

# 2017 SCI Region IV Student Conference Concert 1

Thursday, January 26, 2017  
5:30 pm  
Organ Hall, School of Music



**UNCG**  
School of Music

*Program*

**Tempest**

**Filipe Leitao**

*Asher Carlson, clarinet; Benjamin Sharp, cello; Mengfei Xu, piano*

**Last Night I Touched Him**

**Jordan Alexander Key**

*Jason Kraack, tenor; James Green, piano*

**Organ Sonata no. 1**

**Grace Gollmar**

*Mengfei Xu, organ*

**Glaring Contours**

**Tyler Entelisano**

*Nathaniel Trost, bass flute*

**Upon Viewing a Family in Mourning**

**Daniel Sabzghabaei**

1. The Mother

2. The Brother

*Nicholas Lazzara, oboe; Asher Carlson, clarinet;  
Sarah Johnson, bassoon*

**Lights of the unseen**

**Stephen Morris**

*Stephen Morris, guitar*

**equal / Scatter**

**Isaac Pyatt**

*Oraia Reed Quintet*

*Nicholas Lazarra, oboe; Jon Goodman, clarinet; Taiki Azuma,  
saxophone; Asher Carlson, bass clarinet; Sarah Johnson, bassoon*

## *Program Notes*

**Tempest** is based on a 4-notes collection used in varied ways to evoke a tempest. The rhythm is very fluid and liquid, while the thematic material is alternately presented by the three instruments in a rich contrapuntal texture.

"**Last Night I Touched Him**" for tenor voice and piano, is a small song cycle of haikus by the composer. The text reflects on the feeling of struggle and frustration when coming out as gay in a conservative society. The haikus not only depict homosexual love, but also the fear, hate, and anguish that accompany love for many gay men who come out in intolerant communities. Along with the emotional and physical portrayal of homosexuality and its want for tolerance, is the internal conflict between spirituality and a God that is supposed to be loving, but is frequently shown to be unforgiving and hateful.

This piece explores the structure and feel of haiku in music through short forms that work to juxtapose musically contradictory styles, textures, emotions, and musical references. A play between homosexuality and religion, this piece is miniature drama of unique character.

In **Organ Sonata No. 1**, two distinct, simple themes are reharmonized in increasingly unexpected ways within the constraints of sonata form. Through a steady build of rhythmic intensity, harmonic complexity, and the many timbral layers the organ has to offer, the piece reaches its culmination in an explosion of sound before returning to the metric uncertainty and stillness with which it began.

**Glaring Contours** - It's easy to get lost in the blur.

**Upon Viewing a Family in Mourning** takes its inspiration from a series of conversations I had with the family of a friend of mine who passed away in a tragic car accident in the summer of 2013. I was able to observe the mourning process for these two people, and it left a profound effect on me. In the first movement, "The Mother," there is a sense of quiet introspection coupled with intense outpourings of emotion and confusion. The textures are relatively simple throughout, ranging from elegiac solos, to homophonic reflections full of bittersweet harmonies, until measure 41, when the ensemble gives one final, muddled shout, before ending in somber contemplation, the clarinet echoing the weeping diad from the opening. The second movement, "The Brother," takes these somber moments and makes them short bursts of reflection, surrounded by sections of dense counterpoint and virtuosic moments for all three members of the ensemble. The brother has little time to mourn; he must handle all the business of death. The pain is still there, but it is masked for the sake of the mother. The work comes to an end with a soaring clarinet line, barely audible, and a fade to niente.

**Lights of the unseen** - To me this piece represents the beauty of mysteries that are beyond human sight, or comprehension. The piece is also meant to portray the image of light in darkness. Harmonics, chords with frequent suspensions, and bright tone colors are what I used to emphasize that personal meaning.

**equal / Scatter** is an exploration of two compositional dichotomies: that of even or uneven groupings or processes, and the use procedural or intuitive methods of compositional generation.

The driving forces of the piece are the composite rhythms generated by multiple implied polymetrical procedures, which first serve as a textural material underneath more straightforward harmony / melody, before growing to overtake the harmony and involve all voices in procedures leading towards points of unison alignment. These uneven polymetric rhythms are superimposed upon a strict, rigid structural form, which begins as disjunct against the composite rhythms but transforms to complement them.

## *Composer Bios*

Award-winning, innovative, highly technical professional with 10+ years of music creation experience, **Filipe Leitao** is a composer, music producer, and orchestrator based in Tuscaloosa, AL. He was born and raised in Belém, a metropolis rich in culture and natural beauty, situated at the gateway to the Amazon river in northern Brazil. Since Filipe was 10 years old when started his musical studies, he has known he could make a difference through music as a powerful and passionate tool.

During his career, beyond teaching keyboard and music production at the Federal University of Para, Brazil, for the undergraduate program in music, he had the opportunity to produce some indie albums of varied styles, and also has written arrangements, as well as composed music for visual media and some concert music. Filipe's music has been used in a variety of films, commercials, video games, and animation pieces. After earning a master's degree in film scoring in San Francisco, currently, Filipe is pursuing his doctorate in Music Composition at the University of Alabama, where he is also a Graduate Teaching Assistant.

**Jordan Key** is currently pursuing his PhD in composition at the University of Florida under Professors Paul Richards and Paul Koonce. Previously, he studied and taught at the University of Arizona, where he earned his Master of Music degree in Composition under Professor Daniel Asia. Jordan earned his Bachelor's degrees at the College of Wooster in Ohio studying composition under composer Jack Gallagher as well as Eastern Asian Philosophy and Mathematics. Recent performances of Jordan's works include recent performances by internationally renowned organist Pamela Decker of his "Chorale Suite for the Crucifixion of Christ," the Vancouver Art Song Lab of his "God Ourselves," the Charlotte New Music Festival of "The Vision of Cataclysm" for flute quartet and percussion, and his work with the Florida Players at the University of Florida on theatrical music for *Melancholy Play* by Sarah Ruhl. Jordan's interests in Medieval and Renaissance polyphony, Scottish bagpipe music, and historical and modern organ repertoire give his music a distinct contrapuntal and harmonic flare that is both rhythmically diverse and melodically compelling.

