposing of doubt,  
a warning that failure will burn.

If anyone is even remotely like me,  
such a voice is not true.  
Nor is it you.

Ignore your perfectionist false prophet.  
Cut off the safety nets and  
throw yourself to the wind.  
Stare into the eye of the universe

and let yourself feel beautiful  
and free to exist.

(Because we are worthwhile.)

That is to say, we've made it this far, right?  
What is pain but a another piece of the puzzle?  
And if we pluck the petal—  
sure, it may grow back.

But what can we create when  
the shards of your heart fit into mine?

*Excerpt from poem "Never Alone" by Ryan Hayes (Used by permission)*



**Ryan Hayes** (1995) recently earned his Bachelor of Music degree from Truman State University. Academic achievements include placement on the President's List for six semesters and the Provost List for two. He has attended the Mizzou Summer Composition Institute for three summers. He has also taken part in the Film Scoring Institute summer program at the College Conservatory of Music at the University of Cincinnati. He has studied composition under the guidance of Charles Gran, Victor Márquez Barrios, Tim AuBuchon, and Warren Gooch. Back home in St. Louis, Missouri, Hayes is pursuing ambitions in writing.

### **Benjamin Webster: *Junction* (2017-18)**

*Junction*, for chamber orchestra, examines the concept of intersection both in a conceptual and musical sense. The original inspiration for the piece came from a reflection on various musical influences that had found their way into my compositions over the course of my undergraduate career. I developed an abstract plan for a piece in which the musical drama would be derived from intentionally playing with musical influences that had been present in my music up until this point. The piece operates by essentially taking one motivic idea and passing it through a variety of musical contexts, and then creating drama by juxtaposing the resulting materials against one another. The relationship explored in the work between these individual contexts is in many ways a metaphor for the abstract idea that served as the piece's original inspiration. It is not my intention that specific composers or styles be readily distinguishable to the listener's ear, but rather that the musical drama between ideas in the work be a representation of the conflict of self-discovery that all composers and musicians experience in their personal development.



**Benjamin Webster** is a composer and clarinetist from the Boston area currently pursuing an undergraduate degree in composition at the University of Miami Frost School of Music. His music has been performed by a variety of ensembles including the Frost Symphonic Winds, Transient Canvas, and the Passepartout Duo; has been heard at the Yale School of Music's Norfolk New Music Workshop, Alba Music Festival, Oregon Bach Festival, 2018 National SCI Student Conference, 2018 NACWPI National Conference, and the Ciclo de Música Contemporánea de Oviedo; and has been included in reading sessions involving the Frost Wind Ensemble, and members of the Cleveland Orchestra. His teachers include Lansing McLoskey, Howard Frazin, and Margaret Donaghue.

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## SCI Project Chorus

Jono Palmer, *Conductor*

the gentle rain which waters (2018) . . . . . Nicholas Cline  
(Northwestern, born 1985)

Four Poems by Emily Dickinson (2015) . . . . . L. V. Wood  
We never know (Kansas, born 1982)  
Wild nights  
Come slowly, Eden  
To make a prairie



## Notes and Biographies

### Nicholas Cline: *the gentle rain which waters* (2018)

*the gentle rain which waters* is a meditation on Henry David Thoreau's musings about rain—its capacity to cleanse, renew, nourish, enchant, and also keep us from our work. It is dedicated to the memory of my father.

*Walden*, "Solitude":

"The gentle rain which waters my beans and keeps me in the house today is not drear and melancholy, but good for me too. Though it prevents my hoeing them, it is of far more worth than my hoeing. If it should continue so long as to cause the seeds to rot in the ground and destroy the potatoes in the low lands, it would still be good for the grass on the uplands, and, being good for the grass, it would be good for me."

## Journals

Mar. 8, 1861: Earth after rain was bare

Apr. 3, 1856: Almost forgotten sound of rain on the roof

May 25, 1860: The horizon the slate color of falling rain



**Nicholas Cline** (b.1985) grew up in rural central Illinois. His music has been performed by the Crossing, Spektral Quartet, International Contemporary Ensemble, BCE Vocal Ensemble, and Northwestern Contemporary Music Ensemble. He has been commissioned by Jeff Siegfried, Jena Gardner, ~nois Saxophone Quartet, and Constellation Men's Ensemble. He is featured on the SEAMUS electroacoustic

miniatures recording series: Re-Caged and was a High Concept Labs sponsored artist and was a 2018 resident artist with the Chicago Park District. His principle teachers include Hans Thomalla, Chris Mercer, Jay Alan Yim, Aaron Travers, Don Freund, John Gibson, Jeffrey Hass, and Ilya Levinson. He holds degrees from Columbia College Chicago (BM), Indiana University (MM), and is currently completing his doctorate at Northwestern University (DMA).

## **L. V. Wood: *Four Poems by Emily Dickinson* (2015)**

Emily Dickinson's spare, incisive language belies a sensuous longing, even an eroticism, that contrasts sharply with the common perception of her isolated, hermitic life. In setting these texts, my goal was to bring to life all the warmth and sensuality that blossoms in the poet's imaginative texts despite the isolation of her life.

**L. V. Wood** is a Kansas City-based composer, performer, and musicologist. She holds degrees from the University of Utah (B.A.) and the University of Kansas (M.M.) where she is a PhD candidate and graduate teaching assistant in musicology. She is also pursuing a second masters degree in composition at KU, where she currently studies with Forrest Pierce. Other teachers include Bryan "Kip" Haaheim, Ingrid Stölzel, and Anthony Maglione. Ms. Wood serves as Composer-in-Residence for KC VITAs, an internationally recognized new music ensemble dedicated to contemporary choral and vocal music. KC VITAs has premiered several of Wood's works as part of their annual Summer Series and commissioned a new choral Evensong which the ensemble premiered in April 2018. She is also the Artistic Director of Ignea Strata, a vocal ensemble focused on music of the medieval, renaissance, and contemporary eras. The ensemble has presented the world premieres of many of Wood's own works, as well as championing the works of other new composers. Wood has been a prizewinner at the Annual New Music Festival of the International Alliance for Women in Music, and her works have been performed by Boston King's Chapel Choir, Midwest Chamber Ensemble, Duo Violetta, the Schola Cantorum of the Cathedral of the Immaculate Conception (Kansas City), University of Kansas Men's Glee, Songflower Chorale, University of Louisiana at Lafayette Chamber Singers, KC VITAs, and Ignea Strata.



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## Symphonic Band

Eric M. Smedley, *Conductor*

People of the South Wind (2014, rev. 2018) .....	Bin Li (born 1987)
Reformation Variations (2016) .....	Thomas B. Yee (UT Austin, born 1992)
ThruDimension (2015) .....	Daniel Reza Sabzghabaei (Cornell, born 1992)
Pillar of Fire (2016) .....	Patrick W. Lenz (Rice, born 1994)



## Notes and Biographies



**Eric M. Smedley** serves as associate professor of music and chair of the Department of Bands at the Indiana University Jacobs School of Music, where he directs the Symphonic Band, teaches undergraduate and graduate instrumental conducting, serves as associate director of the Marching Hundred, and directs the IU Summer Music Clinic. He earned a Doctor of Musical Arts degree from the University of Washington, and Master of Music and Bachelor of Music Education degrees from the Jacobs School of Music. He previously served on the music faculties of Boise State University and Western Kentucky University, and as a public school music educator in Cocoa Beach, Florida; Santa Monica, California; and Kenosha, Wisconsin. Smedley has conducted throughout North America, Russia, and Japan. He maintains an active schedule as a clinician, guest conductor, adjudicator, and trumpet performer. His Symphonic Band was recently selected to perform at the 2018 College Band Directors National Association North Central Conference. Smedley's research interests are varied and include projects in the areas of contemporary wind band literature, wind band orchestration, and conducting pedagogy. His book chapters on composers Joseph Turrin, John Mackey, and David Dzubay are published in *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, and he has additional research published in the Teaching Music through Performance in Band series. He is also an empirical researcher, most recently publishing "Conductor Gestures Influence Evaluations



of Ensemble Performance” in the refereed journal *Frontiers in Psychology*. Smedley is an honorary member of Kappa Kappa Psi, Tau Beta Sigma, and Phi Mu Alpha Sinfonia. He is a member of the College Band Directors National Association and the National Association for Music Education. He lives in Bloomington, Indiana, with his wife, Jessica; daughter, Ella; and Bedlington Terrier, Ainsley.

**Bin Li: *People of the South Wind* (2014, rev. 2018)**



**Bin Li** (b. Fuzhou, China) is a composer and artist based in New York City. As a member of Wandelweiser, his recent work explores the immateriality of sound and its derivatives. His open scores have been realized in Klangraum (Düsseldorf), Inner Field (Brooklyn), Gänsemarkt (Hamburg), A Place to Listen (Canada), Score Follower and The Unseen Festival (Denver).

Li’s conventionally notated music has been performed in the Aspen Music Festival, Avanti Suvisoitto (Finland), Bargemusic, Tenri Cultural Institute, and Palais Montcalm (Canada). Leading performers—including Avanti! Chamber Orchestra, Indianapolis Chamber Orchestra, Ensemble Multilaterale, and members of the JACK Quartet—have featured his music. Li’s mentors included Antoine Beuger, Stefano Gervasoni, Mark Andre, and Pierluigi Billone. He has participated in IRCAM Manifeste at Paris (2018) and earned degrees from both the Jacobs School of Music and the Kelley School of Business at Indiana University (2012). His teachers at Jacobs were Claude Baker, David Dzubay, P. Q. Phan, and Jeffrey Hass.

