“Experiences that resonate”

2010 Society of Composers, Inc. National Conference
Columbia, South Carolina

Hosted by
The University of South Carolina
School of Music
Thursday, November 11, 2010 – Sunday, November 14, 2010
The Society of Composers, Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of National Council, co-chairs who represent regional activities, and the Executive Committee.
ACKNOWLEDGEMENTS

Laveta Gibson, Executive Assistant
Reginald Bain, Paper Session Coordinator
George Fetner, Administrative Support
Rhonda Gibson, Budget Manager
Tim Crenshaw, Equipment and Facility Manager
Randy Rentz, Piano Technician
Jeff Francis, Recording Engineer
Scott Herring, Percussion
USC Composition Students
USC School of Music Equipment and Inventory Students
Kate Shelton and Jim Twitty, USC Continuing Education and Conferences
The Piano Barn, Camden, SC
All USC School of Music Faculty, Student, Alumni, and Friend performers
The South Carolina Philharmonic Orchestra: Morihiko Nakahara, Music Director and Rhonda Hunsinger, Executive Director
The University of South Carolina School of Music
presents
2010 Society of Composers, Inc. National Conference
November 11-15, 2010 – Columbia, South Carolina

SCHEDULE OF EVENTS

Thursday, November 11

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<td>Registration</td>
<td>6:00 – 8:00 PM</td>
<td>Greene Street United Methodist Church</td>
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<td>USC Concert Choir, University Chorus, Colla Voce, Graduate Vocal Ensemble</td>
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<tr>
<td>Thursday NIGHT Concert</td>
<td>7:30 PM</td>
<td>Greene Street United Methodist Church</td>
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<tr>
<td>Daniel Adams: The Mangrove’s Dance</td>
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<td>Chris Arrell: Three Psalms</td>
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<td>Mike D’Ambrosio: In You the Earth</td>
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<td>Alex Davis: Peter Wept</td>
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<td>Peter Fischer: Twilight</td>
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<td>Jerry Hui: Ave verum corpus: After Mozart</td>
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<td>William Price: Grant Us Peace</td>
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<td>Clare Shore: Three a cappella Carols</td>
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<td>Keane Southard: Viderunt Omnes</td>
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<td>Marty Regan: This is My Letter to the World</td>
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<td>Kevin Waters: See, Amid the Winter Snow</td>
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*Opening Night Reception immediately following the concert*

Friday, November 12

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<tr>
<td>Registration</td>
<td>8:00 AM – 2:00 PM</td>
<td>School of Music Lobby</td>
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<tr>
<td>Friday DAWN Concert</td>
<td>8:30 AM</td>
<td>School of Music Recital Hall, Room 206</td>
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<tr>
<td>John Allemeyer: Rocket</td>
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<td>Thomas Couvillon: Blues Trio</td>
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<td>Joseph Dangerfield: nomina sunt omina</td>
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<td>Amy Dunker: Buzzard Creek Fanfare</td>
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Friday MORNING Concert 10:00 AM
School of Music Recital Hall, Room 206

Robert A. Baker: Valence for Solo Piano
Mark Cook: The Changeling
Michael Kallstrom: You Might Like to Hear My Organ
Steven Landis: Piano Sonata No. 1

Kui-Im Lee: Forgotten Fantasies on Ein Festenburg
Alan Schmitz: Dodecaccata
Jonathan Schwabe: Whirlybird
Andrew Walters: Before Clocks Cease Their Chiming

Lunch Break 11:30 AM – 1:00 PM
Lunch on your own

SCI Executive Board Lunch Meeting – Room 201

Friday MID-DAY Concert
 University of South Carolina School of Music Faculty 1:00 PM
School of Music Recital Hall, Room 206

Luke Dahn: Traces
Robert Denham: The Kraken’s One Day is as Another
Arthur Gottschalk: Sonata for Tenor Trombone

Jae Eun Jung: Brown Heart
Hee Yun Kim: Awakening
Ilva Levinson: Serenade
Ed Robertson: Three Poems About War

Break 2:30 PM – 3:00 PM

Friday AFTERNOON Concert
 The Thelema Trio 3:00 PM
School of Music Recital Hall, Room 206

Sebastian Bradt: Ouackozs @ Lilith
Mark Engebretson: Sharpie
Eric Honour: Niether from nor towards
HyeKyung Lee: Opposed Directions
Ellen Lindquist: Somnilogy

Will Redman: ‘Book Thelema’
Juan Maria Solare: Hypnosis
Peter Verdonck: Clarmaggeddon
W. De Vleeschhouwer: Dingle Way
Stephen Yip: Yûgen III

Dinner Break 4:30 PM – 6:00 PM
Dinner on your own
Friday EVENING Concert

University of South Carolina Symphony Orchestra

6:00 PM
USC Band Hall, Rm. 108, 324 Sumter Street

Mark Dal Porto: Song of Eternity
Allen Brings: Concertino in D
Paul Siskind: Organal Dances

Dessert Reception and SCI General Meeting

6:45 PM – 7:45 PM
USC Band Hall, Rm. 108 - 324 Sumter Street

Friday NIGHT Concert

University of South Carolina Wind Ensemble
and Symphonic Winds

8:00 PM
USC Band Hall, Rm. 108, 324 Sumter Street

Robert Denham: Echoes from Tilden
Andy Francis: Threnody for Haiti
Joseph Koykkar: Double Take
Lan-chee Lam: Earth Dance
Mark Lewis: Concerto for Alto Saxophone and Wind Orchestra
Nebojsa Macura: Echoes of Rascia
Howard Quilling: Diversion for Wind Orchestra

Saturday, November 13

Registration

8:00 AM – 2:00 PM
School of Music Lobby

Paper Sessions

8:30 AM – 9:45 AM
School of Music Recital Hall, Room 206

A. Technology

8:30 AM
Igor Karaca: ArtWonk 4

9:30 AM
Bruce Mahin: Mosaic

B. Analysis

8:30 AM
Robert Gross: Projection-Constructive Analysis of The Rite of Spring and Bartok’s Fourth Quartet

School of Music Room 215
9:00 AM
Stacey Barelos: *Henry Cowell, Rhythmicana and New Musical Resources*

9:30 AM
Ivan Elezovic: *Scelsi’s Approach to the “Third Dimension” of Sound*

C. Instructional Issues
9:00 AM
Per Bloland: *The Electromagnetically-Prepared Piano and its Compositional Implications*

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**Saturday MORNING Concert**

**University of South Carolina String Project Orchestra**
**Congaree New Horizons Band and Guest Performers**

**10:00 AM**
School of Music Recital Hall, Room 206

**Timothy Brown:** *Dreams Kept, Dreams Deferred*
**James Chaudoir:** *Ten Micro-Poems*
**Robert Fleisher:** *Gig Harbor*
**J. Richard Freese:** *The Waterfalls of Iceland*
**Brandon Hendrix:** *American March & Triumphant Overture*

**Ed Martin:** *Fanfares*
**David Mendoza:** *March for Strings*
**Asha Srinisivan:** *Dviraag*
**Dan Swilley:** *Primarily Sexy*
**Richard Williamson:** *Winner’s Homecoming*

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**Lunch Break**

11:30 AM – 1:00 PM
Lunch on your own

**SCI Executive Board Lunch Meeting – Room 201**

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**Saturday MID-DAY Concert**

**University of South Carolina Left Bank Big Band**
**World Symphonic Jazz Orchestra**

**1:00 PM**
School of Music Recital Hall, Room 206

**Michael Boyd:** *cooperation/convolution*
**William Burnson:** *Rail Roa Di Ana*
**David Cutler:** *Turkish Delight*
**Doug Davis:** *B and Me*

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**David Heinick:** *Mantis*
**Benjamin Taylor:** *High Road*
**David Vayo:** *Reach*
### Saturday AFTERNOON Concert

**University of South Carolina Student Chamber Musicians**

3:00 PM  
School of Music Recital Hall, Room 206

<table>
<thead>
<tr>
<th>Performer</th>
<th>Piece/Composition</th>
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<tbody>
<tr>
<td>Jian-Jung He</td>
<td>Reminiscence</td>
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<tr>
<td>Vera Inanova</td>
<td>Un~Now</td>
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<tr>
<td>James Jensen</td>
<td>Three Pieces for Clarinet / Theodore Haddin Songbook</td>
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<tr>
<td>Eun Young Lee</td>
<td>Wandering</td>
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<tr>
<td>Mike McFerron</td>
<td>Two Songs on e.e. cummings</td>
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<tr>
<td>Helena Michelson</td>
<td>Reminiscences from the Game</td>
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<tr>
<td>Jeffrey Ouper</td>
<td>Oh Holy Night</td>
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<tr>
<td>Chad Powers</td>
<td>Colorado Sketches</td>
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<tr>
<td>Jim Puckett</td>
<td>Nocturne for Tenor Sax and Piano</td>
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<tr>
<td>Zachariah Zubow</td>
<td>Answers from Nature</td>
</tr>
</tbody>
</table>

**Break**  
4:15 PM – 5:00 PM

### SCI BANQUET

5:00 PM – 7:00 PM  
Courtyard Marriott Banquet Room

Separate Tickets Required

### Saturday NIGHT Concert

**South Carolina Philharmonic Orchestra**

7:30 PM  
Koger Center for the Arts

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<thead>
<tr>
<th>Performer</th>
<th>Piece/Composition</th>
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<tbody>
<tr>
<td>John Fitz Rogers</td>
<td>Double Concerto for Two Pianos and Orchestra</td>
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<tr>
<td>Kevin Walczyk</td>
<td>Voices from the Water</td>
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### Sunday, November 14

### Sunday DAWN Concert

**University of South Carolina Percussion Ensemble**

8:30 AM  
School of Music Recital Hall, Room 206

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<tr>
<th>Performer</th>
<th>Piece/Composition</th>
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<tbody>
<tr>
<td>James David</td>
<td>Shifting Cells</td>
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<tr>
<td>Eric Guinivan</td>
<td>Sword Dance</td>
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<tr>
<td>Seung-Hye Kim</td>
<td>Residuum</td>
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<tr>
<td>Ed Martin</td>
<td>Imperfect Circles</td>
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<tr>
<td>Bryan Penkrot</td>
<td>Rites of the Little Hours</td>
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<tr>
<td>Richard Power</td>
<td>Now’s This Time Again</td>
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<tr>
<td>Ju Ri Seo</td>
<td>Four for Flexatones</td>
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<tr>
<td>David van Gilluwe</td>
<td>Centrifuge</td>
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<tr>
<td>Douglas Pew</td>
<td>Sapiyuq Llaqtakuna</td>
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</table>
Sunday MORNING Concert  
10:00 AM
School of Music Recital Hall, Room 206

Christopher Dietz: Five Reflections on the Rubáiyát of Omar Khayyam
Shawn Hundley: Disambiguation
Girard Kratz: The Bliss of Solitude
Lothar Kreck: Soggetto
Matthew Saunders: Starry Wanderers
Michael Young: Prelude and Fugue No. 7

Lunch Break  
11:30 AM – 1:00 PM
Lunch on your own

Sunday MID-DAY Concert  
1:00 PM
School of Music Recital Hall, Room 206

Zane Merritt: The Z-Smasher
Maria Niederberger: Homage á Frédéric Chopin
Nicholas Omiccioli: Invisible Worlds
Paul Osterfield: Sapphire Heat
Daniel Perttu: Towers of Dalmatia
Mark Phillips: ménage à trois

Sunday AFTERNOON Concert  
University of South Carolina Chamber Innovista  
3:00 PM
School of Music Recital Hall, Room 206

Christopher Coleman: Politics, Money, Music
Mei-Fang Lin: Project Remix
Joo Won Park: Accelerando Poco a Poco
Timothy Polashek: Kite Sonata
David Smooke: 21 Miles to Coolville
Ron Wray: Dali’s Cane
Pieying Yuan: Poor Man’s Diamond
Thursday NIGHT Concert
Thursday, November 11
7:30 PM – Greene Street United Methodist Church

University of South Carolina Choirs:

**USC University Chorus**
Benjamin Ebner, Mark Nabholz, Damion Womack, conductors
Ksenia Illinykh, accompanist

*Twilight*  
Peter Fischer

*Three Psalms*  
Psalm 131
Psalm 43
Psalm 117  
Chris Arell

**Colla Voce**
Larry D. Wyatt, conductor; Ann B. Wilson, accompanist

*Requiem*  
Lan-chee Lam

*In memory of a brave fire fighter Ka-hei Wong*

*Ave Verum Corpus (after Mozart)*  
Jerry Hui

*Viderunt Omnes*  
Keane Southard

*Sonnet*  
Richard Rice

*The Land of Don’t, The Wizard of Woe, and the Generous Island of Can*  
Morgan Maclachlan

**Graduate Vocal Ensemble**
Benjamin Ebner, conductor; Jon Woodhams, accompanist

*The Mangroves Dances*  
Daniel Adams

*This is my letter to the world*  
Marty Regan

*Grant Us Peace*  
William Price
USC Concert Choir
Larry D. Wyatt, conductor

The Bird of Dawning
John Moody
Ann B. Wilson, accompanist

Peter Wept
Alex Davis

See Amid the Winter Snow
Kevin Waters

In You the Earth
Mike D’Ambrosio

Three Carols
Clare Shore
    Joy to the World
    Silent Night
    Good King Wenceslas

*Opening Night Reception to follow
Friday DAWN Concert
Friday, November 12
8:30 AM – USC School of Music Recital Hall

Blue Refracted  
David Maki
Duo XXI: Anna Cromwell, violin; Mira Frisch, cello

Nomina sunt omena  
Joseph Dangerfield
Duo XXI: Anna Cromwell, violin; Mira Frisch, cello

Rocket  
John Allemeeer
Duo XXI: Anna Cromwell, violin; Mira Frisch, cello

Final Farewell  
Brian Eiffes
Laura Priest, cello; Kim Lyon, piano

Blues Trio  
Thomas Couvillon
Meg Saunders, violin; Nathan Jasinski, cello; Nathan Stites, piano

Dance in the Summer Field  
Luke Flynn
Clarke University Brass Quintet
Amy Dunker, Lucas Flynn, trumpet; Brian Eiffes, horn
Jessica Brenner, euphonium; Drew Manternach, tuba

Buzzard Creek Fanfare  
Amy Dunker
Clarke University Brass Quintet
Lucas Flynn, Aaron Manternach, trumpet; Brian Eiffes, horn
Jessica Brenner, euphonium; Kaitlyn Moran, tuba

Phantom Encounters  
Byron Petty
Wallace Easter, horn; Shuko Watanabe, piano
Friday MORNING Concert
Friday, November 12
10:00 AM – USC School of Music Recital Hall

The Changeling
Mark Cook
Jason Solounias, piano

Valence for Solo Piano
Robert A. Baker
Robert A. Baker, piano

Before Clocks Cease Their Chiming
Andrew Walters
Duo Montagnard
Joseph Murphy, saxophone; Matthew Slotkin, guitar

Piano Sonata No. 1
Steven Landis
Amy Zigler, piano

Dodecaccata
Alan Schmitz
Kui-Im Lee, organ

Whirlybird
Jonathan Schwabe
Kui-Im Lee, organ

Forgotten Fantasies on Ein Festeburg
Kui-Im Lee
Kui-Im Lee, organ

You Might Like to Hear My Organ
Michael Kallstrom
Amir Zaheri, organ
Friday MID-DAY Concert
Friday, November 12
1:00 PM – USC School of Music Recital Hall

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<td>Serenade</td>
<td>Ilva Levinson</td>
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<td>Clifford Leaman, saxophone</td>
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<td>Traces</td>
<td>Luke Dahn</td>
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<tr>
<td>Ryan Fogg, piano</td>
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<td>Brown Heart</td>
<td>Jae Eun Jung</td>
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<td>James Ackley, trumpet</td>
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<tr>
<td>Awakening</td>
<td>Hee Yun Kim</td>
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<td>Jennifer Parker-Harley, flute</td>
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<tr>
<td>Charles Fugo, piano</td>
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<tr>
<td>Trombone Sonata</td>
<td>Arthur Gottschalk</td>
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<td>Brad Edwards, trombone</td>
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<td>Three Poems About War</td>
<td>Ed Robertson</td>
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<td>Drum of Lies (A.E. Housman)</td>
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<td>Dirge for the New Sunrise (Edith Sitwell)</td>
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<tr>
<td>Attack (Siegfried Sassoon)</td>
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<tr>
<td>Janet Hopkins, mezzo-soprano</td>
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<td>Lynn Kompass, piano</td>
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Drum of Lies
On the idle hill of Summer
Sleepy with the flow of streams
Oh hear afar a deadly drummer
Drumming steady in your dreams.

East or West on fields forgotten
Bleach the bones of comrades slain
Lovely lads all dead and rotten
None that go return again.

Still the calling bugles bellow
Still the screaming fife replies
Still the lads in line will follow
To the drums of endless lies.