**Grace Gollmar** (b. 1997) is a composer, pianist, and soprano from Chapel Hill, North Carolina. Currently, she is pursuing a B.M. in music composition at the University of North Carolina at Greensboro. Gollmar's music has strong chromatic and modal influences, and she focuses on developing idiomatic and expressive works for choir as well as small chamber ensembles. Her music has been performed by local artists as well as in remote collaboration with singers based in California, Finland, and Scotland.

**Tyler Entelisano** (b. 1994) is pursuing a B.M. in music composition from the University of Alabama. Entelisano is the recipient of The University of Alabama's Presidential Scholarship and the Dr. Gerald Welker Memorial Scholarship. Entelisano studies composition with C. P. First and has studied with Amir Zaheri. Entelisano is published in the *International Journal of Contemporary Composition* (IJCC). His music is available through PARMA Recordings on the Navona Label. His music has been selected for performance at the 2016 SCI Student National Conference. Entelisano was a winner of the AMEA (Alabama Music Educators Association) Young Composer's Competition in 2011 and 2012. Compositionally, Entelisano is engaged in

collaborations with student and faculty performers at the University of Alabama's School of Music. He has also worked with numerous musicians across the United States. His music has been premiered by the University of Alabama's Contemporary Ensemble. He has served as the composer in residence for Tuscaloosa County High School. Enteliso is a member of the Society of Composers Incorporated (SCI) and ASCAP.

**Daniel Sabzghabaei** (ASCAP) is an internationally performed and award-winning composer whose works have been presented by professional and amateur ensembles alike, including: Dallas' premier new music ensemble Voices of Change, Ukraine's Kharkov Academic Youth Orchestra, Korea's Ansan City Choir, Minneapolis' Magpies & Ravens, and Pittsburgh-based OvreArts to name a few. Daniel's work aims to emphasize the malleability of time and how we experience it, not just in the concert hall but in everyday life as well. As of late, he has been increasingly interested in his Persian heritage, seriously studying and taking inspiration from Persian melodic and rhythmic systems, Persian folk music, and Persian art and poetry. Daniel graduated summa cum laude with a BM in Composition as a Distinguished Honors Scholar from the University of North Texas in 2014. His teachers have included Panayiotis Kokoras, Joseph Klein, Kirsten Broberg, William Coble, and Andrew May. Daniel is currently doing his Masters studies with Pulitzer Prize-winning composer Kevin Puts at The Peabody Conservatory of The Johns Hopkins University in Baltimore, Maryland.

My name is **Stephen Morris**. I hold an associates degree in music from Central Piedmont Community College and I am currently a senior at Queens University of Charlotte. Guitar is my main instrument and I teach guitar at Guitar Center in University Area, Charlotte. I have performed solo and in ensembles at places such as Winthrop University, The Ritz Carlton, and Belk Theater ( NC Blumenthal Performing Arts Center). I have also studied traditional Indian and Persian music and I was invited to perform at Festival of India Charlotte in 2015.

**Isaac Pyatt** is a composer and percussionist, studying at the University of North Carolina at Greensboro. He is a member of Percussive Arts Society (PAS) and American Society for Composers, Arrangers, and Publishers (ASCAP). His piece "Summer Gardens" is available through Tapspace Publications. He recieved an honorable mention in 2016 for his brass quintet "Morn" from the Treefalls:New Music Call for Scores in Spartanburg, SC. In 2016 he won the University category of the North Carolina PAS Percussion Soloist Competition. He has studied with percussionists Eric Willie, John Beck, Charles Ross, Gwen Dease, and Peter Zlotnick, and composers Alejandro Rutty and Mark Engebretson. He performed at the Percussive Arts Society International Convention (PASIC) in 2015 with the UNCG Percussion Ensemble. Isaac Pyatt is an instructor for Ledford High School Band in Thomasville, NC.

**2017 SCI Region IV  
Student Conference  
Concert 2  
Railyard String Quartet**

**Rebecca Willie, violin I; Naiara  
Sánchez, violin II; Noah Hock,  
viola; Brian Carter, cello**

Thursday, January 26, 2017  
7:30 pm  
Recital Hall, School of Music



**UNCG**  
School of Music

*Program*

**Night House**

**Chad Sell**

**Pulsar Fields II**

**Daniel Morel**

**Particle**

**Shawn Milloway**

*intermission*

**Darker Than Black**

**Luke Bramlett**

**Three Images for String Quartet**

**Scott Lee**

1. Clouds
2. Musical Garden
3. Mysteries and Secrets

**Emergent**

**Ash Stemke**

## *Program Notes*

Composers have always sought to improve their music by studying the works of others. Danny Elfman has always been one of my favorite composers, and the style of Elfman's earlier works inspired "**Night House**". The piece utilizes minor tonality with quirky rhythms and melodies. It's whimsical, but with just enough darkness to get under your skin.

Pulsars are rotating neutron stars that emit beams of electromagnetic radiation. This radiation can be observed only when the beam of emission is pointing toward Earth and is responsible for the pulsed appearance of emission. Rotational periods produce precise intervals between pulses, creating rapid points of light across the sky. Written for the Beo String Quartet, **Pulsar Fields II** is part of a series of works exploring this image through a slowly evolving soundscape.

**Particle** uses texture as a driving force. Short motives which switch between arco and pizzicato blossom forth and create builds and decrescendos. The piece has a less dense middle section and short solo which provides a nice departure from the beginning.

**Darker Than Black** - You have been thrust into complete darkness. Searching frantically for a way out, you find nothing. It seems there is no hope. Finally, you see the tiniest sliver of light, as if from under a door. You run to it, stumbling, jagged unseen objects biting into your feet, your shins. Barely able to stand, you reach the door, grasp its cold metal knob. It will not open.

**Three Images** was written for and premiered at the American Crafts Council show in Baltimore, and each movement was inspired by a piece of art from different artists at the show.