**Thomas B. Yee: *Reformation Variations* (2016)**

Resounding strikes from a lone hammer rang out through the still morning air as Martin Luther nailed his 95 theses to the door of Wittenberg’s All Saints’ Church. The actions of this inconspicuous—but bold—visionary ignited the fervent, turbulent period we know as the Reformation. As numerous supporters joined Luther’s cause, one tune, nicknamed the “Battle Hymn of the Reformation,” united the reformers and carried the movement throughout Germany. Committed to the idea that each individual’s voice could create a harmonious whole through communal singing, Luther composed “Ein feste Burg ist unser Gott” to embrace the diversity of the people’s unique voices. This chorale could take various forms for many purposes, whether celebrating collective successes, promoting unity through collective worship, or standing strong in the face of overwhelming opposition. *Reformation Variations* seeks to explore the diverse tone and character that this versatile song could exhibit as it is followed through Reformation history. To this day, Luther’s music endures vivaciously, as has the spirit of the Reformation. “Ein feste Burg ist unser Gott” may be heard in the cathedrals and halls worldwide, in the works of composers like J. S. Bach, Mendelssohn, and Debussy—indeed, even in this very concert hall. What we are about to experience is neither a beginning nor an end, but a continuation—one more voice united in chorale, flowing ever wider from Luther to today and on to the future.



**Thomas Yee** discovered his love of music from the 16-bit beeps and boops of the family Super Nintendo. Though his musical adventures have broadened from slaying virtual dragons, he has carried music's narrative power with him ever since. He seeks to connect with listeners' hearts and minds through the power of musical communication. Yee, a specialist in wind ensemble composition, studied with Donald Grantham, Dan Welcher, and Jerry Junkin at the University of Texas at Austin. His catalogue is published with Murphy Music Press. His scholarly concentration is in the field of music and meaning, developed in his work with Robert Hatten.

### **Daniel Reza Sabzghabaei: *ThruDimension* (2015)**

*ThruDimension* explores the connection between time, cognition, and perception. Textures and gestures evolve slowly, and as soon as they begin changing, the effect is exponential. The piece is separated into two "dimensions." The first is one full of perpetual rhythmic activity coupled with harmonic swells sweeping through the ensemble, each part focusing on one or two pitches. There is a brief glimpse of the second dimension within the first, like a pocket in time, before one final shout and a transition to the next area. The second features very quiet, anemic tones in the upper voices, with rumbles in the low brass and winds. The harp and piano eventually enter, mazily outlining a glimpse from each dimension. Soon, the texture breaks down and the representative from each dimension, the harp and piano, both finish as if they had never begun, the rest of the ensemble limping out, except the incessant ratchets, reminding us of the constant flow of time. Finally, both dimensions collide in a bursting texture of wild activity and shouting stasis.



**Daniel Reza Sabzghabaei** (دانیال رضا سبزه‌غابی) is a composer and vocalist whose music aims to emphasize the malleability of time and how we experience it. He has worked with such groups and organizations as the Intimacy of Creativity Festival, Beth Morrison Projects, [Switch~ Ensemble], New York Festival of Song, Contemporaneous, VocalEssence, Voices of Change, The Esoterics, Busan Choral Festival, ICon Arts Festival, and Festivalul Internațional Craiova Muzicală. As of late, he has been increasingly interested in his Persian heritage, studying Persian melodic and rhythmic systems, folk music, art, and poetry. Sabzghabaei earned his B.M. degree from the University of North Texas in 2014, and his M.M. from The Peabody Conservatory in 2017. Daniel is currently a doctoral student and Sage Fellow at Cornell University.

## Patrick Lenz: *Pillar of Fire* (2016)

*Pillar of Fire* is approximately 7 minutes in duration and in ABA form. The namesake and inspiration of the piece comes from a passage in Exodus: “By day the Lord went ahead of them in a pillar of cloud to guide them on their way and by night in a pillar of fire to give them light, so that they could travel by day or night.” (Exodus 13:21, NIV) This verse from Exodus may seem like a simple narrative passage; however, the passage still applies to God’s people today. During the day, when the path is clear and free of obstruction, God protects and gently guides His people; but during the night, when the path is dark, God is a Pillar of Fire to show the Way and fill the world with His light.



**Patrick Lenz** (b.1994) is a current M.M. Composition student at Rice University from Eastman, Wisconsin. Lenz earned his Bachelor of Music degree at Baylor University in 2017. He has studied with Shih Hui Chen, Anthony Brandt, Scott McAllister, and Edward Taylor. Recently, Lenz’s composition *Funk Shui* was selected as the winner of the 2018 International Woodwind Duo

Symposium Composition Contest (recorded by Albany Records); his composition for wind ensemble, *Pillar of Fire*, was named winner of the 2016 Baylor University Composition Contest, the 2018 Red Note New Music Composition Competition, and the Charles B. Olson Composition Contest, and was recognized by ASCAP in the 2018 Morton Gould Young Composer Awards. Notable performances include 2016 Baylor University Wind Ensemble under the direction of J. Eric Wilson, 2018 Illinois State University Wind Symphony at the 2018 Red Note New Music Festival, the Portland Wind Symphony, and Oregon State University Wind Ensemble at 2017 Western International Band Clinic. Lenz was recently commissioned by the Houston Symphony.



## Brass Choir

### *Trumpet*

Henry Drembus  
Kayla Mernoff  
Kenneth Mostert  
Joel Puente  
Matthew Racine  
Benjamin Sebastian  
Lizbeth Yanez

### *Horn*

Symantha Johnson  
Tessa Pettit  
Frank Padour  
Blaine Smith  
Brianna Volkmann

### *Trombone*

Sophia Anasis  
William Karceski  
Stefan Wiebe  
Tom Yan, *Bass*

### *Tuba*

Bruno Gutierrez

## Chamber Orchestra

### *Violin I*

Han Na Lee  
Jieun Yoo  
Janani Sivakumar  
Ian Aegerter  
Yeonglee Kim  
Mengqi Hong

### *Cello (cont.)*

Alex Lavine  
Peter Kim

### *Horn*

Yu Hsuan Cheng  
Ashlyn Christensen

### *Bass*

Aleck Belcher  
James Peterson

### *Trumpet*

Kayla Mernoff  
Ciarra Krist

### *Violin II*

Henry Jenkins  
Amy Lidell  
Noa Sarid  
Minglun Liu  
Gee O Son  
Miranda Werner

### *Flute*

Yi-Ping Chou  
Jiwon Kim

### *Percussion*

Lucy Tarantino  
Regina Go

### *Oboe*

Michelle Moeller  
Christina Hawkinson

### *Piano*

Noah Sonderling

### *Viola*

Álex Jimbo Viteri  
Darryl Manley  
Matthew Norman  
Jennifer Gaffney

### *Clarinet*

Daniel Aisenberg  
Lacey Yun

### *Orchestra Manager*

Kathryn Chamberlain  
Álex Jimbo Viteri, *Asst.*

### *Bassoon*

Molly Smit  
Grace Lerew

### *Orchestra Set-Up*

Álex Jimbo Viteri  
Molly Smit

### *Cello*

Brandon Xu  
Bailey Holbrook

### *Librarian*

Cynthia Stacy

## SCI Project Chorus

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Liberty Forster	Ivy Bott	Andrew Flanagin	Steven Auster
Karli Forte	Lauren Jewell	Trevor Hofelich	Charles Banta
Anna Ginther	Mya King	Minho Kang	Steven Berlanga
Caroline Goodwin	Grace Ann Lee	Isaak Liu	Ada Cigeroğlu
Kay Gucciardo	Mariam Osman	Michael Powell	Drew Comer
Krista Mitchell	Katelyn Reinhard	Sam Ritter	August Fackler
Brianna Murray	Hunter Shaner	Stephen Smith	Quinn Galyan
Gabriella Will	Helena Waterous	Ethan Udovich	Zhengyi Hou
Jingqi Zhu	Kandace Wyatt	Matthew Wherley	Luka Marinkovic
			Nathan Smith

## Symphonic Band

<i>Piccolo</i>	<i>Bass Clarinet</i>	<i>Euphonium</i>
Jamey Guzman	Tyler Readinger	Andrew Sallee
	Renae Dishman	Kunal Tiwari
<i>Flute</i>	<i>Saxophone</i>	<i>Tuba</i>
Parker McPherson	Kacie Brown	Bruno Rafael Gutierrez
Alexis Wendling	Josh Tzuo	John Paul Powers
Megan Burkhead	Benton Westbrook	
Lauren Gaynor	Jake Simons	
<i>Oboe</i>	<i>Horn</i>	<i>Timpani</i>
Stina Hawkinson	Paul Cotton	Samuel Keh
Max Ryan		
Hayden Franke, <i>English</i>	Jack Bussert	
<i>Horn</i>	<i>Horn</i>	<i>Percussion</i>
	Ryan Wezner	Robbie Darling
	Brandt Conley	William O'Halloran
	Dana Reckard	Garett Dwyer
	Brandon Hoagland	Jon Wheeler
<i>Bassoon</i>		Graeme Culpepper
Allison Dettloff		
T. J. Vculek		
Mackenzie Cotton		
Graydon Howard, <i>Contra</i>		
<i>B-Flat Clarinet</i>	<i>Trumpet</i>	<i>Harp</i>
Loren McCready	Lizbeth Yanez	Chanling Bai
Cailin Hodgson	Joe Boksa	
Josef Lamell, <i>E-Flat</i>	Henry Drembus	
Mia Thompson	Justine Auger	
Simon Plum	John LaCombe	
Lucille Berk	Joel Puente	
Julian Sanchez		
	<i>Trombone</i>	<i>Piano</i>
	Angela Prictoe	Brenda Chien
	Sophia Anasis	
	Jack Armstrong	
	James Bay	
		<i>Double Bass</i>
		William Kline
		<i>Librarians</i>
		Carter Adams
		Lisa Cary
		Becca Kronyak



# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*One Hundred Twenty-Fourth Program of the 2018-19 Season*

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SOCIETY OF COMPOSERS, INC.