A.E.Housman

Dirge for the Sunrise
Fifteen minutes past Eight o’clock on
Monday the 6th of August 1945

I saw the little Ant-men as they ran
Carrying the world’s weight of the world’s filth
And in the filth in the heart of Man –
Compressed till those lusts and greeds had a
Greater heat than that of the sun

And the ray from that heat came soundless,
Shook the sky
As if in search of food, and squeezed the stems
Of all that grows on the earth till they were dry
--And drank the marrow of the bone:
The eyes that saw, the lips that kissed, are gone

Or black as thunder lie and grin at the murdered
Sun

The living blind and seeing dead together lie
As if in love...There was no more hating then,
And no more love. Gone is the heart
Of Man.

Edith Sitwell

Attack
At dawn the ridge emerges masses and dun
In the wild purple of the glow’ring sun
Smouldering through spouts of drifting smoke that shroud
The menacing scarred slope; and, one by one,
Tanks creep and topple forward to the wire.
The barrage roars and lifts. Then, clumsily bowed
With bombs and guns and shovels and battle-gear,
Men jostle and climb to meet the bristling fire.
Line of grey, muttering faces, masked with fear.
They leave their trenches, going over the top,
While time ticks blank and busy on their wrists,
And hope, with furtive eyes and grappling fists,
Flounders in mud. O Jesus, make it stop!

Siegfried Sassoon
Friday AFTERNOON Concert

Friday, November 12
3:00 PM – USC School of Music Recital Hall

Thelema Trio: Ward De Vleeschhower, piano;
Rick De Geyter, clarinets; Peter Verdonck, saxophones

Hypnosis (in another room)  
for tenor saxophone, clarinet and piano  
Juan María Solare

Dingle Way  
for alto saxophone, clarinet and piano  
Ward De Vleeschhouwer

Ouockosz @ Lilith  
for alto saxophone, clarinet (Bb/bass) and piano  
Sebastian Bradt

‘Book Thelema’  
for saxophone (alto/baritone), clarinet (Bb/bass), and piano  
Will Redman

Sharpie  
for saxophone (alto/baritone), clarinet (Bb/bass), and piano  
Mark Engebretson

PAUSE

Opposed Directions  
for piano solo  
HyeKyung Lee

Somniloquy  
for saxophone (tenor/baritone), clarinet (Bb/bass), and piano  
Ellen Lindquist

Yûgen III  
for saxophone (alto/tenor), clarinet (Bb/bass), and piano  
Stephen Yip

Neither from nor towards (ballade)  
for baritone saxophone, clarinet, and piano  
Eric Honour

Clarmaggeddon  
for baritone saxophone, clarinet, and piano  
Peter Verdonck
Friday EVENING Concert
Friday, November 12
6:00 PM – USC Band Hall – 324 Sumter Street

University of South Carolina Symphony Orchestra
Maestro Donald Portnoy, conductor

Concertino in D
I. With great energy
II. Freely and expressively
III. Vigorously

Song of Eternity
Nové Deypalan, conductor

Song of Eternity
Oh, man, how long wilt thou live?
Not one hundred years may'st thou enjoy thyself.

Where am I going? I shall wander in the mountains.
I am seeking rest for my lonely heart.
I shall wander toward my home, my dwelling place!
I shall never roam afar

Everywhere the lovely earth blossoms forth
In spring and grown green
Anew! Everywhere, forever,
Horizons are blue and bright!
Forever and ever....

Organal Dances
Intrada
Gavotte
Sarabande
Minuet
Gigue

Allen Brings
Mark Dal Porto
Paul Siskind
Friday NIGHT Concert
Friday, November 12
8:00 PM – USC Band Hall – 324 Sumter Street

University of South Carolina Symphonic Winds
Rebecca Phillips, conductor

Diversions for Wind Orchestra
Howard Quilling

Threnody for Haiti
Andy Francis

Echoes of Rascia
Nebojsa Macura

Intermission

University of South Carolina Wind Ensemble
Scott Weiss, conductor

Double Take
Joseph Koykkar

Earth Dance
Lan-chee Lam
Nicole Gross, conductor

Echoes from Tilden
Robert Denham
Jayme Taylor, conductor

Concerto
Leonard Mark Lewis
for Alto Saxophone and Wind Orchestra
I. Vigorous

Clifford Leaman, alto saxophone
Saturday MORNING Concert
Saturday, November 13
10:00 AM – USC School of Music Recital Hall

University of South Carolina String Project Orchestra
Gail Barnes, conductor

March for Strings ____________________________ David Mendoza
Dance of the Pandas __________________________ David Mendoza

Congaree New Horizons Band
Jeremy Lane, conductor

Triumphant Overture __________________________ Brandon Hendrix
The Waterfalls of Iceland ______________________ J. Richard Freese
Winner’s Homecoming _________________________ Richard Williamson
American March ______________________________ Brandon Hendrix

Intermission

Ten Micro-Poems ______________________________ James Chaudoir

Dreams Kept, Dreams Deferred ___________________ Timothy Brown
  What happens to a dream deferred
  Island
  Dream Boogie
  Dream Keeper
  I Dream a World

Liana Valente, soprano
Kiat Lim Chan, piano

Gig Harbor ________________________________ Robert Fleisher
What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore –
And then run?
Does it stink like rotten meat?
Or crust and sugar over –
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?
Saturday MID-DAY Concert
Saturday, November 13
1:00 PM – USC School of Music Recital Hall

World Symphonic Jazz Orchestra
Sonia Jacobsen, conductor

Turkish Delight
David Cutler

cooperation/convolution
Michael Boyd

University of South Carolina Left Bank Big Band
Kevin Jones, conductor

B and Me
Doug Davis

Reach
David Vayo

High Road
Benjamin Taylor

Mantis
David Heinick
Christopher Creviston, saxophone
Hannah Gruber, piano

Rail Roa Di Ana
William Andrew Burnson
Gautam Srikishan, left violin; Christina Tarn, left cello
Juri Seo, left piano; Halim Beere, right violin
Vin Calianno, right cello; William Andrew Burnson, right piano
Daniel Swilley, conductor
Saturday AFTERNOON Concert
Saturday, November 13
3:00 PM – USC School of Music Recital Hall

University of South Carolina Student Chamber Musicians

Theodore Haddin Songbook
I. Writing
II. Nieko
III. Boy at the Mountain
IV. Room Without Windows
V. Father Gone

World Premiere
Ginger Jones, mezzo-soprano
Brian Locke piano

Two Songs on E.E. Cummings
I. The moon looked into my window
II. Night

Imade Iqodan, soprano
Aimee Fincher, piano

Oh Holy Night
Theresa Ouper, soprano
Claudio Olivera, piano

Reminiscence
Nave Graham, flute

Wandering
Sarah Robinson, alto flute

James Jensen
Mike McFerron
Jeffrey Ouper
Jian-Jung He
Eun Young Lee
Answers from Nature  Zachariah Zubow
I. Nature
II. The Brook and the Wave
III. The Rainy Day
IV. The Harvest Moon
V. Snow-Flake

Jolilorlyn M. Quitain, soprano
Ksena Ilinykh, piano

Un~Now  Vera Ivanova

Susanna Gibbons, soprano

Three Pieces for Clarinet  James Jensen
I. Monologue
II. Interlude
III. Dance

Katie Brown, clarinet

Colorado Sketches  Chad Powers
II. Arrival

William Reese, tenor saxophone
Aimee Fincher, piano

Nocturne for Tenor Sax and Piano  Jim Puckett
Matthew Younglove, tenor saxophone
Aimee Fincher, piano

Reminiscences from the Game  Helena Michelson
Blair Francis, flute; Alex Fricker, oboe
Jarrod Mabrey, clarinet; Tucker Barrett, horn
Caroline Beckman, bassoon
Writing
I have to be in motion
before this song will happen
I am going along a walkway
dried flowers whispering autumn wind
winter chaffing I am looking for
something I hum a sad song it is
so sad I realize I am singing it
so I wait for myself to end the line
I start over I am upbeat I am dancing
in my shoes the spectators in the library
hear me my cap comes off some papers
are lost I take pen try to write
my song down as the elevator rises
still humming trying to write it all
down I think I have it and just as
I step through the elevator my notes
drop down through a crack fall and are lost

Niekro
What is it they said
half the time I don't know
what it is he said
it would float up there like a fish
and sink down, out of sight
you have to have a strong arm
to be a knuckle-baller
a certain disinclination to flip
the wrist like the fastballer
and a strong declaration
in your soul to be up there
and float, indefinite,
like the world, turning

Boy at the Mountain
I hear faint thrashing outside my window
get up to see a boy four years old beating
the mountainside with his orange karate sticks
he whams rock and earth explodes
and can't stop he is so intent turns
sneaks up on an old Christmas tree
three studied smacks for dead
something in his training has said
the whole mountain must go
even if his feet keep sliding

as he strikes and nobody
is really slain and a great red hawk
at a distant height dips
captured by a flash of orange light

Room Without Windows
some days in my office
I am playing the organ
not as Bach did
but as he wanted
with six piles of manuscripts
one coming on, one throw away
one revise, one finish
one in the typewriter, one blank
and one cup of coffee
and no breakfast
I move my feet
over imaginary pedals
from one pile to another
switching this and that
looking for the diapason
between words and paper
hitting out new ones
making from pulp and ink
music I hear around my building
and in the woods not far away
and over the dark lawns

Father Gone
father gone taught me wood
why today do I startle
at a wooden crate in the back
of a truck the rows of 2 x 4's
at the construction site some
pieces of cedar at the yard
why do I keep wood in my office
white pine on a shelf with books
the missing father is more than this
his hand took mine that held the saw
that sharpened the plane and made
a true cut as the sawdust fell
and woodchips grew he was one
of the fathers who bestow
upon their sons
in rough crude ways
the art of nailing nails
down to stay
“Two Songs on E.E. Cummings”

**The moon looked into my window**
the moon looked into my window
it touched me with its small hands
and with curling infantile
fingers it understood my eyes cheeks mouth
its hands(slipping) felt of my necktie wandered
against my shirt and into my body the
sharp things fingered tinily my heart life

the little hands withdrew; jerkily, themselves

quietly they began playing with a button
the moon smiled she
let go my vest and crept
through the window
she did not fall
S=she went creeping along the air
over houses
roofs

And out of the east toward
her fragile light bent gatheringly

**Night**
Night, with sunset hauntings;
A red cloud under the moon.
Here will I meet my love
Beneath hushed trees.

Over the silver meadows
Of flower-folded grass,
Shall come unto me
Her feet like arrows of moonlight.
Under the magic forest
Mute with shadow,
I will utterly greet
The blown star of her face.

By white waters
Sheathed in rippling silence,
Shall I behold her hands
Hurting the dark with lilies.

Hush thee to worship, soul!
Now is thy movement of love.
Night; and a red cloud
Under the moon

Saturday NIGHT Concert
Saturday, November 13
7:30 PM – Koger Center for the Arts

South Carolina Philharmonic Orchestra
Morihiko Nakahara, conductor

Voices from the Water
Kevin Walczyk

Variations on a Hungarian Folksong
(The Peacock)
Kodaly

Young Person’s Guide to the Orchestra
(Variations and Fugue on a Theme by Purcell)
Britten

Double Concerto for Two Pianos and Orchestra
John Fitz Rogers
World Premiere
Marina Lomazov and Joseph Rackers, piano
Sunday DAWN Concert
Sunday, November 14
8:30 AM – USC School of Music Recital hall

University of South Carolina Percussion Ensemble
Scott Herring, director

Shifting Cells
James David

Centrifuge
David van Gilluwe
Shane Reeves, timpani
Rosemarie Suniga, piano

Four
Ju-Ri Seo

Sapiyuq Llaqtakuna (World Premiere)
Douglas Pew
Dr. Tina Milhorn-Stallard, soprano

Residuum
Seung-Hye Kim
Joe Moore and Nick Guilliano, marimba

Rites of the Little Hours
Brian Penkrot

Now’s This Time Again
Richard Power
Tyler Loftin, marimba

Sword Dance
Eric Guinivan
Sunday MORNING Concert
Sunday, November 14
10:00 AM – USC School of Music Recital hall

The Bliss of Solitude
I. I Wandered Lonely as a Cloud
II. Along the Margin of a Bay
III. Beside the Lake, Beneath the Trees
IV. Continuous as the Stars that Shine
   Kirsten Halker-Kratz, piano

Five Reflections on the Rubáiyát of Omar Khayyam
Omri Shimron, piano

Soggetto
Rajung Yang, piano

Prelude and Fugue No. 7
World Premier
Michael Young, piano

Disambiguation
Phillip Paglialonga, clarinet

Starry Wanderers
Dianna Anderson, piano
### Sunday MID-DAY Concert

**Sunday, November 14**

**1:00 PM – USC School of Music Recital hall**

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<td>DuoSolo</td>
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<td><em>Mary Fukushima, flute</em></td>
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<td><em>Towers of Dalmatia</em></td>
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<td><em>Nancy Zipay DeSalvo, piano</em></td>
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<td><em>ménage à trois</em></td>
<td>Mark Phillips</td>
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Sunday AFTERNOON Concert
Sunday, November 14
3:00 PM – USC School of Music Recital Hall

University of South Carolina Chamber Innovista

_Dali’s Cane_  
Ron Wray
Sarah Robinson, flute; Katie Brown, clarinet  
Joseph Rackers, piano

_Kite Sonata_  
Timothy Polashek
Lynn Kompass and Phillip Bush, piano

_Poor Man’s Diamond_  
Yuan Pieying
James Ackley, trumpet; Brad Edwards, trombone  
Ron Davis, tuba

_21 Miles to Coolville_  
David Smooke
Michael Harley, Myrmarie Velez  
Katie Natella, Bob Evans, bassoon

_Accelerando Poco a Poco_  
Joo Won Park
Megan Bennett, flute; Joseph Eller, clarinet Cliff Leaman, saxophone  
James Ackley, trumpet; Scott Herring, percussion

_Politics, Money, Music_  
Christopher Coleman
James Ackley, trumpet; Steven Rushing, trumpet; Robert Pruzin, horn  
Brad Edwards, trombone; Ron Davis, tuba

_Project Remix_  
Mei-Fang Lin
Jennifer Parker-Harley, flute; Rebecca Schalk Nagel, oboe  
Joseph Eller, clarinet; Craig Butterfield, double bass
Daniel Adams – “The Mangrove’s Dance”

Daniel Adams is a Professor of music at Texas Southern University in Houston. Adams holds a DMA from the University of Illinois at Urbana-Champaign, an MM from the University of Miami, and a BM from Louisiana State University. Adams currently serves as a member of the Percussive Arts Society Composition Committee and on the Board of Directors of the Houston Composers Alliance and the Texas Faculty Association. Adams is the composer of numerous published musical compositions and the author of several articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. His book entitled The Solo Snare Drum was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History 1896 to the Present. Adams has served as a panelist and lecturer nationally and internationally, on topics ranging from music composition pedagogy to faculty governance. In 2004 he appeared as an invited guest conductor for the premiere of a commissioned work at the Teatro Nancional in San Jose, Costa Rica. His music has been performed throughout the United States and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. His music is recorded on Capstone Records, Ravello Records, and Summit Records.

“The Mangrove’s Dance”
The Mangrove’s Dance is a setting of a 1932 poem by Floridian Rose Strong Hubbell. The mangroves are trees and shrubs that grow in brackish subtropical coastal habitats in the tropics and subtropics. Their gnarled and complex root systems serve as estuaries for marine life and inhibit coastal erosion. While their roots are stationary, their leaves and branches are often tossed about by the wind and surf, and thus appear to be “dancing.” In setting the text, I sought to represent the motion and beauty of these scraggly yet noble trees that Fascinate me as I reminisce on my own coastal South Florida roots. The fragmented setting of the text is a sonic analogy to the labyrinth-like appearance of the mangrove roots and branches. In the opening section, the three lower voices enter in a repeated, overlapping pattern to serve as an accompaniment to the soprano melody, which enters in measure eight. In measures twenty through twenty-three, the tenors and basses are paired in unison while the soprano and alto engage in a call and response passage. Vocal pairings are then separated and recombined, leading to a harmonically dense climax in rhythmic unison. Independent, paired, and imitative passages are combined in the section that follows. The final section is a modified restatement of the beginning. A coda concludes with another harmonically dense rhythmic unison, this time sung by the upper three voices, followed in response by the basses in the final three measures.

John Allemeier

John Allemeier’s music has been described as having a “sweet sense of mystery” by Fanfare and as “rapturous” by the American Record Guide. His music has been programmed on international music festivals such as the Festival Internacional de Percusiones in Monterrey, Mexico, Russia–America: Music of the XXI Century at the Moscow Conservatory, the Seoul International Computer Music Festival, and the Brazilian Symposium on Computer Music; and on national festivals such as Piccolo Spoleto, the 5th Annual Festival of Contemporary Music in San Francisco, Spark Festival in Minneapolis, UNC CHAT Digital Arts Festival in Chapel Hill, North Carolina, and the UNC Greensboro New Music Festival. Recordings of his music are available on the Albany (Troy 937, Troy 1069, Troy 1215, and Troy 1233), Capstone (CPS 8812, CPS 8744, and CPS 8701) and Vox Novus (VN 001 and VN 002) labels. John Allemeier currently teaches composition and music theory at the University of North Carolina at Charlotte. More information is available at www.johnallemeier.com.