Ann Brauer's art quilt, Clouds, inspired the first movement, and features three red suns against a blue horizon. The music focuses on the contrast between the lightness of the sky and the ominous character of the red sun.

Nebiur Arellano's silk painting, Musical Garden, was the basis for the second movement. Its dynamic and abstract image of a garden is reflected by musical depictions of sprouting flowers and plants.

The third movement is inspired by Pat Littlefield's paper construction, Mysteries and Secrets, in which a hidden compartment reveals an unravelled scroll written in some indecipherable language. The music evokes ancient sounds, and cryptic glimpses of a forgotten melody lead toward some alluring secret."

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?

## *Composer Bios*

**Chad Sell** is a music education and cello performance major at Southeastern University, in Lakeland Florida. He studied music composition for two years at Houghton College, NY, before transferring to Southeastern. While at Houghton, he studied with Dr. David Davies, and he had works performed in student recitals and in the 2014 Christian Fellowship of Art Music Composers Conference. At Southeastern, he studies composition with Mr. Brian Blume and Dr. Paul Harlan. He also recently had the opportunity to score a student film and has plans to continue collaborating with film students on short film projects.

**Daniel Morel** is a Kansas City-based composer who energizes his music with spectral lyricism. Garnering commissions and performances across the United States, his music reflects myriad literary and natural interests. His works are permeated with the Western sensibilities of his Colorado upbringing, drawing on influences ranging from prairie thunderstorms to classic American poetry. Mr. Morel has received awards and honors from the Mizzou New Music Initiative, Byrdcliffe Guild, the City of Hartford, the Hartt School, the Longfellow Chorus, and the Colorado State Music Teacher's Association, among others. Recent premieres include the Cherry Creek Chorale, Hartford Opera Theater, and Seasons Festival Orchestra. Mr. Morel serves as director of the Hartford Independent Chamber Orchestra. He holds degrees from Bucknell University (BA) and The Hartt School, University of Hartford (MM, AD) and is currently working on a doctorate at University of Missouri - Kansas City. Performance details are available at [www.danmorel.com](http://www.danmorel.com).

**Shawn Milloway** is currently pursuing an MM in Composition at UNCG. Recently he studied with Dr. Oscar Bettison at Peabody Conservatory and received a BM in Composition at Appalachian State.

In 2016, composer-pianist **Luke Bramlett's** music received premieres on the Raleigh Symphony Orchestra chamber series by the Raleigh Flute Choir, and at the University of Nebraska Chamber Music Institute, which he attended with a composition fellowship. Currently, he is pursuing a Bachelors of Music Composition at the University of North Carolina - Greensboro with Alejandro Rutty and Mark Engebretson. He has also studied composition with Steven Bryant and Daniel Pappas, and piano with Joseph DiPiazza and Andrew Willis. A passionate teacher, Luke is an instructor of piano and composition at A. Carroll Piano Studio in Greensboro, NC. Upon completion of the Bachelors degree, he plans to pursue a masters degree while continuing to build his career teaching, composing, and performing.

Composer **Scott Lee** writes concert music infused with the visceral sounds of popular music. Lee has worked with musicians across genres, from leading orchestras and chamber groups such as the Baltimore Symphony Orchestra, the North Carolina Symphony, the Portland Symphony Orchestra, Winston-Salem Symphony members, the Moravian Philharmonic, the Peabody Symphony Orchestra, the Da Capo Chamber Players, and chatterbird, to yMusic, ShoutHouse, and multi-platinum pop artist Ben Folds. He has received commissions from loadbang, the Baltimore Classical Guitar Society, the Occasional Symphony, and the American Craft Council. Notable awards include a 2016 Charles Ives Scholarship from the American Academy of Arts

and Letters, a 2015 ASCAP Morton Gould Young Composer Award, the grand prize in the 2015 PARMA Student Composer Competition, winner of Chatterbird's 2015 Call for Scores, and the Gustav Klemm Award in Composition from the Peabody Institute. Lee was also a composition fellow at the 2015 Bowdoin International Music Festival, where he studied with Derek Bermel. Lee is currently a James B. Duke Fellow at Duke University where he is pursuing his PhD in Composition, mentored by Scott Lindroth and Steve Jaffe.

**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 musical output explores symmetry, trajectory, organicism, and humor, and includes commissions from the UNC Lab Orchestra (Vincent L. Povázsay, conductor), saxophonist Wally Wallace, and a film score for violinist Christin Danchi (Carnegie Mellon University) that was selected to be sent to the moon as part of CMU's Moon Arts Project. Ash's works have also been performed by the Ensemble Wiener Collage in Vienna, Austria, Present~Continuous in Greensboro, NC, and the Tallis Chamber Orchestra in Wilmington, NC. Ash currently resides in Tallahassee, Florida, where he is a doctoral student in composition at Florida State University (DM; anticipated graduation 2019). He holds degrees from University of North Carolina at Greensboro (MM-Composition and PBC-Music Theory) and the University of North Carolina at Chapel Hill (BM with Highest Honors and Highest Distinction).

# 2017 SCI Region IV Student Conference Concert 3

Friday, January 27, 2017  
11:00 am  
Recital Hall, School of Music



**UNCG**  
School of Music

*Program*

**Acousmagic**

*Carter John Rice, magician with live electronics*

**Carter Rice**

**Regions of Memory**

*Alex Caselman, trumpet with fixed media*

**Ben Stevenson**

**Reveal**

*Diogo Carvalho, guitar and tape*

**Diogo Carvalho**

**Arrows from enemy**

*Fixed media*

**Zhaoyu Zhang**

**Cimmerian Isolation**

*Francesca Leo, flute with live electronics*

**Nathaniel Haering**

**What Democracy Looks Like**

*Frank Nawrot, electric guitar with fixed media*

**Frank Nawrot**

## *Program Notes*

Sound objects which remain unseen might be the most interesting. Of course those which appear only to disappear are slightly ahead of the curve. **Acousmagic** blends two mediums of performance – magic and live electroacoustic music – into a single experience. This combination yields a performance piece which is visually engaging, quirky, humorous, and filled with misdirection. This work was designed to capture the motion of the performer to trigger events and manipulate audio in real time, and does so with several sensors feeding real time information to the computer. An additional goal was to avoid the arbitrary use of technology and ensure a dynamic response of media to the performer's action.