2018 STUDENT NATIONAL CONFERENCE

## Concert V

### *Electro-Acoustic Music*

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Jesus richte mein Beginnen (2016) ..... Jihyun Kim  
(Rice, born 1988)

Collin Miller, *Organ*

The Dawn of Memory – Awakening  
of the Ancients (2016) ..... Julius Bucsis  
(Ball State, born 1958)

*Electro-Acoustic*

Invasion (2017) ..... Qi Shen  
(UNT, born 1982)

*Performer Interactive Electro-Acoustic*

Acedia (2018) ..... Caroline Flynn  
(Virginia Tech, born 1997)

*Electro-Acoustic*

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Auer Concert Hall  
Saturday Morning  
September Twenty-Ninth  
Eleven O'Clock

And everything in-between (2016) . . . . . Jacob Thiede  
(UNT, born 1992)

Julianna Eidle, *Flute*

*Electro-Acoustic*

Pictured Remnants (2017) . . . . . David Q. Nguyen  
(UIUC, born 1990)

*Electro-Acoustic*

in a crowded theatre (2016) . . . . . Kyle Peter Rotolo  
(IU, born 1986)

Carl Tafoya, *Percussion*

*Electro-Acoustic*

Le chrononaute et la sphère du temps  
(2018)\* . . . . . Johnny MacMillan  
(film by André Seewood) (IU, born 1998)

*Film*

Trey Bradshaw, *Flute*

Maxwell-John O'Mary, *Clarinet*

Janani Sivakumar, *Violin*

Crystal Kim, *Cello*

Margaret Foster, *Harp*

Sophia Lo, *Percussion*

Emily Rodeck, *Conductor*

*\*The viewing and performance of “Le Chrononaute et la  
Sphère du Temps” will take place in Sweeney Hall.  
Conference organizers will lead you to the location.*





## Notes and Biographies for Concert V

### **Jihyun Kim: *Jesus richte mein Beginnen* (2016)**

I was inspired by J. S. Bach's chorale "Jesus richte mein Beginnen" from his *Christmas Oratorio*. I employed two distinctive melodies from the chorale. The first melody is the introduction played by horns and strings. The second one is the melody of the choir. The first melody is quoted at the beginning of my piece, and it gradually progresses toward the quotation of the second melody at the ending. In this way, I seek to provide a new musical context for the Bach's melodies in order to deepen the meaning of the text.



**Jihyun Kim** was born in Seoul, South Korea, in 1988. A composition student of Shinuh Lee, she graduated from Seoul National University with bachelor's and master's degrees in composition. Later, she graduated with a Master of Music from the Indiana University Jacobs School of Music, where she studied with Don Freund, Aaron Travers, and P. Q. Phan. She is currently pursuing a Doctor of Musical Arts degree at Rice University, studying with Pierre Jalbert, Karim Al-Zand, and Shih-Hui Chen. Her compositions have been performed in Korea at the Korean Music Expo, Daegu International Contemporary Music Festival, and 2016 ISCM World Music Days. Her works have also been performed in the United States, Brazil, and Europe, including the SCI Conference, John Donald Robb Composers' Symposium, ISCM New Music Miami Festival, International Symposium of New Music at Curitiba, RED NOTE Composition Workshop, and the Composers Conference directed by Mario Davidovsky. Kim was selected as an emerging composer by the Earshot program, leading to a performance this year of her orchestral piece *At Dawn* by the Charlotte Symphony Orchestra. Additionally, she won second prizes in the 2017 American Prize both for the vocal music division and the choral music division. She also won the Libby Larsen Prize in the International Alliance for Women in Music Competition, and the Merit Award in the Lin Yao Ji Composition Competition in Hong-Kong.

### **Julius Bucsis: *The Dawn of Memory – Awakening of the Ancients* (2016)**

*The Dawn of Memory – Awakening of the Ancients* is a representation of the emergence of a civilization from the mists of pre-history. It presents the transition from an era of unfocused existence to an era displaying the beginnings of societal clarity. The piece was composed in 2016 and has been accepted into NSEME 2017 (Baton Rouge, Louisiana), NYCETF 2017 (New York City), CICTeM 2017 (Buenos Aires, Argentina), EABD 2018 (Jacksonville, Florida), and the 2018 SCI Student National Conference (Bloomington, Indiana).



**Julius Bucsis** is an award-winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in over 100 juried events worldwide. He has performed a set of original compositions featuring electric guitar and computer generated sounds nationally and internationally. His compositions have been included on CDs released by Ablaze, PARMA, RMN Classical, and Soundiff. His artistic interests include using computer technology in music composition and performance, developing musical forms

that incorporate improvisation, and composing music for traditional orchestral instruments. He is currently pursuing a D.A. degree in Music at Ball State University.

### **Qi Shen: *Invasion* (2017)**

The media are filled all over with natural disaster, accidents, and man-made disaster. These disasters impose a heavy burden on people from which there is no escape. Regardless of who or what caused these disasters, they invasion people's lives. In *Invasion*, sounds of nature, warfare, and human life were processed, multitracked, and mixed into new textures. These new sounds are live-controlled by motion-track sensors using Kinect in Max/MSP.



**Qi Shen**, born and raised in China, is a doctoral composition student at the University of North Texas, studying with Kirsten Broberg, Andrew May, Jon Nelson, Panayiotis Kokoras, and Joseph Klein. Her former composition instructors are Yao Zhuang, Charles Nichols, and Simon Hutchinson. Shen's musical works reveal the perplexity and confusion in her inner world. She has been seeking the truth of life from ancient eastern philosophy and culture. Shen composes acoustic and electronic music for large and chamber ensembles, as well as fixed media, interactive music, and new media. Her works have been presented at such conferences and festivals as the International Computer Music Conference, Society for Electro-Acoustic Music in the U.S. National Conference, Oregon Bach Festival Composers Symposium, MUSICACOUSTICA-BEIJING Festival, Mountain Computer Music Festival, SCI Region VII Conference, CEMicircles, National Student Electronic Music Event, Charlotte New Music Festival, SCI National Student Conference, and SPLICE Festival.

### **Caroline Flynn: *Acedia* (2018)**

The deadliest of sins and saddest of sicknesses.



**Caroline Flynn** is a composer, performer, and multi-instrumentalist from Washington, D.C. Her music has been described as “sophisticated and complex, with its ability to return to a basic gesture in a variety of contexts.” Flynn's compositions have been performed at the Electroacoustic Barn Dance, for which she serves as Production Assistant, Virginia X, West Fork New Music Festival, and Next Reflex Dance Collective Winter Music and Dance Festival, and will appear at Electronic Music Midwest later in the fall. She started her degree at the University of Mary Washington, studying psychology as well as music composition with Mark Snyder and Michael Bratt, but will finish her degree in Creative Technologies in Music at Virginia Tech, where she currently studies composition with Dan Tramte and Charles Nichols.

### **Jacob Thiede: *And everything in-between* (2016)**

*And everything in-between* began as an attempt to reflect the “different types of infinities” into a musical form. Originally, this was done by thinking that the beginning and end of the piece represent 0 and 1, respectively. By composing “everything in-between,” the music (or “real numbers”) between this 0 and 1 became my infinite array of possibilities. As the piece unfolded, I was compelled to write music that reflected a through composed form. Much like a real number continually changes by adding more values after the decimal

point (0.1, 0.11, 0.111, 0.1111, 0.11111, etc.), I wanted to change the value of my music by keeping the same reference point (tempo or “decimal”) but changing the rhythmic values (half notes to triplet-sixteenth notes or “one tenth” to “one hundred thousandth”). Ultimately, I would be influenced by Designer’s “Panda” to create a fast-paced ending to conclude a simple piece of music with an overly thought-out design.



Raised in Murray, Kentucky, composer and saxophonist **Jacob (Jake) Thiede** is a Ph.D. student at the University of North Texas (UNT). His music has been championed by the Red Clay Saxophone Quartet, the 15.19 Ensemble, STACKS Duo, and pianist Kris Carlisle. He earned his B.M.E. degree at Murray State University and M.M. in Music Composition at the University of North Carolina at Greensboro (UNCG).

He has studied with Mike D’Ambrosio, Brian Ciach, and John Fannin at Murray State, and with Mark Engebretson, Alejandro Ruty, and Steven Bryant at UNCG. As a saxophonist, he has studied with Scott Erickson and Steven Stusek. Current interests are grooves and rhythms in metal music, glitch, and the manipulation of sine tones. At UNT, Thiede studies composition with Kirsten Broberg and Andrew May and saxophone with Eric Nestler. His professional affiliations include the American Society for Composers, Authors, and Publishers (ASCAP), the Society for Composers, Inc. (SCI), and the Society for Electro-Acoustic Music in the United States (SEAMUS). Thiede currently serves as the graduate vice president of the Composers Forum at UNT.