“Rocket”

Rocket demonstrates how idiomatic string writing can be maximized to create a full, resonant texture with just two instruments. Throughout the composition, the texture is made even more substantial through the employment of double stops as well as rapid arpeggios that span more than two octaves. The first of Rocket’s four sections begins with a double-stopped melody in the violin and a double-stopped accompaniment in the cello. This texture grows progressively thicker through an increased utilization of four-note arpeggios that exploit the open strings of the instruments, especially in their lower registers. This rocket-like escalation in intensity ends abruptly, lending a sense of floating weightlessness during a brief pause in the music. The second section then begins with a double-stopped melody in the cello accompanied by double-stopped arpeggios in the violin; as with the first section, the violin and cello reverse roles before rocketing to a sudden conclusion. The third section introduces two new ideas: pizzicato arpeggios that are passed back and forth between the two instruments and four-note chords that are strummed instead of arpeggiated. The latter technique allows this section to terminate with the violin and cello combining for a total of eight simultaneous pitches. The final section brings Rocket to a close with an abbreviated recapitulation of the first section. Notes by James A. Grymes.
**Chris Arrell – “Three Psalms”**

Described as “sensuous” and “highly nuanced” by critics James L. Paulk and Pierre Ruhe of the Atlanta Journal Constitution, the music of Chris Arrell has received performances by such ensembles as Boston Musica Viva, Sospeso, Thamysis, Sonic Generator, Bent Frequency and newEar, among others, at venues across the USC and in South America, Europe, and Australia. Arrell’s honors include commissions from Boston Musica Viva, the Fromm Foundation of Harvard University, Music at the Anthology, Spivey Hall, and Cornell University, prizes from the Salvatore Martirano Composition Competition, the League of Composers/JSCM, SCI, and ASCAP, and residencies from the MacDowell Colony and the Atlantic Center for the Arts. Commercial recordings of Arrell’s music are available from Electroshock and Beauport Classical. Arrell is Assistant Professor of Music at College of the Holy Cross and taught previously at Clayton State University in suburban Atlanta. He holds degrees from the University of Oregon, UT-Austin, and Cornell University.

“Three Psalms”

These settings explore a variety of textures and styles from homophonic hymns to process generated material. This exploration is due in part to a simple desire for contrast, but it is also meant to reflect the breadth of the texts, which, while sharing the central theme of using faith to overcome life’s obstacles, address a wide array of subjects. The settings are dedicated to Dr. Shaun Amos and the Clayton State Collegiate Chorale.

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**Robert A. Baker – “Valence I” for Solo Piano**

Canadian composer Robert A. Baker holds a Ph.D. in composition from McGill University, and has had premieres in Canada, USA, and Europe by such ensembles as the Azimuth Quartet and Great Lakes Duo (USA); Esprit Orchestra, the Madawaska String Quartet, and toneART ensemble (Canada); Chiasmus and Psappha Ensembles (UK). His music has been programmed at numerous festivals and conferences including the St. Magnus, York Spring New Music, and Didsbury Arts Festivals (UK), Jihlava 2001 International Choral Festival, (Czech Republic), New Music North (Canada), and College Music Society, Society of Composers, Inc., and Florida State University Festival of New Music (USA). An award winner and finalist in international competitions, including “Jihlava 2000” International Choral Composition Competition (Czech Rep.), the 6th International Composition Competition, “Città di Udine” (Italy), and Choral Arts Ensemble Minnesota (USA), Robert is also an experienced conductor, as well as an active researcher on contemporary music analysis and philosophies on the perception of musical time and form. His research on operatic spatiotemporality lead to his first published article (“Spaces and Places of Opera”, Circuit musiques contemporaines, December 2007, Vol. 17, no. 3) and presentations at numerous conferences in North America, and Robert currently serves as Composition Area Chair for the Mid-Atlantic Chapter of the College Music Society. Robert is currently an Adjunct Lecturer at Salisbury University where he teaches music theory, creativity and appreciation courses.

“Valence I”

*Valence I* (composed in 2008) embodies both continuous and discontinuous qualities with regard to its discourse and form. It is on a large-scale non-directional; fermatas, interruptions, and a lack of developmental discourse characterize the work as a whole. However, many of the numerous passages that comprise the work’s structure bear local-level directional qualities; use of motive, cadential gestures, and short-term processes. I believe this continuous-discontinuous formal quality enables a listener to potentially engage in a much freer interpretive process with regard to conceiving musical form than they otherwise might when considering a work of exclusively continuous nature; without clear implications of connectedness and linear order, more objective (even less likely) considerations as to the qualities of relatedness within the work may more likely be made. Furthermore, a listener must face the matter of perceived degrees of repetition and the questions that inevitably arise, such as: Might this repeated material be an A section? Does its re-appearance articulate the form, despite a non-directional quality? How long has it been since its last appearance, what has occurred in the meantime, and does this weaken or strengthen its formal weight? Thus a listener is free, indeed encouraged, to construct, or reconstruct, one or more interpretations of the form of this work; each of which is true, and all of which are ever-present in a paradoxical multiply-superimposed musical form.

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**Stacey Barelos – Paper Presentation: “Henry Cowell, Rhythmicana and New Musical Resources”**

Stacey Barelos is a pianist and composer. As a pianist, she specializes in the music of the 20th and 21st centuries, particularly the music of living composers. Her solo releaser, *The Midwest American Piano Project*, which features works by living composers with ties to the American Midwest, was released by Albany Records in 2008. Regarding her performance of Cowell’s *Dynamic Motion and the Five Encores to Dynamic Motion*, Gunther Schuller said, “It was by far the best performing of Cowell’s piano music I’ve heard in a half a century – or perhaps ever.” Her work on Henry Cowell can be viewed at her website: www.cowellpiano.com. As a composer, Stacey’s works have been performed across the U.S. and in Europe and Australia. Her recent piece, *Free and Unticketed* will be featured on the Fall 2010 tour of pianist Jeri-Mae G. Alstolifi. Her work, *Phobia*, was performed by the Accent ’09 ensemble’s tour in Italy and Switzerland. Currently, Stacey Barelos is Assistant Professor of Piano and Theory at Missouri Southern State University. She received her DMA degree in piano from the University of Wisconsin-Madison in 2008.

Per Bloland is a composer of acoustic and electroacoustic music whose works have been described as having an “incandescent effect” with “dangerous and luscious textures.” His compositions range from short intimate solo pieces to works for large orchestra, and incorporate video, dance, and custom built electronics. He has received awards and recognition from national and international organizations, including SEAMUS/ASCAP, Digital Art Awards of Tokyo, ISCM, and SCI/ASCAP. Performers of his work include the Berkeley Symphony Orchestra, the ICE Ensemble, Bent Frequency, Insomnio, the Callithumpian Consort, and Inauthentica, among others. His music can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels, and through the MIT Press. Bloland is also the co-creator of the Electromagnetically-Prepared Piano, about which he has given numerous lecture/demonstrations and published a paper. He is currently a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory of Music, and serves as the founding director of OINC, the Oberlin Improv and Newmusic Collective. He received his D.M.A. in composition from Stanford University and his M.M. from the University of Texas at Austin. For more information, please visit: www.perbloland.com

Michael Boyd – “cooperation/convolution”

Michael Boyd is a composer, scholar and experimental improviser who currently serves as Assistant Professor of Music at Chatham University in Pittsburgh, PA. His music, performed throughout the United States, attempts to (re)integrate performers into the creative process of music making through graphic notation and embraces experimental practices such as live electronics, improvisation, installations, multimedia and performance art. Boyd has published reviews in American Music, Computer Music Journal and Popular Music and Society, and his article “The Roger Reynolds Collection at the Library of Congress” recently appeared in Notes. Boyd is the co-director and trombonist for the Bay Players Experimental Music Collective.

“cooperation/convolution”

cooperation/convolution (2009) radically recasts the manner in which large instrumental ensembles such as an orchestra are organized. Typically such groups are hierarchically arranged, with a single individual, the conductor, holding the position of greatest importance and select other individuals such as the concertmaster and principal players having secondary, tertiary, etc. levels of authority. In many ways this structure reflects notions of how society should be and is organized, though both in society and hierarchically configured ensembles holding a position that is nearer the bottom of the hierarchy can be alienating. In daily life this organization is realized through variations in salary, education opportunities, housing choices, access to clean water and air, availability of higher quality food, and so forth. While such tangible and significant disparities are not part of ensemble dynamics, the presence of a hierarchical structure in large musical groups reinforces this societal norm. In cooperation/convolution all performers exert equal influence within the ensemble, sonically interpreting graphic images and shaping these interpretations so that they relate in various ways to the activities of certain other performers. Thus the ensemble members are placed into groups of five or six that communicate through a variety of topological systems drawn from computer networking, and these groups interact to create the total ensemble.

Allen Brings – “Concertino in D”

A native of New York City, Allen Brings received a BA degree from Queens College, and MA degree from Columbia University, where he was a Mosenthal Fellow and a student of Otto Luening, and a doctorate in theory and composition form Boston University, where he was a teaching fellow and a student of Gardner Read. In 1962 he was a Naumburg Fellow at Princeton University, where he studied with Roger Sessions. He has twice served as chairman of the eastern region of the American Society of University Composers and is currently vice-president of Connecticut Composers. His published compositions, which include works for orchestra, band, chorus, a wide variety of chamber ensembles, piano, organ, harpsichord, guitar, and voice, have been recorded for Navona, Capstone, Centaur, Grenadilla, Contemporary Recording Studios, North/South Consonance, Arizona University Recordings, and Vienna Modern Masters. He is also co-author of A New Approach to Keyboard Harmony and has contributed articles to College Music Symposium, Contemporary Music Newsletter, Society of Composers Newsletter, New Music Connoisseur, new Oxford Review, ComposerUSA, sounding board, and Adoremus Bulletin. He is Professor Emeritus of Music at the Aaron Copland School of Music at Queens College of the City University of New York, where he was coordinator of the theory and ear training program.

“Concertino in D”

Concertino in D is a miniature concerto grosso in three movements composed in 2002 for a youth orchestra of better-than-average skills. That it is “in D” does not mean that it is in the key of D major or D minor. It does mean, however, that its music revolves around the keynote D and, in order to do so, uses many of, but not only, the melodic and harmonic patterns long associated with the key of D and other keys closely related to it. My purpose was to introduce the young players to a 20th-century music language that nevertheless employed pattern that they should already have been familiar with, while playing music of the past. The classical term “concertino” was suggested by the presence of melodic lines that have distinctive and therefore memorable profiles and that are clearly directional and by a phrase structure that would enable the listener to easily follow the “argument of the play”. The contrasting character of successive
sections, the derivation of one theme from another and therefore their relatedness, the differing treatments of passages meant to be either expository or developmental, all are among the traits of *Concertino in D* that I hoped would contribute to the understanding and thus the enjoyment of the music by both members of the ensemble and members of the audience.

### Timothy Brown – “Dreams Kept, Dreams Deferred”

Timothy J. Brown received his undergraduate musical training at the State University of New York College at Fredonia. He holds the M.A. from Goddard College in Plainfield, Vermont, where he studied music education and voice (secondary). He holds the doctoral degree in Music Theory and Composition from the University of Northern Colorado, where his dissertation was awarded the Graduate Dean’s Citation for Outstanding Dissertation. Dr. Brown has studied privately with composer John Corigliano. His compositions span a variety of media and styles, ranging from art songs to full orchestral works to unaccompanied choral pieces and chamber works. His CD “Infinity” was released in 2005 on Capstone Records, and “Songs of Light, Songs of Shadows” in 2006. In 2008, excerpts from his song cycle for chamber ensemble, “In Flanders Fields,” were released on a compilation by Beauport Classical. He is published by Rhodes Music and Gold Branch Music. He has been named a recipient of ASCAP PLUS Awards annually since 2005. In 2006, was awarded the “Lois Bailey Glenn Award for Teaching Excellence” by the National Music Foundation. Dr. Brown was a Fellow at the Virginia Center for the Creative Arts during January 2007 and August 2010, and a Fellow at the Melodious Accord with composer Alice Parker in October 2007, and at the Millay Colony for the Arts in October 2008. His work “Le Glas,” for string quartet and soprano, was premiered in Beauvechain, Belgium, in 2007. Two choral works were premiered by the Aquarius Kamerkoor in Antwerp, Belgium in June 2009.

“Dreams Kept, Dreams Deferred”

*Dreams Kept, Dreams Deferred* is a song cycle using texts by Langston Hughes, whose centennial is in 2008. The cycle was written for Dr. Liana Valente. The selected texts were not originally part of a group, but were chosen because they refer to two particular types of dreams - those which are kept, or realized, and those which are deferred, not realized. The first work, *What Happens to a Dream Deferred*, uses chords and scales derived from four chords: the Prometheus chord, the mystic chord, and their complementary chords. *Dream Boogie* uses a typical “boogie-woogie” pattern, but its chords are not traditional; some improvisation appears in the work. *Tell Me* alternates two tonalities while *Island* uses a repetitive technique to suggest the water flowing around an island, constantly moving. *I Dream a World* and *The Dream Keeper* use tone rows.

### William Andrew Burnson – “Rail Roa Di Ana”

Composer and pianist, William Andrew Burnson, likes to work at the helm of his subject matter in as direct a way as possible. He is an avid do-it-yourselfer with a bottoms-up, no prior assumptions method to composition and is an author of three open-source music software projects, *Brick* (audio processing), *Belle, Bonne, Sage* (notation), and *Chorale Composer* (music theory). He has written for unique chamber configurations such as clarinet-cello-horn, narrator-violin-piano, double piano trio, gayageum and fixed media, as well as electronic pieces using techniques stemming from synthesis and musique concrète. He is active in the field of unconventional music notation and has a piece *Bike Ride* for piano, in the shape of a bicycle. He recently completed a piano cycle for the black and white keys, *Fixations*, the movements of which are all four-letter word pairs: *Adam Atom, Echo Kern, Rote Joke, Kale Lake, Vile Isle, Thin Hymn*, etc., and whose ideas revolve around an encounter of diatonic and pentatonic simultaneities. Andrew is a doctoral student at University of Illinois where he also received his Master’s degree in 2009.

“Rail Roa Di Ana”

Of the two, maybe three, pieces out there for double piano trio, *Rail Roa Di Ana*, cultivates a stereo configuration that is at once self-evident yet peculiar. The title sources from the jargon term “railroadiana” which means, “of or pertaining to the collection of artifacts of railway,” so here, I am collecting musical rail artifacts. The piece begins in the tempo “Strapped on the Underside of a Speeding Object” with the central idea of rising floors of note pairs: first heard in a clamor of diatonic white keys, then eluded by a tango and twelve-bar blues, and later reshaped in a wistful succession of pentatonic black keys, so completing a sequence through all twelve pitches.

### James Chaudoir – “Ten Micro-Poems”

James Chaudoir is Professor of Music Composition at the University of Wisconsin Oshkosh. He has composed a wide-range of works for vocal and instrumental ensembles—from solo performer to choir and orchestra—and many pieces incorporating dance as well as the electronic medium. Recent interests have focused on exploring the technical possibilities of the recorder while writing new works for the instrument. A highly published and commissioned composer, his work has been performed in Europe, Canada, the Far East and major cities throughout the United States. In addition to composing, he is an active performer, conductor and supporter of contemporary music. When not involved with music, he spends time sharing the delights of his native Louisiana cuisine with family and friends.
“Ten Micro-Poems”
Ten Micro-Poems for solo piano was written in 2000 when the composer was enjoying an artist residency at Treehaven in the north Wisconsin woods. A set of miniatures, as noted by the title, this piece offers a variety of challenges to the pianist both in style and interpretation. Individually, each micro-poem can be viewed as a brief statement, or snapshot, of an etude. Though short in duration, every movement offers extensive opportunities for color and technical expressiveness. In addition to their successfullness as a set on the performance stage, Ten Micro-Poems afford themselves nicely as teaching pieces.

Christopher Coleman – “Politics, Money, Music”

Christopher Coleman, composer, conductor, trombonist, is currently Composition Coordinator of the Hong Kong Baptist University Department of Music. He has also taught at the University of Chicago, DePaul University, Columbia College, and in the Interlochen Center for the Arts summer program. He earned his PhD from the University of Chicago, where he studied composition with Ralph Shapey and Shulamit Ran. While at the University of Pennsylvania, where he earned the MA in composition, he studied with George Rochberg, and Richard Wernick. While most of Coleman’s works are scored for traditional forces, work at Hong Kong Baptist University has resulted in two large scale multimedia/improvisation pieces: September Variations and Prophecies for a New Millennium. He has received commissions from the Hong Kong Wind Philharmonia, the Hong Kong Bach Choir and Orchestra, the Hong Kong Composers’ Guild, the DuPage Symphony Orchestra, the Chicago-area chapter of the American String Teachers’ Association, and the University of Georgia Trombone Choir, among others. He has been awarded first place in the Percussive Arts Society Percussion Ensemble Composition Contest and the ASUC/SESAC Composition Contest. His music is published by Maecenas Music, Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press. As a trans-media artist interested in the creative process, Coleman has worked in sculpture and computer graphics, and performs stand-up comedy. He is a founding member of People’s Liberation Improv, Hong Kong’s first and only regularly performing comedy improv troupe. He can also be heard Sundays in October and November on RTHK Radio 4 when he programs and presents the series Jazz, Blues, and Broadway.