**“Regions of Memory”** is an exploration of all the old analog synth sounds of the 1970's and 80's with just touch of modern electronic flavor as well. It was commissioned by trumpeter Alex Caselman as part of his DMA project at the University of Missouri - Kansas City, where he is a student of Keith Benjamin.

Deconstructing an instrument is a revelation, because it unsettles the myth, causing a change in the listeners' perception. The guitar is the source for all the sounds presented in this piece, which emphasizes the ones that have been hidden by the instrument's technique and repertoire, or unnoticed due to their low volume. The recorded part of this piece reveals guitar sounds that normally are not clearly audible in a concert room. The computer enables processing the recordings, in order to enhance or highlight parts of the spectrum, timbres, and percussive elements. The breakage may result in a complete dysfunctional instrument, when the main resources for producing sounds are prevented by this organized malfunction.

**Reveal** is a noun and a verb, and the piece expresses both meanings, because it reveals the rich universe of resources denied by the traditional technique and provides a new possible listening to a guitar, when the listener might achieve a whole new comprehension of the instrument—the piece brings to light a sub-known universe of sounds that was present, but not understood.

**Arrows from enemy** - The name of the piece derives from an incident occurred during the time of the Third century Three kingdoms in ancient Chinese history. The general Geliang Zhu, was facing a potential threat from his enemy Wei. His ally Yu Zhou asked him to make 100,000 arrows in 10 days in order to join his force. He called for making a large ship in which a surrogate army made of straw was put on the side. In an early dawn, he commanded the army to sail across the river, with the loud yelling and drum beating made from the real soldiers hidden inside. The ship was showered by tons of arrows and the general returned with a store of weapons freshly captured within just a few hours. The sound is transformed in a way that incorporates variation of timbre and space.

A brooding duet for the self, **“Cimmerian Isolation”** finds meaning in the interplay between the sound of the flute and the performers own primal uttering. These two often separate entities interact with and are greatly accentuated by the live electronics. **“Cimmerian”** in this case references it's definition as an adjective meaning “very dark or gloomy” and attempts to elicit imagery of a wealthy recluse who lived in cimmer-

ian isolation in a decaying Victorian mansion, left only to themselves and descending into eventual madness.

**What Democracy Looks Like** utilizes a fixed media track to accompany a solo guitarist. The fixed media contains several elements: 1) Audio from a protest I participated in at an appearance of a US presidential candidate during the 2016 election cycle. One of the call and response chants at this protest was "Tell me what democracy looks like! / This is what democracy looks like!" 2) Audio of a conversation with my cousin and uncle regarding money in politics and the role of government in people's lives. 3) Audio of several friends whose opinion I regard highly giving me their thoughts on what democracy is. I was expecting there to be a consensus; democracy is a good thing. Instead, I got rather diverse views on democracy. Because I was unaware of the outcome of asking people their thoughts on democracy, I did not know what the piece was going to be about until it was finished. For me, these diverse views provoked some stimulating contemplation about the frailty and efficacy of democracy in a free-market capitalist society.

## *Composer Bios*

**Carter John Rice**, a native of Minot, North Dakota, is a composer of new music currently pursuing a Doctor of Arts (D.A.) in music theory/composition at Ball State University. His music has been featured across the United States and abroad, including performances at SEAMUS, ICMC, The National SCI Conference, The Bowling Green State University New Music Festival, Electronic Music Midwest, The Electroacoustic Barn Dance, and the National Student Electronic Music Event. He was the inaugural recipient of Concordia College's Composer of Promise Award, for which he received a commission from the Concordia College Orchestra. Rice received his Master's degree from Bowling Green State University where he studied with Elaine Lillios and Christopher Dietz. He frequently collaborates with friend and flutist Colleen O'Shea Jones. Rice currently works as an instructor of music composition and computer music at Indiana University East, and also serves as the national student representative for The Society of Composers Inc.

Kansas City based composer **Ben Stevenson's** music has been heard across the United States. His music has been heard at festivals such as the 2015 Charlotte New Music Festival and 2015 Electronic Music Midwest Festival. He has been commissioned by FuseBox New Music - for their Debussy Project - and Charlotte New Music. His orchestral work "Tracer" was chosen to be read by the Kansas City Symphony and his "Narrative Structure" has been read by the PRISM Sax Quartet. He is currently pursuing his DMA in Composition at the University of Missouri-Kansas City where he also serves as the Assistant Director of the Musica Nova Ensemble. He earned his Master's degree at UMKC as well, studying with Zhou Long, Chen Yi, James Mobberley, Paul Rudy, and Reynold Simpson. He earned his Bachelor's degree in Music Theory and Composition from the University of Tennessee – Knoxville where he studied acoustic and electronic composition with Ken Jacobs.

**Diogo Carvalho**, born in São Paulo, Brazil, is a composer, scholar, performer, and professor with experience in electroacoustic, concert, popular, jazz, and Brazilian music. He is currently a doctoral composition student at the University of Florida. Carvalho stands out with his ample knowledge and musicality. In "Concerto for Guitar and Orchestra" (2011), the composer explores Brazilian musical gestures in classical form. In the electroacoustic piece "Cave of the Harmonic Beats" (2014), Carvalho merges guitar sonorities with computer processing, using the metaphor of a bat moving in the dark while hearing its movements from sound reflections on the walls. "Clarinetism" (2015) consists of an experiment with the idiomatic characteristics of a solo clarinet, focusing on articulation and timbre. As a scholar, Carvalho embraces the relationship between art and research. His studies on the compositional processes of Debussy and Ravel were linked to the realization of the transcriptions of the pieces for solo guitar, recorded in the CD "Impressionism – Acoustic Guitar Solo" (praised as "highly recommended" by Classical Guitar Magazine).