### **David Q. Nguyen: *Pictured Remnants* (2017)**

Based on concepts found within the film *Rashomon* by Akira Kurosawa, ***Pictured Remnants*** explores the idea that no one can escape their own biases—even within the realm of something that may seem objective, like experience. Each person is going to have a different set of values and experiences that will shade their perception. In an attempt to sonify conflicting interpretations of a single event or gesture, *Pictured Remnants* attempts to substitute values and experience for a constant remodeling of the environment around familiar sonic events. Furthermore, *Pictured Remnants* aims to unify a dichotic space with reflected sounds leaving only traces of the genuine image fading into the distal space. Furthering the listening experience, the host space is then divided into different areas with superimposed images where areas of the environment are weighted through reflections. These juxtaposed, concurrent reflections symbolize scraps of what were authentic. They disperse beyond the unity of space, which yields fabricated events of the same image.



**David Quang-Minh Nguyen** is a sound artist, sound designer, and acousmatic composer whose work has been guided by spatial imagery. He believes that, through acousmatic music, the malleability of sounds can be sculpted into sound representations and sound abstraction that can cause an affective experience. He has had his pieces performed nationally and internationally at the June in Buffalo New Music Festival,

New Music on the Bayou Festival, Electronic Music Midwest Festival, New York City Electroacoustic Music Festival, SEAMUS, Toronto International Electroacoustic Symposium 2017, ICMC 2018, and SMC 2018, and recently been selected by Master Artist Robert Normandeau for residency at the Atlantic Center for the Arts. Born in Virginia, Nguyen earned a B.M. degree from Old Dominion University, where he studied

with Andrey R. Kasparov and Mark Chambers. He earned his master's degree from the University of Illinois Urbana-Champaign, where he is currently a doctoral student. His teachers are Eli Fieldsteel, Sever Tipei, and Scott A. Wyatt.

### **Kyle Peter Rotolo: *in a crowded theatre* (2016)**

Although it is by no means a social commentary, *in a crowded theatre* is, in broad conceptual terms, a setting of excerpts from three seminal documents arguing for the protection of freedom of speech, press, thought, and expression: John Milton's *Areopagitica*, Thomas Paine's *The Age of Reason*, and John Stuart Mill's philosophical essay *On Liberty*. The drummer's role in response to these texts is a meditation, but not necessarily a peaceful one, as much of these documents propose to challenge the readers to reevaluate their own notions of what is appropriate in the public dissemination of ideas. The rhythmic motives played on the drumset are all derived from the texts that are swirling around the concert hall. For example, "Fil-thy, un-seem-ly..." These words also serve as expressive direction to the performer.



Recipient of the Audience Award from the 2014 American Composers Orchestra's Underwood New Music Readings, **Kyle Peter Rotolo's** (b.1986) music possesses "a strong sense of propulsion and transport" (Tobias Fischer, tokafi.com). Rotolo was born and raised in Palisades Park, New Jersey, just across from the City That Never Sleeps. Rotolo was recently fortunate to have been awarded the 2018 Indiana University Jacobs School of Music's Dean's Prize in Composition, and to receive a performance at the New York City Electroacoustic Music Festival. In May 2017, his chamber opera *Marilyn's Room* was commissioned by New Voices Opera and premiered in the Buskirk-Chumley Theater (Bloomington, Indiana). Rotolo earned a master's degree from the Peabody Conservatory where he studied with Kevin Puts. He is currently a candidate for the Doctor of Music degree at the Jacobs School, where he is a recipient of a Barbara and David Jacobs Fellowship and serves as an adjunct instructor of music composition. His mentors there have included David Dzubay and Jeffrey Hass.

### **Johnny MacMillan: *Le Chrononaute et la Sphère du Temps* (2018)**

This work was written in collaboration with IU student filmmaker André Seewood as part of Double Exposure, and was first presented in spring 2018.



**Johnny MacMillan** is a Toronto-based musician, pursuing bachelors degrees in composition and piano performance with a minor in film scoring at the Indiana University Jacobs School of Music. He is currently studying composition with Claude Baker, film scoring with Larry Groupé, and piano with Emile Naoumoff, and has previously studied composition with Don Freund, P. Q. Phan, and Alexander Rapoport.



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## Concert VI

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Floating Cities (2017) ..... Craig Michael Davis  
(IU, born 1990)

Guitar Ensemble\*

Daniel Duarte, *Director*

*\*IU Jacobs School of Music*

Pas de Deux (2017) ..... Lydia Dempsey  
(Iowa, born 1993)

Jacob Walsh, *Oboe*

Yuseok Seol, *Piano*

Losing Constellations (2017) ..... Ralph Lewis  
(UIUC, born 1986)

*Elara String Quartet^*

Alyssa Tong, *Violin*

Daniel Ostrow, *Violin*

Jacqueline Scavetta, *Viola*

Terence Lo, *Cello*

*^UIUC*

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Ford-Crawford Hall  
Saturday Afternoon  
September Twenty-Ninth  
Two O'Clock

Absent an Adjustment (2018) . . . . . Katherine Bodor  
(IU, born 1994)

Katherine Jolly, *Soprano*  
Samantha Johnson-Helms, *Clarinet*  
Elina Rubio, *Violin*  
Rachel Mossburg, *Viola*  
Per Björkling, *Bass*  
Joshua Harper, *Conductor*

Parastrata (2017) . . . . . Dongryul Lee  
(UIUC, born 1978)

Paula Wilson, *Flute*  
Samantha Johnson-Helms, *Clarinet*  
Isaac Allen, *Violin*  
Diana Wuli, *Cello*  
Giyong Ahn, *Piano*  
Andrew Downs, *Conductor*

Volcanic Ash (2017) . . . . . Chris Evan Hass  
(CMU, born 1993)

*Empyrean Saxophone Quartet*  
Derek Granger, *Soprano*  
Catelyn Hawkins, *Alto*  
Wesley Taylor, *Tenor*  
Paul Cotton, *Baritone*

Excavator (2017) . . . . . William Trachsel  
(IU, born 1988)

Empyrean Saxophone Quartet





## Notes and Biographies for Concert VI



**Daniel Duarte** is visiting lecturer in guitar at the Indiana University Jacobs School of Music. He is an active guitarist, arranger, conductor and lecturer who has collected prizes in several guitar and chamber music competitions in the United States, Europe, and Latin America. Duarte is also a multi-instrumentalist who performs on different types of guitars and as a flutist. Duarte's primary studies were with guitarist Henrique Pinto, followed by William Buonocore, Eliot Fisk, and Ernesto Bitetti. He earned his D.M. at Indiana University while focusing his academic research on the topic of multiculturalism and guitar music. Duarte received the Presser Foundation's Outstanding Graduate Music Student award, which supported his doctoral research. His academic work also lead Marshall University to bestow upon him the Joan C. Edwards Distinguished Professor of Arts award. He is the founder and director of the Jacobs School of Music Guitar Ensemble, composed of twelve undergraduate and graduate students who perform fundamental repertoire related to the classical guitar tradition and various other styles while featuring original works and arrangements written specifically for the ensemble. Duarte also directs the Jacobs School's All-Campus Guitar Ensemble and presents general education lectures that cover broad historical subjects related to music and guitar. At the Jacobs School, he has also collaborated as director of ensembles of the Latin American Music Center. As a touring artist, Duarte is currently presenting concerts with fellow guitarist and Jacobs faculty member Petar Jankovic. As a guitar duo, Jankovic and Duarte have had dozens of appearances since 2016, reaching audiences throughout the United States and abroad while featuring a modern approach to the classical guitar repertoire during concerts and master classes.



Soprano **Katherine Jolly** is assistant professor of music (voice) at the Indiana University Jacobs School of Music. She has appeared in leading coloratura and soubrette roles in multiple seasons with companies including Opera Theatre Saint Louis, Houston Grand Opera's HGOco, Florida Grand Opera, New York City Opera, Virginia Opera, Amarillo Opera, Union Avenue Opera, Lyric Opera Cleveland, American Lyric Theatre, and Piedmont Opera, appearing with conductors including George Manahan, Stephen Lord, Michael Christie, Stuart Robinson, and Jerry Steichen. She has performed with organizations including the Phoenix Symphony, the Richmond Symphony, Chamber Project STL, Bach Society of Saint Louis, and the Kingsbury Ensemble. Jolly's first label recording of new works by composer Evan Williams will be released on PARMA records in 2019. A winner of the 2006 Metropolitan Opera (Met) National Council Grand Finals, the *New York Times* wrote "Katherine Jolly used her agile, bright lyric soprano to superb effect in showpieces from Mozart's *Entführung aus dem Serail* and *Ariadne auf Naxos*." Jolly returned to the Met in the spring of 2010 to workshop *An Enchanted Island* with the company and was featured, with City Opera's VOX series for new operas, in *Acquanetta* and *Josephine*, broadcast on NPR. In addition to her Metropolitan Opera National Council Award, she has been the recipient of other awards from the George London Foundation, Opera Theatre Saint Louis, and the McAllister Foundation. Jolly earned the Doctor of Musical Arts and Master of Music degrees from the University of Cincinnati College-Conservatory of Music, and has presented workshops of co-authored research on yoga, singing, and performance anxiety at the Voice Foundation, National Association of Teachers of Singing, the National Percussion Pedagogy Conference and the College Music Society. She received a Mellon Faculty Career Grant in 2016 and recently was awarded a New Frontiers Creativity Grant from Indiana University.