“Politics, Money, Music”
It has often been my habit to compose works in pairs, putting similar materials and techniques to contrasting gestures. Having just completed a large work for symphonic band that in spite of its title, A Jazz Funeral, is an optimistic celebration of life, I turned to this commission for Extreme Brass Tokyo from the Hong Kong Composers’ Guild. Inspired by the group’s name, I took the jazzy rhythms and inflections from the previous work and put them to darker and quite a bit more virtuosic use. Frustrated and angered by what I perceive as broken promises, outright lies, and other evil machinations by my government in the US, the government here in Hong Kong and China, where I now reside, and even within my profession and university; I gave vent to my feelings in this, my darkest and most sardonic work yet. Politics, Money, Music develops a twisting chromatic figure throughout its nine-minute length, obsessively reordering the pitches repeatedly in static melodic statements that suddenly burst into movement, only to be cut short by stabbing syncopations. The central section expands the compressed chromatic idea into a sarcastic blues, which in turn works its way to a quieter but still unsettled conclusion. Shortly after the piece was completed, Hurricane Katrina devastated the southern United States; and in sympathy with those who have suffered from its passage the subsequent governmental ineptitude, I have dedicated this piece to its victims.

Mark Cook – “The Changeling”

Mark Andrew Cook is the Director of Music Theory and Composition at Shepherd University. He is Guest Lecturer at the Barbara Ingram High School for the Performing Arts. Previously he served on the Theory Faculty, and directed the Jazz Ensemble at The Catholic University of America. From there he received both Masters and Doctoral degrees in Music Theory, and holds a BMed from the Peabody Institute of the Johns Hopkins University. He also taught at Towson University as an adjunct lecturer in Music Theory, and at Montgomery College, where he taught Theory, Jazz, Composition, and served as Music Director for the MC Symphony Orchestra. He is an accomplished Jazz pianist with numerous performance and recording credits. He composes solo and chamber works, liturgical music for the Anglican service, and is currently engaged in completing an orchestral commission.

“The Changeling”
The Sonata for Piano, subtitled “The Changeling,” was composed especially for the performer of the work, Jason Solounias. The work may be perceived as a loose Rondo, but only in the broadest sense of the term: it is really multiple movements compressed to within a single span. Improvisation, once considered to be an indispensable attribute of the serious musician, and now sadly lacking, is a constructivistic feature of the work. The performer is directed to improvise the transformational (“developmental”) segments of the Sonata within specified pc parameters. Jason possesses both the technical acumen to perform the work and the aesthetic sensibilities to improvise convincingly when called upon so to do.
Thomas Couvillon – “Blues Trio”

Thomas Couvillon is currently an Assistant Professor at Eastern Kentucky University, where he serves as coordinator of music theory and composition studies. His works have been performed in venues throughout the South and Southwest, including the Music Nouvelle Festival, the High Voltage Electro-Acoustic Music Festival, the 12 Nights Electronic Music Festival, the Festival of New Music at Louisiana State University and at regional and national conferences of the Society of Composers. His music has also been broadcast as part of a regional public radio concert series. In March 2007, he was commissioned to compose music for Where the River Bends, a three-hour documentary televised statewide on Kentucky Educational Television. In 2008, the Kiev Philharmonic recorded his Aria for Orchestra for Volume 17 of the Masterworks of the New Era CD series. Dr. Couvillon was recently selected as the winner of the 2011 Kentucky Music Teachers Association Commissioned Composer competition.

“Blues Trio”

Blues Trio is a work explores the grey area that lies between popular and art music. It combines sonorities and idioms drawn from popular music with the instrumentation and compositional techniques of modern art music. Shifting meters and a brief “blue fugue” contribute to the slightly whimsical character of the work.

Mike D’Ambrosio – “In You the Earth”

Dr. Mike D’ambrosio has been Assistant Professor of Theory and Composition at Murray State University in Kentucky since fall 2008. He has held previous teaching positions at Jacksonville State University, in Alabama; Oklahoma State University; University of Dayton, and Cincinnati’s College-Conservatory of Music (CCM). He received his DMA and MM degrees in music composition from CCM, where he studied with Joel Hoffman and Ricardo Zohn-Muldoon, who is now at Eastman. Originally from Long Island, New York, Mike did his undergraduate work at Lehigh University, where he double-majored in music and accounting. Mike’s music has been performed by the Philadelphia Brass, Monarch Brass, Shepherd School Brass Choir (Rice University), Cincinnati Camerata, Indiana University Brass Choir, Oklahoma State University Concert Chorale, Cincinnati Symphony Youth Orchestra, the Cincinnati College-Conservatory of Music Symphony Band, CCM Brass Choir, University of South Carolina Concert Choir, Louisiana State University Schola Cantorum, and by soloists and chamber musicians throughout the United States. His Wind on the Island won both the 2009 Cincinnati Camerata Composition Competition and 2007 University of South Carolina Choral Composition Contest and was performed in June 2008 at the Cultural Prelude to the Olympics at the Forbidden City Concert Hall in Beijing. Its predecessor In You the Earth, also a Pablo Neruda setting, won the 2006 Arant Choral Composition Prize (University of Georgia) and was performed at the College Music Society’s 2008 SuperRegional Conference at LSU. Mike has also received ASCAPLUS Awards for the past four years and has music published with Dorn Publications and Triplo Press.

“In You the Earth”

In You the Earth was composed in collaboration with Dr. Dirk Garner, then Director of Choral Studies at Oklahoma State University. Having composed almost entirely instrumental music until that time, I relied heavily upon Dirk’s advice, his collection of choral recordings, and several reading sessions with his Concert Chorale during the creative process. It was a great joy for me to experience the power of the human voice and explore its broad emotional spectrum. Moved so much by the breathtaking poetry of Pablo Neruda, I eventually followed In You the Earth with a setting of “Wind on the Island”, another poem from The Captain’s Verses.


The compositions of Luke Dahn are heard throughout the United States and abroad, with recent performances given by groups such as the Moscow Conservatory Studio for New Music, the Nodus Ensemble, the NEXTET Ensemble, Composers Inc., the University of Iowa Center for New Music and the violin/piano duo Wolfgang David and David Gompper. Venues have included Rachmaninoff Hall (Moscow), the Estonia Academy of Music (Tallinn), the Frankfurter KuenstlerKlub, Harvard University’s Memorial Church, the Miami ISCM Festival Series and the N.E.O.N. (Nevada Encounters of New Music) Festival at which he was recently awarded the Max Di Julio Prize. His music has been described as being “superbly concise” (Fanfare Magazine) and “terrific…awfully good” (Sequenza21). Several of Dahn’s works are available on the Albany record label. Penumbrae for clarinet, violin, viola, cello and piano has been recorded by Moscow Conservatory’s Studio for New Music (TROY1095), a work that was recently awarded the 2010 League of Composers/ISCM composition competition prize. Downward Courses for solo piano is featured on a disc entitled “MAPP: Midwest American Piano Project” recorded by pianist Stacey Barelos (TROY1069), and Edges for large ensemble has been recorded by the University of Iowa’s renowned Center for New Music for a disc commemorating the Center’s fortieth anniversary (TROY956). Dahn earned degrees from the University of Iowa, Western Michigan University, and Houston Baptist University. His primary teachers have included David Gompper, C. Curtis-Smith and Ann K. Gebuhr. He currently teaches music theory and composition at Northwestern College in Orange City, Iowa. For further information, visit www.lukedahn.net
“Traces”

Traces is a set of seven free-standing character pieces, each of which bear in some way marks, or “traces,” of influences on the composer’s approach. Each movement is followed by one or more allusions to the influences present in that particular movement, a practice that itself is an allusion to Debussy. (Coincidentally, Debussy’s first book of Preludes was begun in 1909, exactly 100 years before the composing of Traces.) The opening movement provides a short, sonorous introduction to the set during which resonate rich chords whose 12-tone structures are perhaps masked by their triadic configurations. These configurations hint at a Messiaenic influence. Following a Prokofievian second movement, a quick moto perpetuo filled with irregular scales and erratic accents, comes a pensive nocturne-like third movement, whose slowly-descending doleful left hand accompaniment is reminiscent of Chopin’s melancholic e minor Prelude. In contrast is the sprightly fourth movement, where melodic fragments are extracted from predominantly brittle, staccato textures. Here Boulez provides a loose model, and the first six and final six notes correspond identically to those of the sixth movement of the French master’s Notations for piano. Movement five is as much a piece for pedals as it is for the keys. The sostenuto pedal is in constant use, and its combination with various unconventional uses of the sustain pedal (i.e. half pedaling, delayed pedaling) produce a Berioesque multi-layered tapestry of resonating chords and rapid filigree. The placid sixth movement is a two-part canon with angular melodies in which the beginning voice (the dux) is mimicked by the following voice (the comes) in rhythmic diminution and contrary motion, much like the “Canon per Augmentationem in Contrario Motu” of J.S. Bach’s monumental Art of the Fugue. The final seventh movement is essentially the opening movement but in a different guise, the two serving as bookends for the entire set.

Mark Dal Porto – “Song of Eternity”

The works of Mark Dal Porto have been performed by such ensembles as the Czech Philharmonic Orchestra, Kiev Chamber Choir, Kiev Philharmonic Orchestra, Kühn Choir of Prague, National Symphony Orchestra of Ukraine, Oklahoma City University Symphony Orchestra, Pemigewasset Choral Society (Plymouth, NH), Ukranie Wind Symphony, Vanguard Voices and Brass (Dearborn, Michigan), Wichita Falls (Texas) Chamber Orchestra, many University Wind Ensembles, and others. His recorded works available on CD include Galactica for Symphonic Wind Ensemble, Song of Eternity for Orchestra, Spring, the Sweet Spring for Mixed Choir and Piano, and When Your Song Rang Out to Me for Mixed Choir and Piano. Dal Porto serves on the faculty at Eastern New Mexico University and can be seen as a frequent guest composer and conductor.

“Song of Eternity”

Song of Eternity was inspired by an ancient Chinese poem that describes how Nature continually lives, blooms, dies, and then renews itself while, we as humans however, are not eternal. Composed in a neo-romantic style, it is a work meant to evoke feelings of nostalgia and sorrow regarding the shortness of life. The poem can be found in Hans Bethge’s anthology titled The Chinese Flute, which contains a collection and adaptation of ancient Chinese poetry.

Joseph Dangerfield – “Nomina sunt Omina”

Joseph Dangerfield has lived and worked professionally in Germany, Russia, Holland, and the United States. Over the past several years his creative voice has been garnering much attention, with performances of his works throughout the United States and abroad. Born in 1977, he began his composition studies at Marshall University (BFA 1999) with Michael Golden. He completed his master’s degree at Bowling Green State University in Ohio, working with Marilyn Shrude and Mikel Kuehn, and received a doctorate in 2005 from the University of Iowa, following studies under David Gompper. Dangerfield is the recipient of many awards and recognitions, including the Aaron Copland Award and Residency (2010), the Indianapolis Chamber Orchestra’s Composition Award (2010), the Henry and Parker Pelzer Prize for Excellence in Composition (2005), the Young and Emerging Composers Award (2002), and ASCAP Standard Awards. He was a Fulbright Scholar to the Russian Federation and the Netherlands (2009-10), where he served as composer-in-residence with the Ensemble Studio New Music at the Moscow Conservatory, and lectured at Maastricht Conservatorium. Recordings of his works are available on the Albany Records label, and many are published by European American Music and Pip Press Music Publications. Originally trained as a pianist, Dangerfield is active as a performer and conductor. He has conducted various concerts (chamber and orchestral) of music, both new and from the canon in New York, Vienna, and Prague, among others.

“Nomina sunt Omina”

Nomina sunt Omina (Names are Omens) (2009) is the title of the Catholic naming ceremony. The piece uses the seven-part observance as a formal outline, and is harmonically and melodically comprised of a series of fourths bisected by seconds. The work was commissioned by and dedicated to Duo XXI (Anna Cromwell, violin, and Mira Frisch, cello).

James David – “Shifting Cells”

James M. David is assistant professor of composition and music theory at Colorado State University. He previously taught on the faculty of the Schwob School of Music at Columbus State University. Among the distinctions he has earned are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare
Commissioned works include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Robert Rumbelow (University of Illinois), and the Atlantic Coast Conference Band Directors Association. His works have been selected for performance at more than twenty conferences and festivals throughout the United States, Thailand, and Japan, including SCI National Conferences, CMS National and Regional Conferences, the MTNA National Conference, the Percussive Arts Society International Convention, two World Saxophone Congresses, and three International Clarinet Fests. Dr. David graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University. His music is currently available through Pebblehill Music Publishers and Lovebird Music and has been recorded for the Naxos, Summit, Luminescence, and MSR Classics labels. More information can be found at www.jamesmdavid.com.

“Shifting Cells”
The inspiration for *Shifting Cells* is a constantly changing sense of pulse that can be heard in many types of music. Such divers sources as East African folk music, Balinese Gamelan ensembles, medieval isorhythmic motets, and surprisingly, American rudimental drummers all employ the technique. Also common to these diverse genres is the idea of tempo modulation. This creates the illusion of a change of speed when there, in fact, is none. While listening to this piece the audience will hear a gradual slowing followed by an even greater sense of acceleration. The performers achieve this through the precise execution of rhythmic integral ratios, thereby eliminating the need for a conductor or visual cues. The pitch content is based exclusively on the pentatonic scale, which is in keeping with the work’s multicultural origins. Hopefully, the various techniques involved will create a sense of constant renewal as new ideas appear, grow stronger, and recede within a seamless texture.

**J. Douglas Davis** – “B and Me”

Doug Davis graduated summa cum laude from the University of Tennessee, where he studied with David Van Vactor and completed his PhD from Harvard University, working with Earl Kim and Leon Kirchner. At Harvard, he was selected by Leonard Bernstein to be the student member of the Norton Lectures Discussion Group. International performances include “Psalm of an Orange Angel” by the Hungarian Symphony (2008 Indianapolis Chamber Orchestra Composition winner) and “Token” for voice and orchestra featured at the Ukrainian “Contrasts’ Festival. In 2005, the Society of Composers selected “Family Portraits” for its recording of contemporary song cycles (released on Capstone). Several of his compositions have been recorded by jazz greats including Chick Corea, Larry Coryell, and Bennie Wallace. Davis is presently the Chairman of the Music Department at California State University, Bakersfield. He is the Director of the Bakersfield Jazz Festival, Legends of Jazz series, and the CSUB Guest Composers series. In 2003, he received the Wang Award, selected from the system-wide California State University faculty. Concerning his 14 settings from John Berryman’s “Dream Songs” and an LA Weekly “Pick of the Week,” Brandt Reiter states, “Davis has a real ear for the poet’s shaggy rhythms and an artful, dramatic touch; his inventive settings are quite wonderful and exceedingly well-suited to Berryman’s text. Bluesy, playful and malevolent, with strong overtones of Bartók and Berg, the music is jarring, creepy and slyly seductive. And the disc, which I find compulsively listenable, is both appropriately unsettling and a hell of a lot of fun.”

“B and Me”
This composition was originally written in celebration of my long friendship with tenor saxophonist Bennie Wallace. Oddly enough, it’s premier with jazz big band featured another extraordinary tenor saxophonist, Michael Brecker. Recently performed by the California Collegiate All State Big Band, this composition is a “straight ahead” swinger with an appropriate number of twists and shouts to keep interest I hope.