**Zhaoyu Zhang** (b. 1988) is a composer trying to incorporate experimental elements into his compositions by using simple and creative way that produce high quality sounds. Born in Mainland of China, he grew up in Inner Mongolia, where the rich cultural heritage of the Han-Mongolian border region influences much of his music. Awarded fellowships at universities, Zhaoyu has studied composition with Danbu

Chen, Xiaogang Ye, Stephen Taylor, Erik Lund and Sever Tipei. His composition, Future Vision, was commissioned by Central Conservatory of Music Symphony Orchestra, premiered in May of 2012 and was chosen as finalist in 2014 ASCAP Competition. His composition, Erguna Fantasy (2008), for violin and piano, was awarded the first prize in 2008 Palatino Composition Competition. Piano work White Crane (2011) was prized in 2nd place in Golden Key Music Festival Competition. Night Snow (2015), for two channel fixed media, was selected into N\_SEME in Oklahoma. Power of the script (2015), for trombone fix media, was selected into WOCMAT conference in Taiwan. Having received undergraduate degree in composition and theory from Central Conservatory of Music in China, Zhaoyu is currently a doctoral degree student in music composition division at the University of Illinois Urbana-Champaign, where he received his master degree and works as teaching assistant.

**Nathaniel Haering** is a masters student in composition and a "Music Technology Assistant" at Bowling Green State University. His works have most recently been featured at "SEAMUS 2016 Conference" in Statesboro Georgia, "Electronic Music Midwest" in Kansas City, "Root Signals" electronic music festival in Jacksonville Florida, "SPLICE institute" in Kalamazoo Michigan, "N\_SEME" at the University of Oklahoma, "NYCEMF" in New York City, and "TIES" in Toronto Canada.

**Frank Nawrot** is from Grand Rapids, Michigan. Nawrot is pursuing his DMA in composition at the University of Kansas. Nawrot received his Master of Music Composition degree from Central Michigan University in 2015 under the tutelage of David Gillingham and Jay Batzner. He received his Bachelor in Arts at Grand Valley State University while studying composition with Bill Ryan. Nawrot's primary research interests are in composition pedagogy, minimal music, Julius Eastman, and Rock and Roll. His concert music is influenced heavily by his rock and roll roots and by his desire to create music that draws attention to important social issues.

# 2017 SCI Region IV Student Conference Concert 4

Friday, January 27, 2017  
5:30 pm  
Recital Hall, School of Music



**UNCG**  
School of Music

*Program*

**In a Crimson Shroud**

**Eli Bowman**

*Apollo Saxophone Quartet*

*Jia-Yu Yang, soprano saxophone, Kavin Ford, alto saxophone;  
Nolan Thomas, tenor saxophone; Bradley Schilit, baritone saxophone*

**The Letter**

**Tianyi Wang**

*Fixed media*

**Construction Paper**

**Stewart Engart**

1. Red
3. Yellow

*Jennifer Sessions, Kaitlynn Cundiff, Sarrah Schachner, Isaac Pyatt; percussion*

**Lament**

**Frank Nawrot**

*Nicolas Lira, alto saxophone with fixed media*

**Les bois**

**Jared Knight**

*Apollo Saxophone Quartet*

*Jia-Yu Yang, soprano saxophone, Kavin Ford, alto saxophone;  
Nolan Thomas, tenor saxophone; Bradley Schilit, baritone saxophone*

**Catharsis: An Unsound Mind Wanders**

**Daniel Sitrler**

- 1.
- 2.
- 3.

*Alexandra Hegedus, Mezzo-soprano; Stephen Weigel, Piano*

**Morning Ritual**

**Rob Funkhouser**

*Jennifer Sessions, Kaitlynn Cundiff, Sarrah Schachner, Isaac Pyatt; percussion*

45.5 min. Total (not to exceed 75 minutes from designated starting time,  
including intermission, except for 7:30 recitals)

## *Program Notes*

**In a Crimson Shroud** - I am very interested by Metal music. The driving rhythms, abrasive textures, and often disjunct melodies capture my attention, forcing me to think about music in a different way each time. This piece is an emulation of that same heavily guitar-driven music, but for Saxophone Quartet. By playing energetic riffs and using various extended techniques, they perform an adapted version of Metal.

**The Letter** started as a project for my computer music class. I was working on scoring a short film at the time, the story of which is about "Signatures" in everyday life. Thus, I came up with the idea to record the sound of various daily writing stationery interacting with a piece of paper, including ball pens, mechanical pencils, markers, highlighters...A few imperative controlled parameters of these recording samples are speed, pressure, and direction, which are realized by making slow circles, random doodles, fast scratches back and forth, etc... Later, I further extend to record clicking, rolling, dropping sound of these stationery in various speed and height, and even the sound of a pencil sharpener while it's spinning. It is to my fascination how these samples are morphed to be reborn as distinctive new materials so peculiar from its origin, which in return shape the textural and gestural approach of the piece. A few pitched synth elements are used in combination with the manipulated samples to provide a better shape and expanded sonority to the piece.

**Construction Paper** is a piece for percussion quartet in three movements (red, blue, and yellow) which explores the distinction between pitch and noise as well as the blurring of the two. Each movement explores a different color. Movement one, red, is scored for four snare drums. Movement two, blue, has a mixed set up but as with the first is not concerned with pitch in the traditional sense. Yellow, movement three is for four players on one vibraphone.

"**Les bois**" is about Boise, ID. The music depicts three images of Boise: the incessant road construction across the Treasure Valley, the beautiful Boise River Greenbelt, and the graffitied Freak Alley in downtown Boise.

"**Catharsis: An Unsound Mind Wanders**" is a creative presentation of mental illness and its effects on the human body. Each movement focuses on a different common mental illness: insomnia in movement I, depression in movement II, and anxiety in movement III presented through the fear of flying. The setting of the text to music is meant to enhance the evocative nature of the poetry, creating a sense of discomfort. The work's ultimate goal is to allow the listener to truly experience what it is like to suffer from these illnesses.

