
School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

Society of Composers Contemporary Music Recital

Featuring Music by Student Composers:

***Navid Bargrizan, Tabajara Belo, Diogo Carvalho
Emmanuel Danielson, Jordan Alexander Key,
& Brendan Sweeney***

Wednesday, February 14, 2018
School of Music, Room 101
7:30 p.m.

Program

Sprout

Emmanuel Danielson

Pamela Miza, violin

Studies for Multi-textural Improvisation
(in five movements)

Tabajara Belo

Tabajara Belo, guitar

Enigma

Jordan Alexander Key

Jordan Key, prepared piano and voice

João e o Jacaré

Tabajara Belo

Tabajara Belo, guitar

Improvisation Study No. 1

Jordan Alexander Key

(fixed media)

Duo for Flute and Piano

Navid Bargrizan

Emily Theobald, flute
Oleksii Ivanchenko, piano

Sonata for Flute and Piano

Jordan Alexander Key

Dylan King, flute
Oleksii Ivanchenko, piano

Finding Oasis (2016)

Brendan Sweeney

- I. Burnt Sands*
- II. Mirage*
- III. Snake Venom*

Brendan Catalano, saxophone
Patrick Bain, marimba

Program Notes

The **Studies for Multi-textural Improvisation** are designed to enhance guitarists improvisational skills in an unaccompanied situation. Each movement is strictly based on the pitches of a specific scale or mode – 1st in E diminished, 2nd in E melodic minor, 3rd in F diminished, 4th in A melodic minor, 5th in D melodic minor – exploring textural variety and idiomatic guitar effects such as *campanella*, harmonics and *rasgeos*.

João e o Jacaré means ‘John and the gator’, is a tribute to the composer’s son, fascinated with Gainesville alligators. This is the composer’s first composition applying 12 tone series technique. The title also refers to the excitement and fear that human beings can experience while facing novelties and unknown forces.

Enigma: The doctrine you desire, absolute, perfect, dogma that alone provides wisdom, does not exist. Nor should you long for a perfect doctrine, my friend. Rather, you should long for the perfection of yourself. Truth reveals itself in enigma; let us approach it with awe as diviners of its mystery.

Juxtaposing the equal-tempered piano and the microtonal flute, *Duo for Flute & Piano* examines the concepts of tuning and intonation as much as it builds on the jazz music. The virtuosity of the flutist and the pianist are asked for equally. In other words, piano does not merely accompany the flute. They communicate by presenting interlocking, fragmentary patterns, constructing the musical narrative.

Improvisation Study No. 1 grew out of a recent project wherein Jordan was commissioned to teach musically illiterate theater students how to improvise on non-traditional musical instruments. The goal of the musical result was to “create little pieces of music that sound strange and experimental,” all of which were ultimately featured as part of a series of musico-theatrical vignettes at the University of Florida. To compliment this series of improvisational performances by the actors, Jordan created this fixed media work, which demonstrates the various sound possibilities on the found and made instruments. This work, fashioned from short sound samples of the instruments, aims to mimic the real-time acoustic experience of musical improvisation.

Sonata No. 1 for Flute and Piano is about the Ancient Grecian Stoic belief in the periodic destruction of the cosmos by a great conflagration every “Great Year.” The cosmos is then recreated, only to be destroyed again at the end of another new cycle. The Ancient Stoics believed that this Great Year (the complete cycle of the equinox through all zodiac signs) would end with the complete destruction of the cosmos in a conflagration or great cataclysmic fire, to then be recreated in a primordial state. The movements of this piece follow the progression of this Cosmic Consummation, called Ekpyrosis by the Greeks, from the final “Precession of the Equinox”, to the “Vision of Cataclysm” portrayed in the ancient Greek poem *The Song of the Sybil*, then “De Regressu ad Deorum” (The Return of the Gods) to destroy the universe, followed by the destruction of the universe in the Ekpyrosis or “The Great Conflagration,” and then ending with the “Primordial Return” to the beginning or the “Apocatastasis.”

As my first full-length piece for Tenor Saxophone, *Finding Oasis* is an effort to push the technical abilities of the performer and instrument while experimenting with conventions of different musical genres when placed into a contemporary setting. It provides equal challenges for the marimba. It is meant to convey both a literal journey through a desert in search of paradise, as well as an introspective journey for original inspiration and the frustrations faced along the way. *Finding Oasis* was commissioned by a consortium of individual saxophonists, both professional and student musicians from around the United States.

Composer & Performer Biographies



Ukrainian-born pianist **Oleksii Ivanchenko** has won top prizes in nearly thirty national and international competitions and performed as soloist and with orchestras in Europe, Asia, South Africa, and North America. In addition to his appearances as a solo artist, Mr. Ivanchenko has established a reputable career as a collaborative pianist. He has played with such eminent musicians as Mikhail Kopelman, Viktor Uzur, Marcos Machado, Rie Suzuki, Jarosław Nadrzycki, Dale Underwood, Ross Harbaugh, Aaron Tindall, Jodi Levitz, Basil Vendryes, Sheila Browne, and George Taylor. Mr. Ivanchenko began his piano studies at the age of five with his mother, Oleksandra Ivanchenko. Exhibiting exceptional talent, he was soon accepted into the Lysenko Special Music School in Kiev, as a pupil of Natalya Tolpygo. In 2003, Mr. Ivanchenko was awarded the Presidential Scholarship of Ukraine to pursue his studies at the P. I. Tchaikovsky National Music Academy in Kiev, where he received his first Bachelor and Master of Music degrees. In 2006, Mr. Ivanchenko moved to the United States to continue his studies at Rowan University as a full scholarship student of Veda Zuponicic, where he earned both BM and MM degrees in Piano Performance. In 2012, he was awarded a teaching assistantship and a

full scholarship at the Frost School of Music, where he pursued his doctoral studies in Piano Performance and Pedagogy under the guidance of Professors Santiago Rodriguez and Naoko Takao. Upon his graduation in May 2015, Oleksii was given the Outstanding Doctoral Student Award from the University of Miami. Currently, Mr. Ivanchenko is a lecturer and accompanying coordinator in the Keyboard Performance Department at the Frost School of Music.



Dylan King received his Master of Music in Performance from the University of Florida studying with Kristen Stoner. King was a finalist in the 2017 Ocala Symphony Young Artist Competition and has performed in masterclasses with Katherine Bryan, Leone Buyse, Beth McCafferty Plunk, and Mihoko Watanabe. King began his collegiate career right here in Gainesville at Santa Fe College where he performed as a soloist with the Santa Fe Winds, and held a performance internship with the Gainesville Chamber Orchestra. He completed his Bachelors of Music in Performance from Stetson University as a scholarship student of Jean West and Susan McQuinn before his return to Gainesville. King has performed with several local orchestras such as the Gainesville Chamber Orchestra, Ocala Symphony, Central Florida Lyric Opera, and Space Coast Symphony. He has toured throughout Florida with renowned tenor, Fernando Varela, from David Foster and Friends, and with the Video Games Live Orchestra in their performance at the Hard Rock Café in Orlando, Florida. King also performs in musical theater productions throughout central Florida doubling on saxophone.

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

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

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

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

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