**Robert Denham** – “Echoes from Tilden” “The Kraken’s One Day is as Another”

A native of the San Francisco Bay Area, Robert Denham holds a DMA in composition from the University of Cincinnati College Conservatory of Music (CCM), where he studied with Michael Fiday, Joel Hoffman, and Ricardo Zohn-Muldoon. His other degrees are from UCLA (MA compositions), where he studied with Roger Bourland, Ian Krouse, and the late Jerry Goldsmith, and Biola University (BM, trumpet performance). Dr. Denham managed the annual new music festival MusicX for four years and currently leads the New Music Ensemble as Associate Professor of Theory and Composition at Biola University in La Mirada, California. Denham’s music includes works of every genre and has been performed across the United States, Canada, Europe, and Asia by such performers and ensembles as Timothy Lees (Concertmaster, Cincinnati Symphony Orchestra), the CCM Philharmonia and Chamber Players, the Los Angeles Flute Quartet, the Orion Saxophone Quartet, and the Vientos Trio. Performances of his music include such notable venues as the San Francisco Cabaret Opera, SCI nation, regional, and student conferences, Composers Inc., RealNew Music, Culver City Chamber Music Series, and the Pacific Contemporary Music Center (Long Beach, CA). He has won numerous competitions, including the Hvar International Composition Competition (Croatia), the CCM Philharmonia Composition Competition, the Gluck Brass Quintet Composition Competition, and was the 1998 recipient of the coveted Stanley Wilson Composer’s Award (UCLA). He has received annual awards from ASCAP since 2005. A member of ASCAP, CFAMC, and SCI, Denham’s music is published by Cimarron Music Publishing, Fall House Press, GIA Publishing, Imagine Music Publishing, Pasquina Publishing Company, Pelican Music Publishing, and Tuba Euphonium Press. Please visit www.RobertDenham.com for more information at to listen to live recordings of Denham’s music.
“Echoes from Tilden”
Just atop the Berkley hills, overlooking the San Francisco Bay, sits Tilden Park, a 2,079-acre open space featuring groves of Redwood and Eucalyptus trees, fabulous hiking trails, fields of California Poppies, and a gorgeous view of the Golden Gate. In addition to these natural delights the park offers a variety of other activities, and two of these in particular serve as the inspiration for this piece: the historic 1911 Hershell-Spillman “Menagerie Edition” Carousel, with its 59 hand-carved circus animals to ride and sinister gargoyles looking on from above, and the 15-inch gauge Tilden Steam Trains that dutifully wind their way through the lush green forest. For years these attractions have given pleasure to many a family on a sunny day overlooking the Bay. But on foggy days, of which there are many in the Bay Area, the park lies shrouded in mystery, a blanket of thick mist concealing and muffling the vivid colors and sounds of these curious contraptions. At times like these, the imagination takes over. With visibility down to 15 to 30 feet at best, the Carousel “disappears” and only its music echoing through the park’s many canyons betrays its very existence. Likewise, the trains’ high-pitched whistles seem to come from areas of the park where there are no rails, as if the machines have thrown off their narrow iron fetters in favor of going wherever they so please. And then the strange and unsettling thought occurs: “With no one to watch them, what if the gargoyles have broken loose, loaded the circus animals aboard the steam trains, and are joyriding up and down the hills of Tilden Park?”

“The Kraken’s One Day is as Another”
The Kraken was the mythical poly-tentacled sea-monster that, if only mentioned in a whisper, would instantly spread terror across the decks of any passing sailing vessel. One may envision the beast slumbering for years in the uncharted depths of the ocean, twitching at various irritations such as distant glints of sunlight or muffled cannon fire from the world above, but never quite finding the resolve to awake with any sense of purpose. However, on that rare day where hunger and the corresponding desire to hunt collide, the beast raises furiously from the depths to wreak its havoc upon men. Sail, rope, wood, and flesh are smashed and ripped beneath the enormous weight of the enraged creature’s slithering arms and oozing body; its only purpose being, it would seem, to exact revenge on God’s more lovely creatures for their apparent perfection and favor in the sight of the Almighty.

Christopher Dietz – “Five Reflections on the Rubáiyát of Omar Khayyam”
The music of Milwaukee native Christopher Dietz has been recognized by honors and awards from Copland House, Canada’s Banff Centre and National Arts Centre, ASCAP’s Morton Gould Young Composer Awards, the Minnesota Orchestra Reading Sessions and Composer Institute, the League of Composers/ISCM Orchestral Competition, the Riverside Symphony Composer Reading Project (NYC), North/South Consonance (NYC), the Chicago Ensemble’s Discover America competition, the Utah Arts Festival’s Orchestral Commission Prize, Florida State University Festival of New Music, New Music Festival at Bowling Green State University, the Music08 festival at the University of Cincinnati College-Conservatory of Music, the NewMusic@ECU festival, the Society of Composers Inc., as well as numerous academic scholarships and fellowships. In the fall of 2009 he was in residence at the Camargo Foundation in Cassis, France and recently, in the summer of 2010, Alarm Will Sound premiered a new work at the Mizzou New Music Summer Festival. Christopher holds a Ph.D. in Composition and Theory from the University of Michigan where he studied with William Bolcom, Bright Sheng, Michael Daugherty, Betsy Jolas, and Andrew Mead. In addition, he holds degrees from the Manhattan School of Music and the University of Wisconsin. He has been on the faculty at Hillsdale College and the Oberlin Conservatory. Currently, Christopher teaches composition and theory at Bowling Green State University in Ohio.

“Five Reflections on the Rubáiyát of Omar Khayyam” for solo piano (2009)
This work was composed while in residence at Copland House, Cortlandt Manor, New York, as a recipient of the Aaron Copland Award. It is dedicated to Omri Shimron. Text: Selected stanzas from the Rubáiyát of Omar Khayyam (Persian, 1048-1123) from Richard Le Gallienne’s "Paraphrase from Several Literal Translations", 1901 edition. Individual movement titles by the composer.

Amy Dunker – “Buzzard Creek Fanfare”
Composer-trumpeter-educator Amy Dunker’s music resists easy categorization. From avant-garde improvisation to minimalistic sound sculptures to neo-romantic echoing, Amy delves deeply into the nature of human experience. Her works have been performed throughout the United States, Czech-Republic, Italy, the Ukraine, France, India, Colombia, China, Thailand, Japan, Mexico, Ireland, Germany, Great Britain, and Puerto Rico. Amy Dunker is an Associate Professor of Music and Chair of the Music Department at Clarke University where she teaches composition, theory, aural skills and trumpet. Amy received her Bachelor’s degree in music education from Morningside College, a Master’s degree in trumpet performance from the University of South Dakota, a Master’s degree in composition from Butler University and a Doctorate in composition from the University of Missouri-Kansas City Conservatory of Music. Major influences in her musical education include Stanley DeRusha, Chen Yi, James Mobberley and Michael Schelle. Amy’s works have been recorded on the ERM Media, NextAGem, Centerpoint andWhatsit labels. Her music is published by Alliance Publications, Inc.
Brian Eiffes – “Final Farewell”

B. Edward Eiffes is a brass player/vocal baritone from suburban Mount Prospect, Illinois. He is currently studying music education, composition, brass, and voice at Clarke University in Dubuque, Iowa. Eiffes has been writing music since he was in middle school, and has had compositions and arrangements performed in wind band, brass quintet, choir, a cappella groups, and other small ensembles. He has had the honor of meeting and working with inspiring musicians such as composer/professor Amy Dunker, conductor Stanley DeRusha, composer Eric Whitacre, director/composer René Clausen, and jazz musicians Bob Lark, Mark Colby, and Steve Turre.

“Final Farewell”

*Final Farewell* was inspired by a recurring dream and a desire to write a piece for someone close to me. Over the last year or so, my grandmother had been in a relatively unstable physical condition, and for several nights in a row, I had experienced haunting dreams of her passing. I needed to write for her. The piece starts with the repetition of a call and response between the cello and piano. In the middle of the piece, the tempo modulates to a more upbeat triple meter, and bears some resemblance to the tune “When Irish Eyes are Smiling.” This is an allusion to the kind of songs to which she would always listen and sing around her house; a sort of flashback to a healthier time in her life. Then, the piece returns to its original slower tempo, and comes to a rubato section that passes between the two instruments, concluding with a simple major triad representing her more recent state of content and repose.

Ivan Elezovic – Paper Presentation: “Scelsi’s Approach to the “Third Dimension” of Sound”

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt. After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro. His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Europe, and Asia. Dr. Elezovic’s compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. He was teaching composition, music technology, and music theory courses at the University of Manitoba, University of Illinois, Oberlin Conservatory of Music, and Mahidol University in Bangkok, Thailand. Presently, Dr. Elezovic is teaching at Palm Beach Atlantic University and Nova Southeastern University.

Mark Engebretson – “Sharpie”

Mark Engebretson is Associate Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He is a recipient of major commissions from Harvard University’s Fromm Music Foundation, and the Thomas S. Kenan Institute for the Arts. His compositions have been presented at SEAMUS, SCI National and Regional Conferences, ICMC, Bowling Green Festival of New Music, Third Practice Festival, Wien Modern, Gaida Festival, Sonoimágenes, Hörgänge Festival, Ny Musikk, Indiana State University New Music Festival, the Florida Electroacoustic Music Festival, ISCM Festivals, and UNCG New Music Festival and World Saxophone Congresses. He founded the UNCG New Music Festival in 2004 and is director of the A.V. Williams Electronic Studio at UNCG. Performances include premiers by the flute and percussion duo Due East, UNCG’s EastWind Ensemble (Carnegie Hall), the Casella Sinfonietta, Tadeu Coelho and the Prism Saxophone Quartet, the SUNY Fredonia Wind Ensemble at a College Band Director’s National Organization (CBDNA) regional conference, the Wroc³aw (Poland) Philharmonic Orchestra, a presentation by the Jacksonville Symphony and a three-night, sold out engagement featuring Winter Ashes, with dance and video by John Gamble. Since its completion in January 2006, SaxMax for saxophone and interactive electronics has received at least twenty performances. She Sings, She Screams for alto saxophone and digital media has been performed countless times worldwide, and has been released on three commercial compact disc recordings, two of which are on the Innova label. SaxMax was released in 2009 by Susan Fancher on Innova 736 and recorded by James Romain for another pending release. Other works on CD include Nesseln (Arizona University Recordings American’s Millennium Tribute to Adolphe Sax, Volume VIII, AUR CD 3121); Duo Concertante (recorded twice); and Events (to be included on FEMF vol. 2 proceedings disc). A composer-feature disc entitled Where Does Love Go? was released in 2007 on Innova 645. Dr. Engebretson taught composition at the University of Florida, music theory at the SUNY Fredonia and 20th-century music history at the Eastman School of Music. He studied at the University of Minnesota (graduating Summa cum Laude), the Conservatoire de Bordeaux (as a Fulbright Scholar), and Northwestern University, where he received the DMA. At Northwestern he studied composition with M. William Karlins, Pauline Oliveros, Marta Ptaszynska, Michael Pisaro, Stephen Syverud and Jay Alan Yim and saxophone with Frederick Hemke. His teachers in France were Michel Fuste-Lambezat and Jean-Marie Londeix.
“Sharpie”

“Sharpie” was written for and is dedicated to the Thelema Ensemble of Belgium. The title reflects a fascination with those common, ubiquitous and absolutely essential implements that we find all around us (i.e. Sharpie markers). Not only useful, Sharpie markers are prized for their strong, clear lines and, having expanded from the original black, a brilliant and beautiful kaleidoscope of colors.

Peter Fischer – “Twilight”

Peter Fischer is Associate Professor of Music at Texas Tech University, where he teaches theory and composition. Prior to his appointment at TTU he taught for 8 years at Adams State College in Alamosa, Colorado. His works have been performed nationally and internationally. He was named the Grand Prize winner of the 2008 International Society of Bassists, Solo Division, for his Sonata for Contrabass and Piano. Recent works include the Sonata for Clarinet and Piano (2008); a chamber opera – O D’Amarti O Morire (2008), based on the story of Don Carlo Gesualdo; Ballet of Magical Beings (2006) for wind ensemble; and The Sea is Calm Tonight, for SATB Choir and Piano, commissioned by Bruce Chamberlain at the University of Arizona and premiered by him at the ACDA Convention in Salt Lake City in March 2006. Other works include the song cycle Barcarole, the large nocturne-fantasie for solo piano: Rings of Crystalline Sky, Notturno I and Notturno II, also for solo piano and both premiered in March 2009 by Gabriel Sanchez, and two new choral works for choir and piano – Strange Voices Sing Among the Planets, premiered by Tristan Frampton at the University of Missouri (May 2009), and Echo, premiered in the spring of 2010. Dr. Fischer studied composition with Dinos Constantinides, Peter Hesterman, Mark Lee, Paul Haydn, and Jan Bach. He studied electronic and computer music with Stephen David Beck. He has participated in masterclasses with Bernard Rands and Milton Babbitt. He studied piano with Cynthia Geyer, Mark Lee, and George Sanders. He completed a DMA in Music Composition at Louisiana State University and holds degrees in Music and English Literature from Illinois Benedictine College, and a Master’s Degree in Music Composition from Eastern Illinois University.

“Twilight”

The work is musically designed around the stunning and dazzling colors of twilight. An open fifth begins the work that is quickly colored by added voices as all slowly descend. A soprano solo softly enters and with a crescendo emerges over the texture hinting at the brilliant highlights that often accompany the magnificence of a sunset. At the beginning of the second stanza the word “dusk” is used to build an intense sonority and again a soprano solo emerges over the texture, this time even more dramatically. The next stanza features a soprano solo accompanied by underlying vocalized harmonies — the text at this point becoming personal and emotional. The choir interrupts the solo for a darkly chromatic passage followed by the soloist dramatically concluding the stanza. This conclusion provides an elision to the next stanza and a climactic chordal tutti that quickly gives way to a melodic passage featuring the sopranos and tenors; they are supported using the same text in slower fashion in the altos and basses. The last stanza interweaves the final lines of the poem using both new and previous melodic material — in many ways it becomes an amalgam of themes and motives form the entire work. The choir finally returns together in exclamation of the final line “We are eternal”.

Robert Fleisher – “Gig Harbor”

Robert Fleisher is currently professor and coordinator of music theory and composition at Northern Illinois University. A native of New York City, where he attended the High School of Music and Art, he graduated with honors from the University of Colorado and earned his doctorate in composition at the University of Illinois at Urbana-Champaign. His music has been performed in Canada, France, Germany, Spain, the United Kingdom, and throughout the USA; recordings appear on Centaur and Capstone. The author of Twenty Israeli Composers (1997), he is also a contributing composer and essayist in Theresa Sauer’s Notations 21 (2009), a collection of new music scores.

“Gig Harbor”

Gig Harbor is a lovely spot in the Pacific Northwest that my NIU colleague Harold Kafer and his wife Cecelia happily discovered years ago. While recently in the area, my wife Darsha and I were able to make a quick visit, including dinner at one of the Kafer’s local haunts, the Tides Tavern. Gig Harbor is dedicated to the Kafer’s, on the occasion of Harold’s retirement this year. Pitch content is derived from the names Cecelia, Harold, Kafer, DeKalb, and Gig Harbor. Since Kafer is a German name, the letter H is interpreted as B-natural in both “Harold” and “Harbor,” and the letter B as B-flat. Most sets/motives maintain their original pitch classes throughout, though the “Cecelia” and “DeKalb” sets comprise only white notes initially and subsequently appear with all flattened; “DeKalb” also yields two different set types, depending on treatment of the letter “B.” The closing quotation from Debussy’s La mer combines a tritone transposition of two pentatonic subsets: the initial “DeKalb” set in the bass, answered by an inversion of the “Harold” set above.

Luke Flynn – “Dance in the Summer Field”

Luke Flynn (b.1988) is a sophomore music composition major at Clarke University who is also studying the trumpet. After graduating high school, Luke was the lead vocalist for the rock group VeraSun for two years, whom toured nationally. During his first year as an
undergraduate Luke had his music featured at the 2009 SCI Region V conference, accepted into the 2010 SCI National Conference, and had been commissioned to compose the score for the plays “Naomi is an Ocean in Nigeria”, and “Eurydice”. In April 2011 Luke will study music composition for a semester at the International University of Kagoshima, Japan.

“Dance in the Summer Field”

“Dance in the Summer Field”, a piece which I wrote during my freshman year of college, is a very light-hearted and uplifting piece about the joys one feels as a child (and hopefully as an adult) upon the welcoming of summer. When creating this short piece, I wished to bring to life the memory of playing in the open field behind my house with my sister and all of our neighborhood friends as young children. I hope that Dance in the Summer Field can help its listeners also remember their favorite childhood summer memories, bringing back those carefree feelings of joy and excitement—which I feel we all need to sometimes do.

Andy Francis – “Threnody for Haiti”

Andy Francis is an award winning composer and percussionist. His teachers include David Gillingham, Mark Phillips, Scott Harding, Daniel McCarthy, and David Smooke. His music has been featured at the SCI National Convention, the Ball State University New Music Festival, Ohio University, Marietta College, Marshall University, Central Michigan University, and has been performed by many nationally accredited ensembles, including Alarm Will Sound. Andy’s music has also won many awards, including the Ralph Taylor Award for Composition from Marshall University, the Central Michigan University Concert Band Composition Competition, sponsored by Kappa Kappa Psi, and the Ohio University Composition Contest. He has also been a featured guest composer with the Ohio University Wind Ensemble, among others. Andy holds two BM degrees, cum laude, from Ohio University in percussion performance and composition. He is currently a graduate composition fellow at Central Michigan University, studying with David Gillingham.

“Threnody for Haiti”

Threnody for Haiti was composed during the month of November, 2009. After a reading session of the piece by the Central Michigan University Wind Ensemble, I decided to make some minor revisions the following January. During my revisions, I was notified of the horrible earthquake disaster that happened to the people of Haiti. What I heard from my fellow American citizens, however, was even more troubling. Ignorant journalists, Chris Matthews, Rush Limbaugh, and Rachel Maddow to name a few, could only focus on whether or not President’s response was quick enough and if that response would effect his approval rating. Pat Robertson, another ignorant television personality, said that this event could be a “blessing in disguise” because of the new buildings that will be built in place of the old ones. Those buildings still haven’t been built. I was so displeased to see how selfish we are as a nation. After hearing all of this troubling news, I decided to dedicate this piece to the people of Haiti. Hopefully, this piece will not be the last in an effort to bring attention to the Haiti and the work that STILL needs to be done.