## Craig Michael Davis: *Floating Cities* (2017)

*Floating Cities* has multiple meanings for me. Primarily, it represents the struggles, challenges and excitement one can incur while moving from one city to another. Because this piece was commissioned while I was living in Bloomington, Indiana, I also wanted to capture some of the essence of the city. Bloomington is predominately a college town that houses students from all over the world who come to study at IU. Because most students don't actually originate in Bloomington, the town's economy is a bit odd, "floating" on money from foreign entities. Those associated with academia, are well off, but those that aren't often live in poverty, right next to the very wealthy. The hardship that Bloomingtonians have in trying to find work because of this unnatural phenomenon ultimately inspired this piece. In *Floating Cities*, I split the group of 12 guitarists into three main groups, much like the diverse groups of people that live in Bloomington. The center group plays a steady rhythm, giving the outside groups a stead pulse to work with, while the groups on the edges sometimes work together, or at odds, to create giant polyrhythms: 2 against 3, 3 against 4, and 4 against 5. As the piece unfolds I imagine the sound from the groups swirling around the concert hall, creating a warm wash of sound that surrounds the listener.



**Craig Michael Davis** is a composer, conductor, and pianist from California, currently pursuing a D.M. degree in Music Composition from the Indiana University Jacobs School of Music. He travels the world performing with The Craig Michael Davis Ensemble, which he founded in 2015. Davis earned a master's degree from New York University, where he studied predominately with Michael Gordon and Julia Wolfe. His most recent work, *Letters to a Terrorist*, portrays one woman's journey and life as the wife of the leader of a terrorist organization in Algeria.

## Lydia Dempsey: *Pas de Deux* (2017)

In 2016, I finished writing and staging a ballet, titled *The Wishing Well*, which encouraged me to take my first ballet class since dancing as a child. This work is a glimpse of the beauty and intensity I found when learning to dance. In ballet, the pas de deux—the literal translation from French being step of two—is a duet. The five sections of the grand pas de deux (entrée, adagio, two variations, and coda) form the structure of this piece. The love story drama commonly found in this form is captured in the interaction between the oboe and piano. Throughout most of the piece, the piano depicts the strength and solidity required from the danseur. The oboe represents the ballerina, such as when timbre trills are used to sonically imitate bourrée, a step where the ballerina is en pointe with her feet close together and takes many extremely small, quick steps that make her appear to be floating.



**Lydia Dempsey** is a composer and oboist from Fort Wayne, Indiana, and is currently based in Iowa City, Iowa. Since the completion of her ballet *The Wishing Well*, her music is increasingly shaped by the consideration of gesture and texture. Her piece *Pas de Deux*, premiered by Nermis Mieses and Xavier Suarez at the 2017 International Double Reed Society Conference, received the 2018 International Alliance of Women in Music Search for New Music Libby Larsen Award. Her music has received readings by the JACK Quartet and Toledo Symphony Orchestra (Ohio). Dempsey graduated from Bowling Green State University with a B.M. degree in Music Composition and Oboe Performance in 2016. She is currently completing an M.A. in Music Composition at the University of Iowa, studying with Sivan Cohen-Elias. Her former teachers include Josh Levine, Marilyn Shrude, Christopher Dietz, and Mikel Kuehn.

## Ralph Lewis: *Losing Constellations* (2017)

As we experience tragedies at the cusp of our comprehension, there are moments where we feel like we are losing constellations.



**Ralph Lewis** is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis's music has been presented at Boston Microtonal Society, SEAMUS, CHIMEFest, Banff Centre for the Arts, Xenharmonic Praxis Summer Camp, Electroacoustic Barn Dance, New Music on the Point, Fresh Inc Festival, Wave Farm, and the Festival for People and Thingamajigs, and on radio broadcasts throughout the United States, Canada, and the UK. Upcoming concerts with his work include those at Electronic Music Midwest, the 60<sup>th</sup> anniversary concert for the Experimental Music Studios at the University of Illinois at Urbana-Champaign (UIUC), by the University of Illinois at Springfield Orchestra, and by UIUC's Modern Ensemble. Currently, Lewis is a D.M.A. Music Composition student at UIUC and has studied with Erik Lund, Scott Wyatt, Erin Gee, and Eli Fieldsteel. He earned an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College (studying with Roscoe Mitchell, Fred Frith, Wendy Reid, and John Bischoff), a B.M. in Music Composition from Oberlin Conservatory (studying with Ross Feller, Randolph Coleman, and Josh Levine), and a B.A. in Classical Civilization from Oberlin College. Lewis received the 2017 University of Illinois Theodore Presser Graduate Music Award to support his All Score Urbana program, which works to create inclusive community spaces for exploring contemporary music throughout Illinois.

## Katherine Bodor: *Absent an Adjustment* (2018)

"The Uninhabitable Earth" by David Wallace-Wells deals with the catastrophic possibilities of climate change that extend beyond just the well-known narrative of melting glaciers. *Absent an Adjustment* serves as my reaction to this article, and to our possible fate: The situation is dire, and every move we make—as individuals, as corporations, as countries—matters in ways we can't begin to know. It's absurd that we have to debate the existence of climate change and the legitimate factor that humans play. This is not a partisan issue. Many have criticized Wallace-Wells for the alarmist tone of his article, but I agree with him: We are not alarmed enough. There are too many systems in place that will make solutions painstaking at best. These sentiments—direness, absurdness, and our powerlessness in the face of existing systems—are what inform the motivic and harmonic material of the piece. *Absent an Adjustment* is ultimately a call to action. It's on every one of us to become informed, put pressure on our leaders, and support our scientists. Human ingenuity will triumph, because it must.



**Katherine Bodor** (b.1994) takes interest in music as a vessel for exploration of non-musical processes, specifically the psychological processes that take place in personal and human concepts of cause versus effect, as well as the internal versus the external. Bodor graduated in 2016 from Washington University in St. Louis with a B.S. in Mechanical Engineering and a second major in Music Composition, having studied with Christopher Stark and Martin Kennedy. She is pursuing an M.M. degree in Composition at the Indiana University Jacobs School of Music with Claude Baker and Don Freund. Bodor has premiered works throughout the United States and internationally with ensembles including PHACE Contemporary Ensemble, Chamber Project St. Louis, NOTUS Contemporary Vocal Ensemble, Third Wheel Trio, and Six Degree Singers.

## Dongryul Lee: *Parastrata* (2017)

*Parastrata* is inspired by both philosophy and mathematics; in this note I will go into some technical detail. Two concepts of Gilles Deleuze and Felix Guattari are especially important for this work: the opposition of smooth vs. striated spaces; and the related idea of three strata, substrata-parastrata-epistrata. These concepts constitute the vertebrae of Deleuzian philosophy, explaining his well-known “difference and repetition” processes, which eventually generate a “becoming” of all the epistemological meanings/beings in this world. The fundamental compositional tool I initiated to represent this idea (or the concept that smoothly emerged while I was struggling) is an image of gradually changing harmonic/timbral colors generated by FM formula. Rather than juxtaposing indifferent harmonies with no hierarchical context, each consecutive harmony is organically intertwined, sharing a certain portion of timbral structure. As the music evolves, the virtual fundamental evaporates or precipitates.



From quantum physics to Jung and Borges, **Dongryul Lee** (South Korea) finds inspiration in various spiritual and scientific elements. His compositions have been performed in the United States, Canada, Portugal, Finland, and Ireland by ensembles such as the Avanti! Chamber Orchestra, GMCL, ConTempo, S.E.M., Conference Ensemble, Ensemble Paramirabo, and Illinois Modern Ensemble, to name a few. Recent honors include the Special Prize Piero Pezzé in the Competition Città di Udine in Italy in 2018, Second Prize in the 3<sup>rd</sup> Competition GMCL in Portugal, and Second Prize in the 2017 Busan MARU Competition. His primary composition teachers include Reynold Tharp, Stephen Taylor, Heinrich Taube, Erin Gee, Carlos Sanchez-Gutierrez, Ricardo Zohn-Muldoon, David Liptak, and Tae-hoon Kim. He also has attended master classes led by Jukka Tiensuu, Hans Abrahamsen, Unsuk Chin, Oliver Knussen, Julian Anderson, and Ben Johnston; and seminars by Tristan Murail and Helmut Lachenmann. Lee earned degrees in computer science and music composition from Yonsei University and the Eastman School respectively. He is a D.M.A. candidate in Composition at the University of Illinois.

## Chris Evan Hass: *Volcanic Ash* (2017)

Written for the annual Composition Competition of the Donald Sinta Quartet (DSQ), *Volcanic Ash* takes Dan Graser’s advice of writing a quartet that’s “harder, faster, and louder” than my first saxophone quartet (*Polar Vortex*) by utilizing fast meter changes, virtuosic arpeggios, and extreme registers. This piece was selected as the winner of DSQ’s 2017 Composition Competition.



**Chris Evan Hass** is a composer and conductor hailing from Ann Arbor, Michigan. Chris’ music has been performed across the United States and has recently received international recognition with performances in Taiwan, Belgium, and New Zealand. His music has been performed by ensembles including the New York Philharmonic Principal Brass Quintet, DSQ, and Third Coast Trombone Choir. His saxophone quartet pieces have been performed at New Music Detroit’s Strange Beautiful Music and the National Fischhoff Chamber Music Competition. Recently, Chris was announced as the winner of Central Michigan University’s Choral Composition Competition with his piece *Hiraeth*. Additionally, Hass’s *Vanquish* was selected as one of the winners of the Cypress Symphonic Band Call for Scores as part of their Monsters, Myths, Legends, and Heroes series in 2017. Hass is currently pursuing his M.M. degree in Composition at Central Michigan University and holds a B.M. in Composition from Western Michigan University. His primary teachers include Evan Ware, David Gillingham, Christopher Biggs, and Lisa Coons.