**Morning Ritual** is a somber reflection on the things that make waking up worth it.

## *Composer Bios*

**Eli Bowman** was born in High Point, NC but grew up in Randleman, NC. He is currently a senior Music Composition Major at the University of North Carolina at Greensboro, where he studies with Dr. Mark Engebretson and Dr. Alejandro Rutty.

Born in China, both an award winning composer and pianist, **Tianyi Wang's** music vocabulary is much inspired by subjects beyond music, including ethnical identities, natural phenomenon, scientific discoveries, and sociopolitical movements... Tianyi's repertoire includes solo, chamber, orchestral, acousmatic music, as well as film soundtracks. In 2015, Tianyi's chamber work *Shadows of Dawn* was featured on Longy School of Music's Centennial Chamber Concert; His most recent commission *Arirang* for SATB Chorus and *Jinggu* for Northeast Normal University Concert Choir won Gold Award at The 2016 Sanya International Choral Festival. Besides creating and performing music, Tianyi believes the power of music could bring changes to individuals and society. In 2014, Tianyi's research paper on Xibo music was featured at the 31st International Society for Music Education World Conference in Brazil. In 2015, He found and directed *Qinyin Chamber Ensemble*, a non-profit chamber ensemble based in Changchun, and led free public performances at multiple universities and public libraries throughout the city. A magna cum laude and honor graduate in Mathematics and Music Composition from William Jewell College, where he earned his Bachelor degree, Tianyi received grant and spent the summer of 2013 studying composition at Moscow Conservatory, Russia. He is currently pursuing his master degree in Music Composition at Longy School of Music under the guidance of Dr. Paul Brust.

**Stewart Engart** (b. 1991, Hickory, NC) is a composer and pianist whose output deals with place. He has composed music inspired by forests, wildernesses, and green spaces across the continental US and Alaska. He actively engages in environmental stewardship through music and art. Much of his recent work focuses on the division between noise and pitch increasingly through interactive means. Recent interactive video installations include "ting and ring," "heavy\_handed," and "farbpalette." Stewart Engart is pursuing a Masters of Music in Music Composition at the University of Georgia, where he is a Graduate Research Assistant for ICE (Ideas for Creative Exploration), an interdisciplinary initiative for the advanced research in the arts. He is a graduate of the University of North Carolina at Chapel Hill where he earned a B.M. in Music Composition and a B.A. in Political Science with a focus on political thought and philosophy.

**Frank Nawrot** is from Grand Rapids, Michigan. Currently, Nawrot has been an adjunct faculty member at Delta College and Mid Michigan Community college. Nawrot is a doctoral student at the University of Kansas. Nawrot received his Master of Music Composition degree from Central Michigan University in 2015 under the tutelage of David Gillingham and Jay Batzner. He received his Bachelor in Arts at Grand Valley State University while studying composition with Bill Ryan. Nawrot's primary research interests are in composition pedagogy, minimal music, Julius Eastman, and Rock and Roll. His concert music is influenced heavily by his rock and roll roots and by his desire to create music that draws attention to important social issues.

**Jared Knight** is a burgeoning composer of contemporary art, jazz, and electronic music. His music is characterized by disjunct rhythmic intensity, extended harmonies, and contrapuntal and soundscape textures. He currently pursues the degree of Bachelor of Music in Composition at Boise State University.

**Daniel Sitler** (BMI) is a composer and string bassist studying at Ball State University. His musical style employs a wide variety of aesthetics and structures. Sitler enjoys composing music for instrumental, vocal, and electroacoustic mediums. His music has been performed at the SCI Region III Conference, N\_SEME, Ball State University Festival of New Music, and Charlotte New Music Festival. His music has been performed by members of 5th House Ensemble and Beo String Quartet. He has studied with Eleanor Trawick, Michael Pounds, Keith Kothman, Daniel Swilley, Eli Fieldsteel, and Amelia Kaplan.

**Rob Funkhouser** is a composer, performer, and instrument builder who can never quite sit still. He is currently pursuing an M.M. from Butler University in Music Composition, and most recently completed *Expanding Ever Outward* for Solo Vibraphone. He has released projects through various labels in three different countries, and has had his music played on the radio in many places, including Australia. His current projects include a work for amplified autoharp, a suite for electric kalimba, and various small percussion works. Currently residing in Indianapolis, Indiana, Funkhouser divides his time between composing, performing, and curating shows at various venues around the city. His performances vary widely, but often take the form of solo percussion or ambient electronics. He also collaborates with a wide variety of performers and artists, most recently finishing the first installment of a collaboration with Chicago-based poet and artist Sara Goodman. His current projects include a percussion duo for the group Neutrals, a suite of works for kalimba and toy piano, and various chamber works. His principal teachers include Dr. Michael Schelle, Dr. James Aikman, and Dr. Frank Felice.

# 2017 SCI Region IV Student Conference Concert 5

Friday, January 27, 2017  
7:30 pm  
Recital Hall, School of Music



**UNCG**  
School of Music

*Program*

**BEACON**

**Sid Richardson**

*The Spice Quintet*

*Janine Naprud, flute; Elliot Thomas, oboe; Jennifer Dewey, clarinet; Rachel Knierim, horn; Sara Horton, bassoon*

**Swamp Serenade**

**Kyle Alm**

*The Spice Quintet*

*Janine Naprud, flute; Elliot Thomas, oboe; Jennifer Dewey, clarinet; Rachel Knierim, horn; Sara Horton, bassoon*

**10 Aphorisms for Saxophone Duo**

**Navid Bargrzan**

*Steve Stusek, Susan Fancher, saxophones*

**Flash Points**

**Steve Landis**

*Alex Caselman, trumpet/flugelhorn*

**Momentary Standstill**

**Chris Miller**

*Isaac Pyatt, vibraphone and pitched metals*

**Behold, Aquarius**

**Frank Duarte**

*Fixed media*

**Unbound**

**Robin McLaughlin**

*Present~Continuous New Music Ensemble*

*Abigail Simoneau, flute; Asher Carlson, clarinet; Gavin Tranter, trumpet; Carmen Granger, viola; Miguel Ramos Zapparoli, cello; Walton Lott, piano; Isaac Pyatt, percussion; Alejandro Rutty, conductor*