J. Richard Freese – “The Waterfalls of Iceland”

Rich Freese is a graduate student at Truman State University pursuing a Master of Arts in Music Composition and teaching Perspectives in Music: World Music. He currently studies composition with Dr. Warren Gooch; past composition instructors include Craig Hirschmann and Dr. William Braun of Wisconsin Lutheran College, former Marquette University ensembles director Dr. Nick Contorno, and Matt Miller, a Milwaukee-based guitarist and instructor. In 2007, Rich graduated with honors from Wisconsin Lutheran College, earning a BS in Music and Art. He was a music instructor (guitar, bass, theory/composition) in the Milwaukee area before relocating to Missouri to study at Truman. Rich’s compositions have been performed throughout the United States in venues including art exhibition openings, theatre productions, worship services, and music festivals; he is also the recipient of the 2010 MACRO Bruce Benward Theory/Composition Honorarium.

“The Waterfalls of Iceland”

The Waterfalls of Iceland was inspired by travels to the country in the summer of 2009. The scenery was unlike anything I had seen. Instead of the forests and fields that filled the landscapes in the Midwestern United States, where I spent most of my life, I was surrounded by glaciers, geysers, mountains, volcano craters, and more waterfalls than I could count. Gulfoss, Icelandic for Golden Falls, was the most majestic of all the waterfalls I saw; the water fell in multiple steps like a staircase into a ravine that flowed into the distance. This work, commissioned by and dedicated to the 2009-2010 Wisconsin Lutheran Grade School Wind Ensemble, depicts the power and grandeur of Gulfoss.

Arthur Gottschalk – “Sonata for Tenor Trombone”

Arthur Gottschalk was born in California, and raised in the Northeastern United States. He attended the University of Michigan at Ann Arbor, receiving a BM in Music Composition, an MA in Music Composition and English Literature, and his DMA in Composition, studying with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is currently a Professor at Rice University’s Shepherd School of Music in Music Theory and Composition, where he chaired the department until 2010. In 1986 he co-founded Modern Music Ventures, Inc., a company which held a recording studio complex, a record production division, four publishing firms, and an artist management division, and for
whom he produced records for PolyGram and Capitol. In 1998 Gottschalk abandoned these pursuits, in order that he might devote himself more fully to music composition. Gottschalk’s teaching specialties include music business and law, film music, music theory, music composition, and counterpoint. As a film and television composer he numbers six feature films, twelve television scores, and numerous industrial films and commercials among his credits. Among other awards, he is a recipient of the Charles Ives Prize of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center and for the Piccolo Spoleto Festival. He has recently been honored with the First Prize of the Concorso Internazionale di Composizione Originale of Corciano, Italy for his Concerto for Violin and Symphonic Winds, a First Prize form the Bassoon Chamber Music Composition Competition, and a First Prize from the Ridgewood Symphony Orchestra. With well over one hundred compositions in his catalog, his music is performed regularly in Europe, Asia, and Australia, is recorded on New Ariel, Crystal, Summit, Capstone, Beaufort Classical, ERMMeida, Golden Crest, and AURecordings, and is published by Subito Music, Shawnee Press, European American Music Distributors, Alea Publishing, TrevCo Music, and The Spectrum Press (ASCAP). His book, Functional Hearing, is published by Scarecrow Press, a division of Rowman & Littlefield.

“Sonata for Tenor Trombone”
This three-move work was composed as part of a full cycle of recital pieces for each orchestral instrument, starting with the brass family. These sonatas are not intended as fulfillment of commission, which relieves me from considerations of anything beyond the instrument itself, including that of performance. This also leaves the sonatas available on a “first come, first served” basis. In this case, the premiere was performed by Joel Brown, then a graduate trombone student at Rice University’s Shepherd School of Music. The trombone sonata holds a special place for me in that the trombone was my major instrument in college, and the means whereby I was able to put myself through college, playing “legit” gigs as often as possible, but in practice more of the lucrative dance band gigs. Though I finally had to discontinue performance (six hours a day of practice was necessary for me to maintain my meager ability), I am still drawn to its full-bodied sound and rich timbral variety. This is what I hoped to display in the three movements of the sonata – the astute listener will hear echoes of many styles and stylists within the notes of the piece.

Robert Gross – Paper Presentation: “Projection-Constructive Analysis of The Rite of Spring and Bartok’s Fourth Quartet”
Robert Gross teaches graduate-level music theory at Rice University. He completed his BM in composition at Oberlin Conservatory of Music; MM in composition, Rice University; MA in music for film, television and theatre, University of Bristol (U.K.); DMA in composition and graduate certificate in scoring for motion pictures and television from the University of Southern California in 2008. He was the first student of USC’s Thornton School of Music to complete two graduate-level programs simultaneously. Teachers include Samuel Adler, Randolph Coleman, Richard Danielpour, Arthur Gottschalk, Stephen Hartke, Samuel Jones, Richard Lavenda, and Frank Ticheli. Performances, readings or commissions include American Composers Orchestra, Southwest Michigan Symphony Orchestra, Cleveland Chamber Symphony, Seattle Creative Orchestra, University of Michigan Contemporary Directions, University of Bristol New Music Ensemble, the University of Southern California Chamber Opera, Penderecki String Quartet, Ensemble Green, and the University of Georgia Wind Ensemble. Awards include two grants from American Music Center; two ASCAP/Victor Herbert awards from National Federation of Music; winner in Whitaker New Music competition, American Composers Orchestra. He was winner of 2003 tri-annual Inter-American Music Awards Competition, with winning work published by C.F. Peters. His piano concerto won the 2009 Arch Composition Award. He is composer-in-residence of The Relevant Stage Theatre Company. Theatrical works include Yeehad!, featured at the Edinburgh Fringe. With partner Ray Buffer, adapted Upton Sinclair’s Singing Jailbirds for the 2009 Festival of New American Musicals, and wrote the original The One and Only with Buffer for the Festival of New American Musicals in Los Angeles, 2010.

Eric Guinivan – “Sword Dance”
Eric Guinivan’s music has been performed across the United States as well as in France, Japan, Greece, and Estonia. His compositions have received performances by the University of California Thornton Symphony, Ovideo Youth Philharmonic (Spain), the Delaware Youth Symphony, and Los Angeles Percussion Quartet, among others. Eric’s music has received several awards and honors, including two BMI Student Composer Awards, an ASCAP Morton Gould Young Composer Award, and a grant from the Presser Foundation. Eric has received commissions from the New York Youth Symphony, the Delaware Youth Symphony, the Michigan Music Teachers Association, and the Lotte Lehmann Foundation. Eric began studying percussion at age 10 and is an active performer currently based in Los Angeles. A founding member of the Los Angeles Percussion Quartet, Eric has performed with orchestra and chamber ensembles across the country. Eric will make his Carnegie Hall premiere in 2011 performing as soloist with the New York Youth Symphony in the premiere of Meditation and Awakening for percussion and orchestra. Active in music education, Eric is currently a Graduate Teaching Fellow at the University of Southern California, where he teaches composition, music theory, and aural skills and an instructor at Renaissance Arts Academy. Born and raised in Wilmington, Delaware, Eric received BM degrees in composition and percussion performance from Indiana University and an MM from the University of Southern California. Eric is currently pursuing a DMA degree from the University of Southern California.
**“Sword Dance” from Ritual Dances**

*Sword Dance* is the concluding movement of *Ritual Dances*, a musical ceremony in five movements: I. Processional, II. Circle Dance, III. Sparrow Dance, IV. Parasol Dance, V. Sword Dance. Sword dances of many kinds have been recorded throughout world history, the most notable of which come from Greece, the Middle East, Pakistan, India, China, Korea, Scotland, and Japan. The sword dancers typically engage in a mock battle that is often supported by an aggressive, relentless musical pulse. Such is the case in *Ritual Dance*, where five pitched gongs and two Peking opera gongs are introduced with great force and driving rhythm to propel the ceremony to its conclusion.

**Jian-Jun He – “Reminiscence”**

A native of China, Jian-Jun He received his BA in violin performance from Northwestern National University (Lanzhou, China), MA in music theory from The Arts Academy of China (Beijing), and DMA in composition from West Virginia University, where he studied with John Beall. His compositions, numbering over sixty for a wide variety of media, are enjoying growing success in Asia and the United States. They have been featured at numerous new music related festivals and conferences. Recent commissions include works for Wyoming Music Teachers Association, pianist Jeffrey Jacob, and Ningxia University Choir. CD recordings are available on ERM, VMM, Mark Masters, New Ariel, and Da Di (China) label. In addition to his musical creation, he has published books and research papers on music theory, compositional techniques, ethnomusicology, and music education. Dr. He is currently Associate Professor of Composition and Theory at Jacksonville University (FL). He was a former faculty member at Ningxia University (Yinchuan, China), Slippery Rock University (PA), Stephen F. Austin State University (TX), and Casper College (WY). He is also an honorary professor at Hunan Normal University (Changsha, China), where he teaches composition to HNU graduate students in the summer.

**“Reminiscence”**

Synthesizing Western compositional techniques with Chinese musical elements, *Reminiscence* shows the fusion of different cultures and reflects the diversity of today’s music. Balancing the accessible melody with idiomatic and innovative flute writing, this little piece arouses the recollections of one’s happy and joyful times.

**David Heinick – “Mantis”**

David Heinick is a professor of composition and theory at the Crane School of Music of SUNY-Potsdam, where he has taught since 1989. Before that, he taught for ten years at St. Mary’s College of Maryland, and a year previous to that at the University of Maryland-Eastern Shore. In Maryland, he spent fifteen summers as a member of the artist-faculty of the Tidewater Music Festival, and acted as Director of that festival for three years. He holds degrees from the Eastman School of Music and the Catholic University of America. His composition teachers were Samuel Adler, Wayne Barlow, Warren Benson, Joseph Schwantner, and G. Thaddeus Jones. He is the composer of over eighty works for a variety of media, ranging from unaccompanied flute to symphony orchestra; these include fifteen commissioned works. His music is published by Subito Music, Dorn Publications, Nichols Music, and Kendor Music; it has been performed throughout the United States, and broadcast on National Public Radio and the CBC. His *Shakespeare Songs* appear on the compact disc Noises, Sounds, and Strange Airs on the Clique Track label, his *Sonata for cello and piano* is included in an Albany Records CD featuring cellist Matthias Wexler. With Carol Heinick, he has performed extensively playing music for two pianists at one or two pianos. He has also been active as a collaborative pianist, having performed with the Kronos Quartet and the Da Capo Chamber Players, as well as with numerous prominent soloists and members of major orchestras.

**“Mantis”**

*Mantis* was written in 2009 for saxophonist Christopher Creviston and pianist Hannah Gruber, who premiered it at the national conference of the North American Saxophone Alliance in February 2010. The performers’ only requests were that the piece last about eight or nine minutes, and that it include some particular altissimo challenges. The piece was written primarily with the spectacular talents of the performers in mind. The title was chosen only after the work was finished, and is intended to be more evocative than literally descriptive; I did, however, add a haiku to later copies of the score: Mantis, immobile, Poised, pretending piety...Strikes with lethal grace.

**Brandon Hendrix – “American March” & “Triumphant Overture”**

The music of American-born composer Brandon Hendrix includes works for orchestra, band, voice, and various chamber ensembles. He holds a DMA degree in composition form the University of Texas at Austin, where he studied with Donald Grantham and Yevgeniy Sharlat. He also holds a BM degree in piano performance from Southeastern Oklahoma State University and an MM degree in composition from The University of Oklahoma, where his composition teachers included Christian Asplund, Jason Bahr, and Kenneth Fuchs. His music has been performed by notable performers and resident ensembles throughout the United States, including the Queens College Brass Ensemble, the Stone Fort Wind Quintet, Quartz Attacca, Central Brass Quintet, and The University of Oklahoma Symphony Orchestra. His music has also been featured at many prominent conferences and festivals of new music. In 2007, he was awarded a grant from the John...

“American March”
*American March* was composed specifically for the Bridge Creek Bands in Bridge Creek, Oklahoma, where my wife served as band director from 2003 to 2005. The work is simple and tuneful, and attempts to recreate my vision of the beautiful area in which I lived during that time.

“Triumphant Overture”
Triumphant Overture, written in 2005 for the Bridge Creek Bands in Bridge Creek, Oklahoma, is meant to represent a typical exciting band overture. It alternates between exclamatory, *tutti* material and slow, expressive music of smaller instrumentation.

**Jerry (Chiwei) Hui – “Ave verum corpus: After Mozart”**

Jerry (Chiwei) Hui has written a wide variety of music that ranges from serious concert art music to light-hearted choral arrangements. His music has been performed in the United States, Germany, France, Indonesia, and Hong Kong by community choirs, campus ensembles, and professional groups. His compositions have won prizes including the Robert Helps Prize 2008 and the University of Wisconsin-Madison Concerto Competition. As a conductor, Mr. Hui has founded and directed various community choirs, church choirs, chamber ensembles and orchestra, many of which specialize in contemporary music. He is active in conducting for fellow composers and has premiered over 20 new works in the past three years. He has also performed often as a singer of early and contemporary music. Lately he has performed frequently with Eliza’s Toyes, a semi-professional vocal quintet specializing in early music. A native of Hong Kong, Jerry Hui is pursuing a DMA degree in music composition at the University of Wisconsin-Madison. Mr. Hui’s principal composition teachers include David Crumb, Stephen Dembski, Robert Kyr, Joel Naumann and Laura Schwendinger. His conducting teachers are Paul Flight, Bruce Gladstone, Sharon Paul, Hirno Surva, and Beverly Taylor.

“Ave verum corpus: After Mozart”
For a piece of music that has been a public favorite, its strongest power resides not only in its musical content, but also the cultural symbol it comes to represent during its existence. Mozart’s *Ave verum corpus* has been one such example.

> We are no strangers to death, it lurks often in the horizon and we are reminded of its ever-presences;
> But as death approaches, each of us comes to term with it in our own pace, and our own ways.

While the setting we have all come to know is calming, this setting looks into the broad gestures of the original, and seeks to bring out the human aspect within the mystery of death.

**Shawn Hundley – “Disambiguation”**

M. Shawn Hundley has attended Radford University where he received his BM in music composition, studying with Bruce Mahin, Daniel Crozier and Mark Camphouse. Shawn began graduate studies in 1997 at Florida State University studying composition with Ladislav Kubik and Ellen Taaffe Zwilich and piano with Leonidas Lipovetsky. His works have been performed at numerous festivals and conferences. Among recent honors, Evocations for string quartet was awarded second prize in the Eppes String Quartet Competition with a premiere in 2004. In the spring of 2005, he received a Charles Ives Scholarship from the Academy of Arts and Letters. “Dulce et decorum est”, work for chorus, orchestra and vocal solos, premiered in a chamber version under the direction of Andre Thomas in February, 2006. Most recently, his work for wind ensemble, *Surface Tensions*, received the Arch Composition Award and was performed at the University of Georgia in January 2010. Other recent performances have ranged from Puerto Rico to Oklahoma State University and many venues in between. Completing the doctorate in composition from Florida State University in 2004, Shawn is currently on the faculty of Bethune-Cookman University in Daytona Beach, Florida where he has recently been awarded an Excellence in Teaching Award. He also teaches composition at Stetson University in DeLand, Florida.

“Disambiguation”
*Disambiguation* attempts to exploit the perception of multiple voices on the clarinet through the use of opposing registers. A persistent repeated pitch begins to be interrupted by a triplet figure. Gradually, this idea takes a more assertive role as the ostinato interrupts the developing melodic lines. Ultimately, the two ideas merge to conclude the first section. The resulting five-note melody becomes the basis for a series of variations leading to the climax of the entire work. Finally, the interruptions become less frequent and the ostinato fades away. This work is written for and dedicated to Phillip O. Paglialonga who was also selected to perform the work at Clarinet Fest in Austin, Texas in July.
Vera Ivanova – “Un~Now”

Vera Ivanova graduated from the Moscow Conservatory (Honours Diploma), Guildhall School of Music and Drama in London (MM with distinction), and the Eastman School of Music (PhD in Composition). Her works have been performed in Russia, Europe and the US. After teaching as Assistant Professor of Theory and Composition at the Setnor School of Music of Syracuse University (NY), she was appointed as Assistant Professor of Music in the College of Performing Arts at Chapman University (Orange, CA) in 2007. Ms. Ivanova is a recipient of the Sproull Fellowship at Eastman, the Gwyn Ellis Bequest Scholarship at Guildhall School, Moscow Culture Committee grant, Honorable Mention at the 28th Bourges Electro-Acoustic Competition, 3rd Prize at the 8th International Mozart Competition, 1st Prize in Category “A” at International Contest of Acousmatic Compositions Métamorphoses 2004 (Belgium), the ASCAP Morton Gould Young Composers Award, and the André Chevillard-Yvonne Bonnand Composition Prize at the 8th International Piano Competition at Orleans (France). Her music is available in print from Universal Edition, on CD from Quartz Music Ltd. and Musiques & Recherches. More information can be found on her website www.veraivanova.com.

“Un~Now”
Un~Now for solo voice was composed in 2000 to a setting of a poem by the Russian poet Daniil Kharms (1905-1942). The poet’s writing makes use of absurd transformations and contradictions. As certain words are repeated in the poem, they are linked to certain notes following the order in which the words appear in the poem. The composition aims to transform the words to music keeping as a structure the original poetic form. Being strictly built on certain notes and words, Un~Now is a bizarre fantasy about the abstract world of absurd.