## William Trachsel: *Excavator* (2017)

*Excavator* was composed during a four week period when I was commuting daily between Indianapolis and Bloomington along Indiana State Road 37. This was during the height of construction converting the route to an interstate highway. On my daily drive, I watched as a legion of earth-moving machines gradually transformed the landscape around me. Rolling hills were flattened, valleys were filled in, and the green midwestern landscape was replaced with an endless sea of mud and rock. Each day, these machines gradually reshaped the face of the earth. I was in awe of the human ability to impose order upon the natural world, yet amidst this transformation it struck me that the excavation bore an eerie resemblance to an open wound. I wondered if this scarred landscape may reveal something of the cost we pay in our efforts to force the land to adapt to us. *Excavator* was composed for the Soma Saxophone Quartet as part of the 2017 Hammer and Nail collaboration between the composition and saxophone departments at the Jacobs School of Music.



**William Trachsel** (b.1988) is a vibrant young composer and percussionist based in Indianapolis, Indiana. His work embraces musical expression across a wide variety of acoustic and electronic media. In 2018, Trachsel won the IU Jacobs School of Music Dean's Prize for his orchestral work *These Lines, Unseen*. His recent electronic works have explored the role of physical space as an aspect of musical structure and expressive energy.

Trachsel's music has been programmed at Electronic Music Midwest, Ball State New Music Festival, SCI Student National Conference, Midwest Composers Symposium, and NOW Music Festival. A participant in the 2017-18 Hammer and Nail collaboration at Jacobs, he composed *Excavator* for the Soma Saxophone Quartet. Trachsel is an associate instructor of composition at the Indiana University Jacobs School of Music, where he is pursuing a D.M. in Composition. He earned a dual M.M. in Composition and Percussion Performance from Butler University, and a B.M. in Composition from Capital University Conservatory of Music. He has studied composition with Claude Baker, David Dzubay, P. Q. Phan, Jeffrey Hass, John Gibson, Michael Schelle, Frank Felice, and Rocky Reuter.



### *Guitar Ensemble*

Daniel Duarte, *Conductor*

Connor Barney  
Grace Elmer  
Eli Hudson  
Joshua Hurt  
Thomas Jackson  
YunZhe Lin  
Josephine Macdougall  
Peter Pendowski  
Mike Reardon  
Caleb Samland  
Brendan Sullivan  
Anton Von Sehrwald



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## Concert VII

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Breaking the News (2016) ..... Isaac Pyatt  
(MSU, born 1996)

Isaac Pyatt, *Percussion*

Sex Poem for Lightbulb by Beetle  
(2012) ..... Curtis Rumrill  
(text by Zachary Webber) (UC Berkeley, born 1980)

Shannon Barry, *Soprano*

Clara Loisch, *Flute*

Nathaniel Fischer, *Guitar*

Carl Tafoya, *Percussion*

Caleb Posey, *Percussion*

John Griffith, *Conductor*

Ancient Future Hundredth (2017) ..... William A. Peacock  
(Butler, born 1987)

Jenna Page, *Flute*

Maya Nojiri Sutherland, *Cello*

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Recital Hall  
Saturday Afternoon  
September Twenty-Ninth  
Four O'Clock

Operating Room (2016) . . . . . Aaron Israel Levin  
(Yale, born 1995)

Jenna Sears, *Mezzo-Soprano*  
Paul Cotton, *Alto Saxophone*  
Jacob Abarbanell, *Percussion*

A Reflection on Gold (2017) . . . . . Leigha Amick  
(IU, born 1997)

Dennis Rendleman, *Flute*  
Matthew Rockwell, *Clarinet*  
Liam Ramsey-White, *Violin*  
Ju-Min Chao, *Cello*  
Yuesen Yang, *Percussion*

blimunda songs (2017) . . . . . Paul Novak  
(Rice, born 1998)

Kai-Chen Cheng, *Flute*  
Elise Bond, *Clarinet*  
Elan Sapir, *Violin*  
Sungmin Kim, *Cello*  
Matthew Schultheis, *Piano*  
Lucy Tarantino, *Percussion*

Bloomington Counterpoint (2017) . . . . . Jung-Woong Oh  
(IU, born 1992)

*Kenaderu Saxophone Quartet*  
David Bayard, *Soprano*  
Kacie Brown, *Alto*  
Jake Simons, *Tenor*  
Josh Tzuo, *Baritone*

Moment (2017) . . . . . Nicholas Shaheed  
(Kansas, born 1994)

Kenaderu Saxophone Quartet





## Notes and Biographies for Concert VII

### Isaac Pyatt: *Breaking the News* (2016)

*Breaking the News* was inspired by the political and social events that took place in the United States during 2016. Terrorist threats, the Black Lives Matter movement, the 2016 Presidential Campaign, and everything related, led to an intense time of social unrest. Whenever a new story hit the news, initial reactions were wild and impulsive. People jumped to conclusions and acted on their immediate emotions. This piece began just like that, as an intense flow of aggression fueled by what I was hearing on the news in spring 2016. As I wrote the piece throughout the summer, I noticed how the music reflected the feelings I had toward the same ideas which initially sparked the piece. My own thoughts towards the events changed and matured through time, developing into a (perhaps overly) optimistic look to the future.



**Isaac Pyatt** is a percussionist and composer with a passion for sharing contemporary music with the communities around him and abroad. As a performing soloist, he has presented guest solo percussion recitals at local universities and churches. He was a recipient of the Minerva Scholarship at University of North Carolina at Greensboro. He has studied percussion with Gwendolyn Dease, Jon Weber, Eric Willie, John Beck, and Peter Zlotnick, and music composition with Mark Engebretson and Alejandro Ruty. His music has been heard in solo and chamber recitals across North Carolina and at contemporary music festivals including University of Nebraska-Kearney New Music Festival and SCI Student Conferences. His piece *Breaking the News* has been featured by Vic Firth Concert, and his marimba etude *Summer Gardens* is available through Tapspace Publications. Pyatt is currently pursuing an M.M. degree at Michigan State University. He is a member of Percussive Arts Society (PAS) and American Society for Composers, Arrangers, and Publishers (ASCAP).

### Curtis Rumrill: *Sex Poem for Light Bulb by Beetle* (2012)

A beetle smashed herself, presumably to death, against a lightbulb—all for love. This piece is part of a long collaboration between myself and writer Zachary Webber.

Pulled up again to the fire-filled globe  
The glowing of god in the heaven of heat  
Listen now for the hiss, sweet juice as it spills  
My fluids distilled in a whisper of steam  
Falling again, to the darkness below  
I hear the call of my lost love  
My beacon  
My love  
Oh, my love  
My beacon  
Everywhere I've flown I've found

A string that tugs me back  
One more flight on curled wing  
Once more, my only friend,  
To pop and crack, and fall to rest  
My beacon  
My love  
Oh, my love  
– Beetle

*Text by Zachary Webber  
(Reproduced by permission)*





The music of **Curtis Rumrill** (b.1980, Syracuse, New York) explores the intersection of literary form and modern chamber music. Rumrill's works with writer, naturalist, and visual artist Zachary Webber tell darkly comic stories of animals in desperate or violent predicaments. In May 2019 Kamratōn, Quince Contemporary Vocal Ensemble, and Shana Simmons Dance will premiere his new opera, *Her Holiness, The Winter Dog*. His music has been commissioned, premiered, and performed by, among others, Ensemble Dal Niente, Quince Contemporary Vocal Ensemble, NAT 28, Kamratōn, Tony Arnold, Thomas Rosenkranz, Aiyun Huang, Jordan Dodson, the Syracuse University Contemporary Music Ensemble, Lisa Cella, and Juna Winston. He has been performed in the United States and internationally, including Vienna, Austria; Basel and Baden, Switzerland; Maccagno, Italy; Panama City, Panama; Bogota, Colombia; Mexico City, Mexico; Boston, Massachusetts; Cleveland and Bowling Green, Ohio; Pittsburgh, Pennsylvania; and Syracuse, New York. In 2013 Rumrill co-founded MusicArte Panama, a bi-annual new music festival in Panama City, Panama. He is also Board Chair of Alia Musica, a Pittsburgh-based new music ensemble and presenting organization. Rumrill earned a B.Mus. in Composition from Syracuse University and an M.M. in Composition from Bowling Green State University. His primary composition teachers have been Elaine Lillios, Christopher Dietz, Kyle Gann, Daniel Godfrey, Sally Lamb McCune, and Patrick Long. He is currently a Doctoral Fellow at University of California Berkeley where he studies with Ken Ueno, Myra Melford, Ed Campion, and Franck Bedrossian.

### **William A. Peacock: *Ancient Future Hundredth* (2017)**

*Ancient Future Hundredth* points toward the disparity and the communion between our common means of worship and the mysterious presence of the infinite, Almighty God, such as when we partake of the sacrament of Communion with wine and bread. The title refers to both the borrowing of the "Old Hundredth" hymn tune composed by Louis Bourgeois (c.1510-c.1560) in this contemporary work, and the way in which the elements of worship, such as creeds, are said to unite believers across time. The music begins with a preparation of the heart, then moves to interacting with God in worship.