**Impulse Dance**

**Ben Robichaux**

*Present~Continuous New Music Ensemble*

*Abigail Simoneau, flute; Asher Carlson, clarinet; Jacob Warren, saxophone; Carmen Granger, viola; Miguel Ramos Zapparoli, cello; Walton Lott, piano; Isaac Pyatt, percussion; Alejandro Rutty, conductor*

## *Program Notes*

Commissioned by the Kenosha Community Foundation in celebration of several cultural pillars of the city of Kenosha, Wisconsin, "BEACON" is scored for wind quintet. These pillars include the SculptureWalk in HarborPark, the Kenosha Symphony Orchestra, and fresh inc summer music festival at UW-Parkside led by Fifth House Ensemble. While participating in the latter this past June, I toured the SculptureWalk and HarborPark in preparation for writing "BEACON." I was struck by the physical presence of the space. The sculptures, the lake, the lighthouse, and the museums created an impressive backdrop for what was a busy Saturday HarborMarket bustling with local artisans and passersby. "BEACON" seeks to reflect musically the charged dynamic between the cultural beacons of Kenosha and the landscape of the city itself. The dissonant, industrial quality of its opening music reflects the physicality of the city. This is juxtaposed with a more lyrical, descending motive that slowly emerges from the previous texture. As the work progresses, the lyrical material gains prominence and is treated to several contrapuntal variations. The gradual accumulation of contrapuntal voices into a five-part fugato reflects the similarly steady accrual of cultural and artistic forces in Kenosha over the years. Finally, a varied return of the opening leads to a coda in which the "BEACON" motive (B-E-A-C) bubbles to the surface as the work concludes.

**Swamp Serenade** takes the listeners to a marsh-like environment, where the sounds of the surroundings encompass them. Different creatures of the swamp communicate with each other, sometimes in conversation, other times while all making noise at the same time.

**10 Aphorisms** is a collection of short pieces for soprano and tenor saxophone, which applies minimum pitch materials by means of using a peculiar harmony system, called "difference-tone harmony." This piece intends to break through the boundaries of equal temperament up to the thirteenth partial in the overtone series. Hence, each of these short ten aphorisms contains a specific just-intoned interval in the soprano saxophone and the quadratic- as well as the cubic difference tones of this interval in the tenor saxophone.

**Flash Points** examines how past experiences shape the present. The work further addresses the idea that personal and collective experiences filter and conflate perception of the past. The composition unfolds as a fragmented nonlinear narrative in the way we often experience dreams or recall memories. Alex Caselman, a UMKC doctoral student in trumpet performance commissioned Flash Points as part of his dissertation project.

Lately I have found my sleeping patterns offset occasionally leaving me awake through late nights and early mornings. **Momentary Standstill** serves as a sort of documentation of these twilight adventures. Providing a soundscape to represent the beauty that exist in the stillness of the world after 3 am as well as the gentle pickup of motion that grows as time moves towards 6 am.

**Behold, Aquarius**, for fixed media, is deeply inspired by water, both as a resource and as sonic inspiration. The sounds collected and manipulated include but are not limited to sounds of water, a shower, a toilet flushing, and filled mason jars. The composition recounts a fictional imagination that I had about Ganymede, the Phrygian youth behind the constellation, Aquarius, the water carrier.

The piece starts with sounds of lingering water signaling the descent of Aquarius from the sky to earth, transforming into his humanly figure to collect one of nature's most precious elements. As soon as he touched land, Aquarius saw how water had been polluted, seeing many undesired objects. He was not happy, and sent a messenger to tell people to purify all the water. Should they not fulfill his demand, he would do it himself warning that he would clean everything in his path.

People were reluctant of Aquarius's demands and they ignored the messenger's warnings. Aquarius, in deep fury, started his cleaning rampage, making whirlpools and the sky rain, cleaning every water source. They could not believe his strength. Ships, fish, and waterways were destroyed. People begged to stop, and after several pleas, the messenger convinced Aquarius to stop. Aquarius, still furious announced that if he ever came down and saw polluted water, he would ask Poseidon to destroy their land with a big tidal wave. The composition ends as Aquarius makes his ascent back to his celestial home, leaving behind the remnants of his destruction.

**Unbound** is an exploration of both musical tension, and tonality. All musical material is derived from two motives - the percussive hits of a repeated chord, and a more playful groove. For the piece, I experimented with several different atonal processes, including pitch collections and polytonality. The title is loosely borrowed from movement theorist Rudolf Laban's concept of effort movements, one of them being flow, which is either bound, or free - unbound.

**Impulse Dance** was written as a reaction to a pattern I noticed among myself and my fellow composers: music written about serious content matter. Recently, I have written and observed compositions around me that are based on grave, horrifying, intense and deep subjects. These pieces are certainly satisfying, but I felt the need to write a piece that is light-hearted as a result of this pattern. **Impulse Dance** is intended to be a fun, rhythmic piece that could never reasonably be construed into something serious, bleak or saddening (although some listeners may try their hardest to do so!).

## *Composer Bios*

**Sid Richardson** is a composer who also performs as a bassist in the Duke New Music Ensemble. He has collaborated on projects with artists such as Conrad Tao, Ensemble Amarcord, yMusic, and the Da Capo Chamber Players. Sid was commissioned by the Kenosha Community Foundation in association with the Kenosha Symphony Orchestra for a new woodwind quintet that was premiered at the Kenosha Public Museum in Wisconsin in 2015. Other recent commissions include *Webbed*, a violin solo for Charlotte Munn-Wood commissioned by the Lee Honors College at Western Michigan University, and *Rough/Smooth*, for mixed chorus and organ, commissioned by Emmanuel Church Boston. Originally from Belmont, Massachusetts, Sid is currently a PhD candidate in the Department of Music at Duke University in Durham, NC. His dissertation committee is composed of Stephen Jaffe, Scott Lindroth, John Supko, and Bill Seaman. He holds a Master of Arts in composition from Duke University, a Master of Music in composition from The Boston Conservatory, and a Bachelor of Arts from Tufts University in music and classics. Sid is an organizer of the Experimental Music Study Group in North Carolina's Research Triangle, an organization focusing on promoting community discussions, scholarship, and performances of new music.