James A. (Jim) Jensen is Professor of Music and Coordinator of Theory and Composition in the Division of Music, School of the Arts, Samford University in Birmingham, Alabama, where he has also taught clarinet and saxophone. He obtained the BM and MM degrees from Pittsburg State University, and the DMA from the College of Music at Florida State University. His composition teachers have included John Boda, Carlisle Floyd, and David Cope. He recently completed an International Artist Residency as a composer at the Banff Center in Alberta, Canada. He has written many musical compositions in a variety of genres. His music has been performed throughout the US and Europe and at both regional and national conferences of SCI. He is a member of SCI, ASCAP, the Kansas Music Hall of Fame, Board Member and past president of the Birmingham Chamber Music Society, Phi Mu Alpha Sinfonia, American Federation of Musicians, Reserve Officer’s Association, a founding member and past President of the Birmingham Art Music Alliance – a consortium of local composers, and former Commander of the 313th United States Army Band.

“Three Pieces for Clarinet”
Three Pieces for Clarinet (1997) is a set of brief etudes for unaccompanied clarinet that explores the instrument’s three registers in a variety of tempo and dynamic settings. Motivic content in each of the three sections is presented in an inverted arch format, unified by a single pitch series.

I worked with Theodore Haddin during 2002 on a project that would present a set of his poems in a concert format utilizing a small chamber ensemble of three musicians (clarinet, piano, double bass) with the poet reading his own works. The three poems that Ted recited were taken from his volume By a Doorway, in the Garden. There were several other poems in the book that demanded attention and I knew I would return to them one day. The resulting five songs, completed in January of 2006, range in topic from Bach to baseball. In setting “Room Without Windows”, in which Ted references Bach at the organ pedals as a metaphor for the typewriter keyboard, it became impossible to resist lifting a couple of Bach’s motives (there are parodies of the C Major Toccata as well as the C minor Passacaglia). “Father Gone” was the most difficult poem. As my own father was always looking for wood to bring home to his shop, it became difficult to extricate myself from the poem’s emotional pull in order to approach it with some degree of objectivity. The poem begins with a sigh of melancholy, but then Ted brings his poem to a powerful affirmation of paternal generosity. Tonight’s reading is the world premiere of “The Theodore Haddin Songbook.”

Jae Eun Jung – “Brown Heart”

Jae Eun Jung is currently a DMA candidate at the University of Illinois at Urbana-Champaign. She received her BM and MM degrees in Music Theory at Ewha Women’s University in Korea. She also received an MM degree in Composition at San Diego State University with a full two-year scholarship. Her primary teachers have been Hong In Kim for music theory, David Ward-Steinman, Stephen Andrew Taylor, Keeril Makan, Heinrich K. Taube and Erik Lund for composition, Scott Wyatt for electro-acoustic music, and Hyo Sun Na and William Heiles for piano. She was a finalist for the Renée B. Fisher 2008 and 2009 Composer Awards. Her pieces have been performed all over the United
States, including the Midwest Composers Forum in Urbana; the 4th Annual Festival of Contemporary Music by New Music Forum in Oakland, CA; the Society of Composers Inc. conference in Dubuque, IA; 2008 Summer Arts in Fresno, CA; Denison Tutti Festival in Granville, OH; MGGC (Midwest Graduate Music Consortium) in Evanston, IL; NEON (Nebraska Encounters of New Music) in Las Vegas, NV; Contemporary Triptych Concert in Champaign, IL; and included for the thirteenth volume of ERM Media’s series, “Master Works of the New Era,” recorded by the Prague Radio Orchestra in Prague.

“Brown Heart”

*Brown Heart* for solo trumpet in C is originally the third movement of *Three Settings* which consists of three different solo pieces, for violoncello, flute and trumpet in C. Each of the three movements can be performed as one multiple-movement piece, as well as three solo pieces respectively. In all three movements, I tried to experiment with a variety of extended techniques in various ranges. Especially in this piece, *Brown Heart* meaning calm and gentle but daedal feeling, I used various types of tremolos and trills with mute and without the trumpet mute. Frequent interval and dynamic changes add even more divers effects as well.

Michael Kallstrom – “You Might Like to Hear My Organ”

Michael Kallstrom is an active composer and performer, and the creator of Electric Opera, a series of solo musical theater works with electronic tape, puppets and videos that have been performed over 200 times in the U.S. and Canada. His instrumental and vocal works in all genres have been performed in Japan, Russia, Spain, France, the Netherlands, Slovenia, Italy, England, Brazil, Chile, Argentina, Costa Rica, Canada, the Dominican Republic and Kenya. His music is published by RM Williams Publishing and Prairie Dawg Press. Compact Disc recordings include titles with Centaur Recordings and Capstone Records. Dr. Kallstrom is a University Distinguished Professor and Coordinator of Composition and Theory at Western Kentucky University (Bowling Green), and has taught previously at Westminster Choir College (Princeton, NJ) and Florida A&M University (Tallahassee). He holds degrees in Composition from the Florida State University (D.M.), the University of North Carolina at Chapel Hill (M.M.), and the University of Miami, FL (B.M.). He has studied composition with Roger Hannay and John Boda.

“You Might Like to Hear My Organ”

*You Might Like to Hear My Organ* was composed for and premiered by Amir Zaheri. The three movements are titled “You Might Like To Hear My Organ,” “Everyday People,” and “Dance,” and follow a traditional tempo scheme of fast-slow-fast. While each movement bears no musical similarity to the music of Sly and Family Stone, the titles were drawn from songs of that well-known rock group.

Igor Karaca – Paper Presentation: “ArtWonk 4”

Dr. Igor Karaca is a Bosnian composer and pianist of classical and jazz music. Most of Karaca’s work has been for chamber ensembles and electronic media. He employs a wide variety of techniques, ranging from controlled aleatoric, free-jazz inspired textures, to more traditional, neoclassical style; he usually aims to make his work accessible to a relatively large audience. After taking private music lessons, Karaca studied music at the Academy of Music in Sarajevo under Josip Magdic and Andjelka Bego-Simunic. He graduated in 1996 with a BA in music composition, and has since been a guest at different masterclasses in Europe, working with Boguslaw Schaeffer, Klaus Huber, Helmut Lachenmann, Marc-André Dalbavie and Marco Stroppa, among others. In 1999 Karaca came to United States to study composition with Dr. Thomas Wells at the Ohio State University, from which he received his DMA in 2005. Igor Karaca has written three symphonies, suite for concert band, concertante works for clarinet and piano, sixteen electronic and electro-acoustic compositions, over seventy chamber compositions, including the award-winning *Wind Trio* and *Handful of Dust* for bass clarinet and piano. Karaca composed dramatic scores for two motion pictures: *Sarajevo War Diary* and *Tell Me Your Name Again*, and three theater plays: *Twelfth Night*, *Fate of a Cockroach* and *Requiem for “Bird” Parker*. Currently, Dr. Karaca is teaching courses on music composition, counterpoint, music technology and music theory at Oklahoma State University, Stillwater.

Hee Yun Kim – “Awakening”

Hee Yun Kim is the winner of the prestigious award, Pablo Casals International Composition Competition in France, 2007. Her music has rich imagination, colorful orchestration and dramatic energy of musical lines. Her compositions have been performed in many cities in Europe, Asia, and the United States, including New York, Boston, Ottawa, Amsterdam, Paris, Munich, Krakow, and Seoul, and performed by prominent ensembles including the New York New Music Ensemble, Ensemble Calliopée in Paris, l’Orchestre de la Francophonie Canadienne in Montréal, Composers Ensemble of Northern New York, ALEA III in Boston, HET Trio in the Netherlands, and in workshops with the Kronos Quartet and soprano Dawn Upshaw. She also served as a jury for the 2007, 2008 Salvatore Martirano International Composition Award. Her other awards include the National Arts Centre Orchestra’s Composers Programme (Canada, 2007), the Composers Ensemble of Northern New York Competition (2006), the University of Illinois Orchestra Commission (2006), the Tokyo International Composition Competition Second Prize (Japan, 2005), the ALEA III International Composition Competition Finalist (Boston, 2004). Her recent commissions include *Awakening* for flute and piano by duo Young Music (Austria), premiered at the 2010 Flute Festival Munich in Germany; *Himalaya* for cello solo by Paris-based cellist Romain Garioud, the prize-winner of Tchaikovsky and Rostropovitch Competitions;
Four Colors for piano duo by The Pianissimo and the Seoul Foundation for Arts and Culture. Her chamber work, Memoir of Dong-Hak was published on the 2010 SCI CD series Mosaic. She received her BM and MM from Seoul National University in Korea, and her doctoral degrees from Krakow Music Academy in Poland and the University of Illinois at Urbana-Champaign. Her teachers include Erik Lund, Stephen Taylor, Scott Wyatt, Marek Stachowski, Sukhi Kang and Chung-Gil Kim. She has taught music theory classes at the University of Illinois at Urbana-Champaign as a visiting lecturer. She is currently a freelance composer.

“Awakening”
Awakening for flute and piano had its world-premiere in March 2010 by duo Young Music. The 2010 SCI Conference performance is a US premiere.

Seung-Hye Kim – “Residuum”

Seung-Hye Kim is a native of South Korea. She received her BM in piano performance from Seoul National University and a MA in Electroacoustic music composition from Korean National University of Arts. She won 1st prize in the Computer Music Competition held by the Korean Electro Acoustic Music Society, and 3rd prize in the Italy Percussion Competition. Her pieces have been performed in many international festivals such as the Florida Electroacoustic Music Festival, Listening In The Sound Kitchen, Seoul International Computer Music Festival, International Computer Music Conference, Society of Electro-Acoustic Music in US, New York City Electroacoustic Music Festival, Electronic Music in Midwest, The 3rd Practice, SIGGRAPH festival, Florida Electro-Acoustic Student Festival, Women’s Electro-Acoustic Listening Room, Society of Composers Inc. and Bourges “Synthese”. Her collaborative work, Global Drifts for a mixed-media, was constructed as a part of the Accented Body project. The project was supported by the Korean Art and Culture Council, and performed in Korea, England and Australia simultaneously and interactively using live streaming. Her piece Fluctuation for flute and computer has been released on SEAMUS label (vol. 16). Currently she’s working toward her Ph.D in music composition at the University of Florida where she is studying with Dr. James Paul Sain, Dr. Paul Koonce, and Dr. Paul Richards.

“Residuum”
This piece starts off with vigorous and relentless sound that reflects struggle and inquiry, followed by sounds that are both mysterious and playful. The piece is buoyant on the surface and starts to dance forward until exhausting all of its energy, thus a remnant of action is only left.

Joseph Koykkar – “Double Take”

Joseph Koykkar, composer, has had his music performed nationally and internationally for the past 25 years by a variety of orchestras and chamber ensembles, including performances and commissions by many of the leading new music ensembles in the nation including the Relache Ensemble, Present Music, Zeitgeist, New York New Music Ensemble, North/South Consonance, Synchronia, and the C.A.L. Ear Unit. His music can be heard on seven CDs, including an all-Koykkar CD released on Northeastern Records in 1992. The most recent is the March 2008 release of Panache on the Meyer Media label, featuring performances by Philadelphia’s Relache Ensemble. He has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores, and electronic/computer music. He holds degrees from Indiana University (MM) and the University of Miami (DMA). He has received grants and awards from such sources as the Pew Charitable Trust for Music, the NEA, Meet the Composer, ASCAP (24 consecutive awards), the American Music Center, the Wisconsin Arts Board and the American Composers Forum. He was composer-in-residence for the NOW Festival ’96 at Capital University in Columbus, OH. His compositions are published by Subito Music, Belwin-Mills, and JNK Music. He spent two years as composer-in-residence with the Artists-in-Schools Program in Virginia from 1978-1980. As a professor at the University of Wisconsin-Madison, he teaches courses in electroacoustic music/sound design and serves as Music Director for the UW’s Dance Program. He has been on the UW-Madison faculty since 1987. He has been a past president of the statewide composers organization, the Wisconsin Alliance for Composers (1990-93).

“Double Take”
Double Take is a one-movement work of just under 9 minutes in duration. Originally scored for a sextet of flute, clarinet, violin, cello, piano and percussion, it was arranged for a chamber wind ensemble of 18 instruments in 2006. This version was premiered in April 2006 by the UW-Madison Wind Ensemble, under the direction of Robert Levy. Regarding the composition, Timothy V. Clark, past music critic in St. Louis, has written, “The surface (of Double Take) is a double-entendre on the interactive malleability of pulse and rhythm. Toe-tapping steady (or “measured”) rhythmic groupings quickly become elastic single pulsations as the surface rhythms are stretched and contracted, fragmented and suppressed of just simply totally altered...then, there’s the play on the work’s title. Each larger gesture in Double Take (and also quite a few of the smaller, building-block units) is immediately echoed. But, as with the surprised reactions of a double-take, none of the repetitions is exact. Each “re-take” shifts emphasis, noticing something slightly different in the music.”
Gerard Kratz – “The Bliss of Solitude”

Gerard Kratz earned a BM from Wilkes University (Wilkes-Barre, PA) an MM from Bowling Green State University (Bowling Green, OH), and a DMA from Temple University (Philadelphia, PA). His principal composition teachers have included Bruce Reiprich, Marilyn Shrude, Burton Beerman, Matthew Greenbaum and Maurice Wright. He still resides in the Philadelphia area and is employed as adjunct faculty for Temple’s Boyer College of Music and as Registrar and theory instructor at Boyer’s Preparatory Division.

“The Bliss of Solitude”
The title, The Bliss of Solitude, does not refer to a joy in being secluded or in the absence of human interaction. It represents the joy of getting lost in something you love, or a long visit to a comforting memory. In this spirit, the piece should be performed with a sense of whimsy, as if the pianist is alone, improvising while reminiscing. The work is inspired by the poem Daffodils by William Wordsworth. It is not intended to be a programmatic retelling of the poem. In fact, each movement has been influenced by a separate line or stanza of the poem and their individual titles have been drawn from the corresponding location in the text.

Lothar A. Kreck – “Soggetto”

The composer grew up and lived in Germany, in several European and Asian countries and since 1960 in the United States. In addition, extensive travels gave him the chance to experience many cultures that are now expressed in his music. He did not undertake studies in music (Prof. Emeritus, Bus. Adm., WSU) but rather absorbed music by playing in orchestras (cello), 26 years in the USA (Washington/Idaho Symphony 1971-1997), in Austria (Krems 3 times) and in Germany (Munich 2 times). In his youth he played piano, cello, accordion, guitar and clarinet. His efforts in composition go back to 1953. All of today’s compositions are the culmination of efforts that began again in 1983. Kreck’s music first combined the traditional music elements of his early European roots with North American jazz elements so imbedded in the culture of his chosen country, sometimes called Third Stream Music. Later he based his music on a moderate free tonality, then back to more traditional tonality and also to live electronics. He makes extensive use of folksong elements and other poetic material that he believes are rich sources of music. His compositions embrace orchestral works including a piano concerto, chamber music, art songs, with and without accompaniment, solo piano, solo organ, cello/piano, cello/mezzo soprano, cello/aldo flute, cello/violin (2008) and timpani/pianos works. He is a member of the Society of Composers, the American Music Center and the Internet Cello Society. His compositions have been performed in Hawaii by the Maui Symphony, the Eugene Symphony, the Society of Composers Conferences (one or several times in regions IV, V,VI, VIII) and 2 National Conferences 2005, 2006, the Dennison University New Music Festival (2004), in Munich (Germany): the Munich Society of New Music Festivals (2004, 2005), at Washington State University Organ Concerto, organist Dave Hatt (2006), in San Francisco at a public piano/organ recital, at Kansas State University, Celebrating New Music, organist Dr. Sutton and Prof. S. Dobrzinski, piano, in March 2010 at Region VIII in Tacoma, Wash. at the University of Puget Sound and in October 2010 Region V in Augustaner College Rock Island, Ill. (Some performances were presented with live electronics.) Five World Premiers were recently performed: two premiers October, 2005 in Munich and at Montana State University, the third premier at the SCI National Conference in September 2006, and the fourth and fifth premiers at Kansas State University in February and October 2009.