**William Peacock** hails from French Camp, Mississippi. He studied with Andrew Mark Sauerwein at Belhaven University and currently studies at Butler University under Frank Felice and Michael Schelle, finishing his master's degree in music composition. Peacock was commissioned by the Butler Community Arts School, creating *We Shall Have Spring Again* (2017) for Butler ArtsFest. His music has been performed by the JCA Composer's Orchestra and by members of Forward Motion. Peacock's music is often sacred, at times reflecting eternity with spacious textures, at other times reflecting the Incarnation with rhythmic intensity. His colorful writing drifts between simplicity and complexity, inviting performers and audiences to contemplate and engage with the Divine.

## Aaron Israel Levin: *Operating Room* (2016)

I chose the title *Operating Room* because I wanted to explore the audition process as if it were a sort of operation, like a metaphorical dissection of the performer. I thought that this was an appropriate lens to further explore the anxieties that may accompany this stressful experience, bringing themes of identity and doubt to the fore.

### **Operating Room**

Yes. No. Yes. No. Stop.

I can do this.

Before I dance for you, I'd like to tell you a bit about myself:

Where I'm from;

Who I am;

A bit about my background and my training.

Here I am.

They call me Isabel.

And I'm from Indiana.

Now dance.

1 2 3 4 5

Wait. Let me try again.

I'm sorry. I'm nervous. I don't know what's wrong.

I went to a reputable school.

I studied with reputable teachers.

Please.

No.

*Text by Aaron Israel Levin (Reproduced by permission)*



Composer **Aaron Israel Levin** writes music that is guided by the emotional dynamism of storytelling and drama. He draws from a variety of musical and non-musical influences to create compositions that are both personal and wide-ranging. He has collaborated with Fifth House Ensemble, loadbang, Bent Frequency Duo, and mezzo-sopranos Kayleigh Butcher and Lisa Neher. Originally from St. Paul, Minnesota, Levin earned his B.A. in Music from Grinnell College in Iowa, where he studied composition with Eric McIntyre and John Rommereim. He is currently pursuing his M.M. in Composition at the Yale School of Music where his teachers have included Hannah Lash and Christopher Theofanidis.

## Leigha Amick: *A Reflection on Gold* (2017)

*A Reflection on Gold* is an exploration of Fibonacci numbers, built from patterns of groups of sixteenth notes. At the smallest level, a group of five sixteenth notes is formed by an eighth note followed by a sixteenth followed by another eighth note. Similarly, a group of eight sixteenth notes is formed by a dotted eighth, an eighth, and another dotted sixteenth note. This pattern is extended beyond surface rhythms to larger groups of Fibonacci numbers that control entrances of instruments, changes of texture, and overall form.



Composer **Leigha Amick** draws inspiration from nature, humanity, and musical precedent to tell stories with sound. Her compositions have been performed by ensembles such as the Boulder Philharmonic, Orlando Philharmonic, Boulder Bassoon Quartet, Playground Ensemble, and Ars Nova Singers. From Boulder, Colorado, Amick is currently pursuing her bachelor's degree at the Indiana University Jacobs School of Music, where she studies composition with Claude Baker, performs as a violinist and as a vocalist, and is singing in the IU Opera and Ballet Theater production of *The (R)evolution of Steve Jobs*. Previously, she has studied with Sven-David Sandström, Aaron Travers, and Don Freund at the Jacobs School, and with Daniel Kellogg and John Drumheller of the University of Colorado. She is president of IU's Student Composer Association, through which she organized their 2017 New Art New Music concert in collaboration with the Grunwald Gallery of Art. Additionally, Amick is pursuing minors in mathematics and electronic music, studied electronic music at IRCAM in Paris this summer, and had her work selected for the 2018 International Computer Music Conference.

### **Paul Novak: *blimunda songs* (2017)**

*blimunda songs* is a set of four miniatures for Pierrot ensemble. While each of these pieces evokes a different mood and character, they are also unified by subtle recurring details: gestures and harmonies that reemerge in each movement, fragments of melodic material that persistently reappear. Although this is not a programmatic work by any means, the title refers to José Saramago's novel *Baltasar and Blimunda*, which contrasts harsh realism with wonder and suffering with humor. I attempted to capture these juxtapositions in the four movements of this piece. The first movement places long sustained chords side by side with quick descending gestures; the second is a dance-like scherzo; the third uses fragmented constellations of sound against breathy backdrop; and the fourth literally and figuratively echoes the first three movements.



**Paul Novak** (b.1998) writes music that is lyrical but fragmented, exploring the subtleties of instrumental color and drawing influence from literature, art, and poetry. He has been selected as the recipient of numerous national awards, most recently from the Frost Competition, Texas Young Composer's Competition, Tribeca New Music, Young Composer's Challenge, and YoungArts Foundation, and has participated in festivals including the first-ever Composer Apprenticeship with NYO-USA, Bowdoin Festival, fresh inc festival, Atlantic Music Festival, BUTI, and more. Originally from Reno, nEVADA, Novak is an undergraduate at Rice University's Shepherd School of Music, where he has studied with Pierre Jalbert, Anthony Brandt, and Karim Al-Zand. Upcoming dates in fall 2018 include the Austin Symphony's performance of his orchestral work *on buoyancy* and the Chicago Ensemble's performance of his flute/piano duo *3 Night Pieces*.

## **Jung-Woong Oh: *Bloomington Counterpoint* (2017)**

*Bloomington Counterpoint* is inspired by J. S. Bach's aria "Quia respexit," where the oboe plays ravishing chromaticism. The vivacious melody and counterpoint come from the vibe of Bloomington, Indiana.



**Jung-Woong Oh** is a composer, performer, and producer. He was born and raised in Seoul, and he currently resides in Bloomington, Indiana. He studied music composition with Hyun-Sue Chung at the Seoul Arts Center Academy, music composition with Uzong Choe and computer music with Roland Breitenfeld at Seoul National University, music composition with P. Q. Phan, and computer music with John Gibson and Jeffrey Hass, and is currently studying harpsichord with Elisabeth Wright at the Indiana University Jacobs School of Music. His music has been performed and broadcasted numerous times throughout Asia, North America, and Europe at such venues and outlets as the Seoul Arts Center, Korean National University of Arts, Seoul National University, Kyunghee University, Sangmyung University, KBS, Arirang TV, Chungnam University, Indiana University, Orgelhaus, Soundmind, Club FF, Lotte Concert Hall, Yujung Art Center, Munho Art Hall, Yulhaus, Blue Light Live Hall, Daegu Art Factory, and IRCAM, among others. Oh has been influenced by encounters with such composers as Unsuk Chin, Sukhi Kang, Allain Gaussin, Wolfgang Motz, David Ludwig, Sven-David Sandström, Sofia Gubaidulina, Nina Young, Salvatore Sciarrino, Toshio Hosokawa, and Dai Fujikura.

## **Nicholas Shaheed: *Moment* (2017)**

*Moment* came out of a desire to create something complex from something simple. A pair of two-note motives are sequenced into a slow, blooming mensuration canon, with both lush chromatic harmonies and simple triads emerging.



**Nicholas Shaheed** is a composer of both acoustic and electronic music whose work explores aspects of structure. His music has been featured at SEAMUS, Electronic Music Midwest, New Music on the Point, the So Percussion Summer Institute, the highSCORE festival, and performed by So Percussion, Christopher Otto, Quartetto Indaco, Kivie Cahn-Lipman, Violetta Duo, and the Helianthus Contemporary Music Ensemble. He has received a number of awards and grants, such as the Presser Award, Edward Mattila Award for Excellence in Electronic Music, Brosseau Creativity Award, and James K. Hitt Award for Outstanding Undergraduate Research. Nicholas recently earned a bachelor's in computer science, music composition, and music theory from the University of Kansas, and has studied under Kip Haaheim, Forrest Pierce, Ingrid Stölzel, and James Barnes. He is currently based in the Seattle area.



# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*One Hundred Thirtieth Program of the 2018-19 Season*

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SOCIETY OF COMPOSERS, INC.

2018 STUDENT NATIONAL CONFERENCE

## Concert VIII

### *Closing Performance*

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Toccata (2017) ..... Tomàs Peire Serrate  
(UCLA, born 1979)

Luka Marinkovic, *Piano*

Memory Projections (2016-17) ..... Ryan Stees  
(IU, born 1992)

Bethany Brinson, *Piano*

Spintop (2015) ..... Navid Bargrizan  
(Florida, born 1982)

Amy Lidell, *Violin*

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Ford-Crawford Hall  
Saturday Evening  
September Twenty-Ninth  
Eight-Thirty O'Clock

[music.indiana.edu](http://music.indiana.edu)

Recurrence (2017) ..... Ben Robichaux  
(Georgia, born 1991)

Stephanie Hegedus, *Flute*  
Marika Yasuda, *Piano*

Night Cult (2013) ..... Pinda D. Ho  
(UIUC, born 1987)

Thomas Wilson, *Clarinet*  
Yeajin Kim, *Violin*  
Seungchan Song, *Cello*  
Alexey Logunov, *Piano*

Trio for Trombone, Guitar, and  
Piano (2017) ..... Frank Nawrot  
(Kansas, born 1989)

*Nebular Blue*  
Nathan Brown, *Trombone*  
Frank Nawrot, *Guitar*  
Rachael Rule, *Piano*

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## Notes and Biographies for Concert VIII

### Tomàs Peire Serrate: *Toccata* (2017)

I grew up playing the piano, and from the beginning it was quite natural to me to write music for my instrument. After I decided to focus on composition, however, I didn't write any solo piano pieces for a long time. I believe I felt too self-conscious and overwhelmed by the task. A few years ago, when I met the phenomenal pianist José Menor in New York, I had the inspiration to write again for piano and I immediately thought about a toccata for him. *Toccata* is based on a five-note motive that through repetition evolves and explores different paths. I wanted to write a difficult piece, challenging, but also (hopefully) fun to perform and to hear. Menor premiered this piece in London, at the Borough New Music Series, on October 3, 2017.