**Kyle Alm** is a highly dedicated composer and pianist with over 12 years of piano experience and more than 4 years of composition. Kyle is an aspiring composer and performer, and has written many piano pieces since he was at a very young age. Among his many compositions, he has written multiple chamber pieces for strings and winds, one large symphonic work, and writes a variety of electronic music. He is competent in many different styles of performing and composing, including jazz, pop, classical, and contemporary. In 2015, Kyle was chosen as a finalist in Snow College's Chamber Music Composition Contest. He has taught piano to multiple students in his lifetime and is currently attending Snow College, seeking to complete the Bachelor of Music program with a focus in Composition and Education.

**Navid Bargrizan** is a Ph.D. candidate and a fellow in historical musicology at University of Florida, pursuing a cognate in composition. As a composer, Navid experiments with microtones, tunings, tone systems, intonations, and electronics. His music is performed in USA, Canada, Germany, and Italy, in such venues as New York City Electroacoustic Music Festival; Toronto International Electroacoustic Symposium; Stacks/Colappss concert series in Greensboro North Carolina; Midwest Graduate Music Consortium at Northwestern University; Florida Contemporary Music festival, Unbalanced Connection Electroacoustic Concert Series, and Society of Composers Inc. Student Chapter Concerts at University of Florida. As a musicologist, Navid has presented papers on intersections of technology, philosophy, and music, in several national and international conferences such as Society for American Music, German Studies Association, Canadian University Music Society, Conference for Interdisciplinary Musicology, and American Musicological Society chapter meetings. Navid's articles, interviews, and papers are published in *Müzik-Bilim Dergisi* the Journal of Musicology, Newsletter of the Society of Composers Inc., and proceedings of the conferences in Berlin and Istanbul. He has received awards such as a DAAD German Studies scholarship, UF's Graduate School Doctoral Research Travel Award, and UF's College of Arts Best of College Creative Research Award.

As a composer and double bassist **Steven Landis** works with many mediums including solo instrumental, mixed chamber groups, large ensembles, digital and mixed media, as well as film and theater. Steven is a DMA candidate in Composition at the University of Missouri-Kansas City Conservatory where he has studied composition with Chen Yi, Zhou Long, and James Mobberley and double bass with Jeffery Kail. Steven earned an MM in Composition from The University of North Carolina at Greensboro, as well as an MM in Double Bass Performance and a BM in Composition from The University of Florida. He has studied composition with Mark Engebretson, Alejandro Ruty, Paul Richards, and James Paul Sain. [www.slandismusic.com](http://www.slandismusic.com)

**Christopher Miller** is an emerging composer from North Carolina. Christopher began studying music as a percussionist in middle school and in high school he began writing for percussion instruments and then he eventually branched out to write for others. This led him to study music composition at the University of North Carolina at Greensboro. Christopher is currently a junior and his music shows a distinct influence from percussion and contemporary post-minimalist elements of groove.

**Frank Duarte** (b.1992) is an American songwriter and composer of contemporary concert music. His works have been commissioned and/or performed in the United States, Spain, Japan by secondary, collegiate, professional and community ensembles. In addition to concert music, Duarte has also composed music for film, most notably in the production of *Pawn Takes Knight*. Winner of two 2016 Global Music Awards (for composer and song), Duarte's works have been featured in the Wind Repertory Project database, the Composers Circle, and by the online radio station Kinetics Radio during the special program entitled, 'Broadcast of Wind Ensemble Music.' For Duarte, 2017 will mark the fourth time his music will be featured during the televised Tournament of Roses Parade festivities. Duarte is an alumnus of both Fullerton College and California State University Northridge. He currently is a Master's Degree Candidate at the Jordan College of the Arts at Butler University in Indianapolis.

Emerging composer **Robin McLaughlin** (b. 1994) has had works performed throughout the United States, and has been recognized by ASCAP numerous times for her music. She has twice been a finalist for the Morton Gould Young Composer Awards. In the Summer of 2015 she was a fellow at the Norfolk New Music Workshop hosted by the Yale School of Music, where her chamber work *An Expedition to the Pole* was performed by the Norfolk Contemporary Ensemble. The same work was also recently chosen by the Fresno State New Music Ensemble as a winner of their call for scores and received a performance in November 2015. McLaughlin has had numerous works presented at Houghton College, including her orchestral work *The Joy of my Spirit*, which was the winner of the composition category of Houghton's 2015 Concerto Competition. Enthusiastic about music education, McLaughlin's research interests include composition pedagogy and curricula. McLaughlin recently graduated from Houghton College with a dual-concentration Bachelor of Music degree in both Composition and Music Education, and in Fall 2016 began pursuing a Master of Music degree in Composition the University of North Carolina-Greensboro.

**Ben Robichaux** (b.1991) is a dedicated composer whose interest for expanding his compositional style has always been a top priority. His compositions include works for band, choir, string quartet, solo piano, electronic playback, and several chamber

ensemble combinations. His band music has been performed all across southern Louisiana, and his choral music has been performed by groups spanning the United States. He received a Master's Degree in Music Composition at the University of Georgia in Athens, Georgia in 2016. He received his Bachelor's Degree in Instrumental Music Education at Nicholls State University in Thibodaux, Louisiana in 2014. He has studied composition with Natalie Williams, Leonard V. Ball, Peter Van Zandt Lane, and Adrian Childs. He is currently pursuing a DMA at the University of Georgia.