**Tomàs Peire Serrate** was born in Barcelona. He studied piano at the Sant Cugat del Vallès conservatory, where he grew up, and history at the Universitat Autònoma de Barcelona. After several years performing and teaching, he decided to focus on composition, first studying at the Escola Superior de Música de Catalunya (Barcelona) and in 2009 at the Sibelius Academy of Helsinki. In 2011, he moved to New York with the La Caixa Fellowship to pursue a master's degree in film scoring at New York University. After graduating in 2013 and obtaining the Elmer Bernstein Award, Peire moved to Los Angeles to explore the film music industry working as a composer and orchestrator. In the fall of 2015, he started his Ph.D. studies at UCLA, researching music, space, and media, with particular interest in new technologies and virtual reality. Peire's music has been performed in Europe, the United States, and Asia.

### Ryan Stees: *Memory Projections* (2016-17)

To me, *Memory Projections* is about shadows and fragments of memories, and the strangeness of "reliving" the past for a few moments. I often wonder which of my memories are from real experiences, which come from an amalgamation of experiences that have been synthesized, and which are creations of my mind. Do I remember something because it really happened? Do I "remember" something that never happened, and why? Can I tell these instances apart?



**Ryan Stees**, a native of Harrisonburg, Virginia, grew up in a household of musicians and began studying euphonium at age ten. He showed an interest in composition from an early age, but had no formal training until he began studying it in college. Since then, performances of his music have been heard around the country at such venues as Tanglewood, the International Tuba Euphonium Conference, and the Eastern Trombone Workshop. Stees earned an M.A. in Mathematics from Indiana University (IU), and a B.M. in Composition and a B.S. in Mathematics from James Madison University (JMU). Upon graduation from JMU, he was named the School of Music's Outstanding Graduating Senior and received the Dean's Outstanding Senior Recognition Award from the College of Science and Mathematics. He is currently pursuing a Ph.D. in mathematics at IU, along with a D.M. Minor in composition at the IU Jacobs School of Music. Stees has studied composition with Don Freund, Eric Guinivan, Jason Haney, John Hilliard,



and P. Q. Phan, and has participated in master classes of Peter Maxwell Davies, Roger Reynolds, Steven Bryant, Chris Cook, and Robert Patterson. Additionally, he has studied baritone and euphonium with his father, Kevin, and performs as a member of The Brass Band at Indiana University, of which he was a founding member.

### **Navid Bargrizan: *Spintop* (2015)**

In *Spintop* for solo violin, the durations of spinning of a top were measured multiple times in order to generate formal, rhythmical, and pitch materials for the entire piece. In this sense, I used an aleatoric technique to create a coherent, but at the same time fragmentary, sound narrative from seemingly disparate musical ideas. This virtuosic piece consists of seven main sections, in the succession of slow and fast tempi, where microtones expand the pitch palette of the violin.



In summer 2018, **Navid Bargrizan** earned his Ph.D. in Music History and Literature, with a cognate area in composition, theory, and technology, from the University of Florida in Gainesville (UFG). Starting this fall, he is visiting assistant professor of composition and adjunct lecturer of general humanities at UFG. He earned B.A. and M.A. degrees in systematic musicology, historical musicology, art history, and composition from the University of Hamburg, Germany, and Azad University Tehran, Iran. His mentors in composition and theory have been Hamidreza Dibazar, Mehran Rouhani, Manfred Stahnke, Paul Richards, Paul Koonce, and James Paul Sain. He has studied music history with Albrecht Schneider, Friedrich Geiger, Silvio dos Santos, and Jennifer Thomas. Bargrizan was chosen as a finalist in 2016 American Prize for Composition, Chamber Music Division. His predominantly microtonal music has been performed at venues such as New York City Electroacoustic Festival, Toronto Electroacoustic Symposium, Midwest Music Consortium, Eastern Music Festival, Florida Contemporary Festival, and SCI conferences. On various aspects of the twentieth- and twenty-first-century music, Bargrizan has published articles and reviews, and has presented research papers at more than 25 conferences in the United States, Germany, Austria, Canada, and Turkey. As composer-in-residence of the Harn Museum of Art in Gainesville, Bargrizan has composed a solo piece for saxophone, planned for performance and recording by Laurent Estoppey on October 14.

### **Ben Robichaux: *Recurrence* (2017)**

*Recurrence* is a duet framed in a traditional rondo form: ABACA. The returns of the A theme are never literal returns, and repeated materials among the differing sections are never identical repetitions. These returns of A are the inspiration for the title, and the recurrence of the A material is a study on the lengths that a theme can be stretched and still be recognizable. The returns undergo extensive development. The B and C sections are meant to be extreme contrasts to the A sections as a means of cleansing the aural palate in order to erase the listener's memory of the theme. Despite the great lengths taken to blur the primary theme, its recognizability is undeniable. The closing section is a reflection on the basic differences among the three occurrences of the main theme. This final section is a summation of the processes that have previously been blurred by the contrasting sections of the piece. Ultimately the form portrays a futile fight that concludes with a peaceful resignation to the inevitable. *Recurrence* was composed for my friend Michael Lyons.



**Ben Robichaux** (b.1991) is a dedicated composer whose interest for expanding his compositional style has always been a top priority. His chamber works have been featured at the Alba International Music Festival in Alba, Italy, the New York City Electroacoustic Music Festival, SPLICE Festival II, 2018 Society of Composers, and Incorporated Student National Conference, and elsewhere. His choral music has been performed by the Academy of Voices of Minneapolis, Dekalb Choral Guild of Atlanta, and the Repertory Singers of the University of Georgia. A recipient of a James E. Croft Grant for Young and Emerging Wind Band Composers, his wind ensemble works have been performed by ensembles around the country. Robichaux earned a master's degree in composition at the University of Georgia, and a bachelor's degree in instrumental music education at Nicholls State University. He has studied composition with Natalie Williams, Leonard V. Ball, Peter Van Zandt Lane, Adrian Childs, and Emily Koh. He is currently a doctoral candidate at the University of Georgia. Robichaux is published by Noteworthy Sheet Music and is affiliated with BMI. He currently teaches music technology and audio engineering at Elizabeth City State University in North Carolina.

### **Pinda D. Ho: *Night Cult* (2013)**



**Pinda Ho** is an American-born Taiwanese composer who locates his roots in Pittsburgh and Long Island in the United States, as well as Tainan in Taiwan, and perhaps Hainan Island in China. He is now a D.M.A. student at the University of Illinois at Urbana-Champaign (UIUC), studying under Sever Tipei. Ho has also studied with Erik Lund, Steve Taylor, and Scott Wyatt at UIUC, Chaoming Tung at the Institute of Music, National Chia Tung University, Taiwan, and Shou-Yin Guo in the Department of Applied Music, Tainan National University of the Arts, Taiwan. Ho's pieces have been performed in both the United States and Taiwan, appearing in festivals and conferences such as WOCMAT, SEAMUS, EMM, NYCETF, CUBE Fest and others. He is primarily an electro-acoustic composer, but also composes solo and chamber music. Aside from composition, Pinda holds a strong interest in experimental art forms, such as multimedia installations, modern dance, theater, improvisation, and cross-discipline collaboration. In his compositional philosophy, using semiotics and media theory in transforming narratives into musical phenomena and structures—especially folklore and religious myths from both ancient and modern China and Taiwan—is central. He draws his inspiration from his heritage as a born American, historical Chinese, and cultural Taiwanese. The inclusion of a multifaceted identity is only to be a recognition of how he thinks himself as a composer. In a master class with Vinko Globokar in 2014, Globokar asked him a single question: "For whom do you write your music?" This question resonated deeply in Pinda's self-identity and has thereafter served as a compass for his compositional process.

### **Frank Nawrot: *Trio for Trombone, Guitar, and Piano* (2017)**



**Frank Nawrot** (M.M., Composition) was born in Grand Rapids, Michigan. Nawrot is a D.M.A. composition student of Ingrid Stolzel at the University of Kansas. He has also studied with David Gillingham, Bill Ryan, and Jay Batzner. Nawrot's work for saxophone duet and electronics, *Evo Ritmatic*, has been performed in Hong Kong and Croatia at the 2018 World Saxophone Congress. *100 Kilos* for two pianos was selected as a winner for the Music Now! contest at the 49<sup>th</sup> Indiana State University Contemporary Music festival. *What Democracy Looks Like* for electric guitar and fixed media was performed at the 2017 SCI Student National Conference in Kalamazoo, Michigan, and at the Spencer Art Museum in Lawrence, Kansas.

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## **ABOUT THE COMPOSITION DEPARTMENT AT THE INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC**

Comprised of eight professors, about 65 majors, the Center for Electronic and Computer Music, and an active Student Composer Association, the Indiana University Jacobs School of Music Composition Department is intensely focused on performance. Each year, the department presents more than 20 composition recitals, six New Music Ensemble concerts, and many other performances and readings with small and large ensembles, including innovative collaborations with filmmakers, dancers, artists, and musicians.



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