“Soggetto”

Soggetto is a term from the 16th century that referred to ‘the entirety of a melody forming the basis of a canon’. Later, by the 18th century it referred to a fuge, in which the ‘ataco’ form, with a short motive, could present the basis for ‘imitative treatment’. That is what the composition consists of. The tuneful style features 8 notes as the tonal center. It evokes memories of certain times in my life that by now are 50 years passed. There is a melodic line involved, creating harmonic elements that bring out, in a sense, a unified formal structure. Both the canon as well as the many forms of ‘imitative treatments’ make up the composition, still considered on the predominantly consonant side. The harmonics are based both on tonal conventions and on Third Stream Music tonality. It produces a certain harmonic richness. The composition starts with a lively introduction, followed by the 8- tone motive, the canon and various treatments of the theme, including again the canon. ‘The cultivation of music, that is the education of the inner harmony.’ Konfusius

Lan-chee Lam – “Earth Dance”

Born in Hong Kong and graduated from the Chinese University of Hong Kong with first honor, studying composition with Professor Chan Wing Wah. Her music often combines Chinese tradition and contemporary technique, exploring new dimensions of sound world. Her music has been performed in Hong Kong, China, Canada, the United States, the Netherlands, Korea, Italy, Luxembourg, Indonesia, Spain, Belgium and Taiwan. She is now pursuing her doctoral degree in composition at the University of Toronto, under the supervision of Ka Nin Chan and Gary Kulesha. She has received numerous awards, including Academic Creativity Award, Doming Lam Composition Prizes, Con Vivo Composer Prize, First Annual gamUT Composition Prize, as well as the winner of Choral and Wind Ensemble Composition Competitions held at the Faculty of Music, University of Toronto. Recently, she was awarded top prizes in the 2008 Luxembourg International Composition Competition, 2009 George Enescu International Composition Competition (Symphonic Section) and Nieuw Ensemble’s Second
Chinese Composers’ Competition. Her music has been performed by MacMillan Singers, Hong Kong City Chamber Orchestra, Luxembourg Sinfonietta, Nieuw Ensemble, L’orchestra de la francophonie canadienne and Nouvel Ensemble Moderne. Miss Lam has received commissions from Laurel Ensemble, Madawaska Quartet, Arraymusic, Arpatambora, New York Transit Ensemble, Chinese Music Virtuosi and ChromaDuo. She was invited to present works at the 6th Annual Concert New Music Festival, the 3rd Cortona Contemporary Music Festival, Beijing International Congress on Women in Music, Asian Contemporary Music Festival, Yogyakata Contemporary Music Festival and Europalia Festival.

“Earth Dance”
In the summer of 2008, I watched the renowned performance of Millennium Road – Korean Fantasy by the National Dance Company of Korea. As a highly technical and professional performance, Korean Fantasy represents the essence of Korean performing arts that comprises the collaborative efforts of leading choreographers. Revealing a beautiful mix of quiet and intrinsic Korean beauty and dynamic masculinity, displaying different aspects ranging from the exquisite castle life to the eccentric and capricious street performances. When I started to compose Earth Dance, the percussion quartet in the wind ensemble imitates the rhythm of the traditional Korean Hourglass Drum Dance. The music is based on the opening bass line after the Chinese big drum solo, it restates in various forms throughout the piece. The ending is inspired by the Religious Dance, which is mysterious and spiritual.

Steven Landis – “Piano Sonata #1”

Steven Landis earned both a BM in Composition and an MM in Double Bass Performance from the University of Florida School of Music. Steven studied composition with James Paul Sain, Paul Richards, Mark Engebretson and bass with Kevin Casseday. As a composer Landis works with many mediums including solo instrumental, chamber and large ensembles, digital and mixed media, as well as film and theater. Recordings of his work can be found on releases by Substream Films, the Gainesville Chamber Orchestra, the University of Florida School of Music SCI CD Series, and can be found in stage works by I Got Da Beat Productions. Recent works include Under a Gibbous Moon for tuba and marimba (2010) commissioned by tubist Robin Sisk and Florida Arts Educator Rebecca Michia, A Sketch of Monochrome for trumpet and piano (2010) commissioned by trumpeter Adam Hayes and pianist Dr. Kris Carlisle, Perspicacious Vicissitudes for two bassoons (2009), written for Dr. Tama Kott and University of Florida Professor of Bassoon Dr. Arnold Irchai, and Quartet no. 1 for trombones (2010) written for the University of North Texas ensemble, The Maniacal 4. Mr. Landis resides in Gainesville, Fl. where he is the Principal Bassist of the Gainesville Chamber Orchestra, the Albany Symphony Orchestra, and a member of the poly-stylistic rock ensemble, Black Swan Theory.

“Piano Sonata #1”

Kathryn and Brent Seagle commissioned this work on behalf of the Gainesville Chamber Orchestra. The work was written during the summer of 2009 and explores the formal plan of a cyclical four-movement sonata. The overall aim of the work was rhythmic drive, attitude, and a focus on secundal contrapuntal writing. The first movement, presented here today was written in a modified sonata form and contains all of the material found within the other three. Pianist, Dr. Amy Zigler premiered the work spring of 2010 on a Gainesville Chamber Orchestra Chamber Series Concert.

Eun Young Lee – “Wandering”

Eun Young Lee received the first prize at Tsang-Houei Hsu International Music Composition Award; the 2008 Max Di Julio Prize at the Nevada Encounters of New Music (N.E.O.N.) Festival; won the SCI/ASCAP student composition commission (2006, 2009, 2010); a recipient of the MacDowell Colony Fellowship 2010), Gerald Oshita Memorial Fellowship for the 2010 Djerassi Resident Artist Program, and Virginia Center for the Creative Arts Fellowship. Her music is chosen for broadcasts through Art of the States, EBU and KBS and is featured in the SCI Journal of Music Scores (Vol. 41) and CD series (No. 23). Prominent ensembles, including New York New Music Ensemble, eighth blackbird, Pacifica String Quartet, ALEA III, Timetable Percussion, have performed her music. Her music is featured in festivals/concerts in many countries. She is a PhD candidate at the University of Chicago, where her teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rand, and computer music with Howard Sandroff and Kotoka Suzuki.

“Wandering”

Although alto flue is a Western instrument, I hear a deep and spiritual sound of Korea through this instrument. Therefore, alto flute became a very unique Western instrument and has given me a special and intimate feeling. Wandering is about my feeling from my first year in Chicago: “I was wandering...”

Hye Kyung Lee – “Opposed Directions”

HyeKyung Lee is currently teaching at Denison University in Granville, Ohio. She received her doctoral degree in composition from the University of Texas at Austin in 1998. During that time she directed the First United Methodist Korean Church choir and also earned a Performance Certificate in Piano Performance. She has performed her own compositions and those of other composers in numerous
Kui-Im Lee – “Forgotten Fantasies on Ein’ Feste Burg”

Born in Seoul, Korea, Kui-Im Lee studied music composition at Seoul National University (BM) in Korea and the University of Pennsylvania (Ph.D.) in U.S.A. She has presented research papers and performances at several College Music Society national and international conferences as well as at several Hawaii International Conferences on the Arts and Humanities. She studied music composition with George Crumb and music theory with Thomas Christensen. Her organ studies have been with Robert Parris, Mercer University, and with Robert Triplett at the University of Iowa. Kui-Im’s research interests involve the application of theoretical knowledge and experience to practical musical performance. She recently released her organ CD to celebrate the 10th anniversary of the monumental Wolff organ of the Gallagher Bluedorn Performing Arts Center funded by the National Endowment for the Arts and the Iowa Arts Council. Currently assistant professor of music theory/composition and organ at the University of Northern Iowa and organist of Westminster Presbyterian Church in Waterloo, she lives in Cedar Falls with her feline babies Chloe and Soso.

“Forgotten Fantasies on Ein’ Feste Burg”
For the last decade, I have experimented with the organ to search for sound following my own instinct. My search for sound continues in Forgotten Fantasies on Ein’ Feste Burg. The sound is created in fragments in beginning, dividing and joining according to the Fibonacci series. The sound, then, develops dramatically, evolves into the familiar chorale tune, Ein’Feste Burg and finally disappears. Even after the Ein’ Feste Burg, I am still yearning for my own sound. Can I catch the sound scattering into the air? Could it be found, or is it only another fantasy that I have forgotten for a long time?

Ilya Levinson – “Serenade”

Russian born Ilya Levinson graduated from the Moscow State Conservatory as a composer, where he studied composition with Alexander Pirumov and orchestration with Edison Denisov. After immigrating to the United States in 1988, Levinson completed a PhD in Composition at the University of Chicago, where his training included instruction from Ralph Shapey, Shulamit Ran, John Eaton, and Howard Sandroff. Levinson’s catalogue includes operas, musicals, various symphonic and chamber music, film scores and original music for theatre productions. Levinson’s music has been performed in the United States and Europe by Civic Orchestra of Chicago, Lincolnwood Chamber Orchestra, Russian State Symphony Orchestra, Sarajevo Philharmonic, Yaroslavel Symphony, among others. His musical American Klezmer was produced by Theo Ubique Theatre in Chicago in 2008. Levinson’s music for woodwind instruments is published by Jeanné Inc; his “Klezmer Rhapsody”, recorded by the Maxwell Street Klezmer Band, was released on Shanachie label. Levinson’s paper “Kaschey in Blue: Rimsky-Korsakov – Schillinger – Gershwin connection is published by the Rimsky-Korsakov’s museum-flat in St. Petersburg, Russia. Recently, Levinson presented talks in Greece and the UK about the Schillinger System of Musical Compositions, as found in Gershwin’s Porgy and Bess. A winner of the 1994 Midwest Composers Competition and recipient of two Illinois Arts Council Fellowships in Music Composition (1997, 2003), Mr. Levinson is a composer-in-residence with American Music Festivals, and music director, arranger and pianist for the New Budapest Orpheum Society, artists-in-residence at the University of Chicago, who specialize in performing music of Jewish Cabaret. Their two CD’s Dancing on the Edge of a Volcano and Jewish Cabaret in Exile are released on the Cedille records label. Ilya Levinson is Assistant Professor of Music at Columbia College, Chicago.

“Serenade”
When writing this piece I imagined a Pierrot serenading on a saxophone. The music starts timidly at first; as the piece progresses, the emotions become more and more agitated; the mood alternates between the virtuoso escapades and outbursts of comical lyricism.

Mark Lewis – “Concerto for Alto Saxophone and Wind Orchestra”

Composer Leonard Mark Lewis, (Great Yarmouth, England) (DMA Compositions, University of Texas; MM Composition, University of Houston) is a composer, conductor and pianist specializing in new music. Lewis, a member of B.M.I., is the recipient of awards from ASCAP (Morton Gould Young Composer Award), B.M.I., Columbia University (Bearns Prize), Voices of Change (Russell Horn Young Composers Award), and MACRO. While on the faculty at the University of Missouri, Lewis was named Missouri’s Composer of the Year (2002) by Missouri Music Teacher’s Association (MMTA). His Concerto for Orchestra was chosen for inclusion in the 2001 American Composers Orchestra Whitaker New Music Readings Series, and was conducted by Dennis Russell Davies. In addition to his catalog of solo works, compositions by Lewis have been commissioned and performed by an array of ensembles including the North/South Consonance, Truman
State Orchestra, AURA (University of Houston), Symposium for New Band Music, University of Texas Composer’s Orchestra, University of Texas Wind Ensemble, New Music Camerata (East Carolina University), NACUSA, Concordia Trio, University of Missouri Symphonic Band and Hyperion Ensemble. New Music Camerata premiered his wind ensemble work Black Against White Sky at The Kennedy Center in Washington, D.C. in March 2000. Dr. Lewis’ music is published by Dorn, Manhattan Beach, Southern and Haggelstein. Lewis’ main composition teachers were Dan Welcher (University of Texas) and Carlisle Floyd (University of Houston). Lewis has served on the faculty at the University of Missouri-Columbia (Assistant Professor of Composition/Theory) and Cy-Fair College (Chair and Associate Professor of Music). Dr. Lewis is currently Assistant Professor of Composition/Theory at Winthrop University.

“Concerto for Alto Saxophone and Piano”
For some time, saxophonist, Kenneth Tse had been suggesting I write a saxophone concerto for him. The resulting concerto was written in the spring and summer of 2009. I wanted to compose something that was exciting and captured the spirit of this wonderfully versatile instrument. I believe the saxophone is still a very young instrument. I wanted to pair it with an equally young ensemble and this is why I chose to use the wind ensemble over a traditional orchestra. The first and third movements are similar on the surface but have a vastly different construction. The first movement utilizes the opening figure as a catalyst. The entire movement is essentially derived from the opening eighth note figure. Once the saxophone enters, the material is flung in various directions and eventually breaks down into a sustained section. In this movement I wanted to be somewhat careful about literal repeats. The third movement uses a sectional form, unafraid of juxtaposition and repetition. The opening material to which the movement often returns is used as contrast to the continual development of the first movement. The second movement is a slow, sustained aria entirely based around the “sigh” motive presented by the clarinets.

Mei-Fang Lin – “Project Remix”
Mei-Fang Lin received her PhD in composition from the University of California at Berkeley, where she studied with Edmund Campion and Edwin Dugger. Supported by a Frank Huntington Beebe Fund from Boston and a George Ladd Paris Prize from UC Berkeley, she also studied composition with Philippe Leroux in France from 2002-2005 and took the one-year computer music course “Cursus de Composition” at IRCAM in 2003-2004. Lin got her master’s degree from the University of Illinois at Urbana-Champaign, where she also taught as Visiting Assistant Professor of Composition from 2008-2009. She is an Assistant Professor of composition at the Texas Tech University since 2009. Awards for her music include those from the Fifth House Ensemble Competition in the US (2009), Seoul International Competition for Composers in Korea (2007), Bourges Competition in France (2006, 2001), Look & Listen Festival Prize in the US (2002), Pierre Schaeffer Competition in Italy (2002), SCI/ASCAP Student Commission Competition in the US (2001), Luigi Russolo Competition in Italy (2001), Prix SCRIME in France (2000), National Association of Composers, USA Competition (2000), 21st Century Piano Commission Competition in the US (1999), Music Taipei Composition Competition in Taiwan (1998, 1997). Lin’s music has received live performances and broadcasts in over 25 countries in the world. She remains active as conductor and pianist, focusing mainly on contemporary repertoires.

“Project Remix”
Project Remix was commissioned by the San Francisco-based Left Coast Chamber Ensemble to pair with Mozart’s Quintet in E-flat Major for their subscription concerts. This piece consists of 3 movements. Instead of using obvious quotations from the Mozart, the idea of mixing or remixing materials from the Mozart quintet was put to use as the main connection between these two pieces. The chosen fragments from the Mozart, often not the most distinguished themes, undergo various processes to form new materials for the piece. The structure of the piece itself has very little to do with the Mozart quintet. These new materials spin their ways into a new architecture for the piece. More importantly, this piece is sort of a reflection upon tonality in the common practice period, and how new tonality can be formed based on these principles.

Ellen Lindquist – “Somniloquy”
The music of Ellen Lindquist is performed regularly throughout the United States, Canada, and Europe. Discovery of unique sound-worlds through collaboration is central in much of Ellen’s work; several of her pieces are collaborative projects involving dance, theater, poetry, and performance art. In the US, Ellen’s work has been heard at venues such as Carnegie Hall, The United Nations, and The Cathedral Church of St. John the Divine (New York). Past commissions range from solo and chamber pieces to choral and orchestral works. Her work is published by Marimba Productions, the Swedish Music Information Center, and Apple Mountain Music Press (ASCAP). Ellen holds degrees from Middlebury College (BA in composition and piano performance) and Stony Brook University (MA and PhD in composition). She has most recently served as visiting professor at the Gotland School of Music Composition in Sweden, and now lives in the Netherlands. A deep respect for and love of the natural world is reflected in her work.

“Somniloquy”
Somniloquy was composed in 2010 for the Thelema Trio. The word ‘somniloquy’ means ‘talking in one’s sleep’.
Nebojsa Macura – “Echoes of Rascia”

Nebojsa Macura was born in 1982 in Belgrade, Serbia, and immigrated to the United States in 1990. Currently pursuing a DMA at the University of Cincinnati College-Conservatory of Music, he holds an MM from the University of British Columbia, and a BM from the University of Wisconsin-Madison. His composition teachers include Joel Hoffman, Ellen Harrison, Stephen Chatman, Dorothy Chang, Stephen Dembski, and Laura Schwendinger. Ensembles that have performed Macura’s compositions include the California State University-Bakersfield Concert Band, University of Iowa Chamber Orchestra, Turning Point Ensemble, CCM Wind Ensemble and Chamber Players, and UW-Madison Contemporary Chamber Ensemble. His music has been featured at MusicX (Cincinnati, OH), Sonic Boom Festival (Vancouver, Canada), Vancouver Art Gallery, and the Southeastern Composers League, a former co-chair of Society of Composers Region 3, a former research fellow at the University of Pittsburgh, and a collaborator with many ensembles. Macura serves on the faculty of Northern Illinois University, where he is Assistant Professor of Music Composition and Theory. Macura’s composition teachers include Joel Hoffman, Ellen Harrison, Stephen Chatman, Dorothy Chang, Stephen Dembski, and Laura Schwendinger. In addition, he has participated in workshops by the Vancouver Symphony Orchestra, Borealis String Quartet, and Standing Wave Ensemble. In 2009, Macura’s wind ensemble work “Echoes of Rascia” was a finalist in the 2nd International Frank Ticheli Composition Contest. His composition Reflections on Solitude was awarded on Honorable Mention in the 2008 Phi Mu Alpha Student Composer Competition at the University of Cincinnati.

“Echoes of Rascia”

“Rascia” is the Latin name for Raska, a medieval state in southeastern Europe populated by the Serbian people, and a predecessor to the modern-day Republic of Serbia. While the rich history of its liturgical chant is well documented, little is known about other types of Serbian music from the Middle Ages. Echoes of Rascia draws upon the musical traditions, both real and imagined, of this bygone era. Except for a quote from a Serbian Orthodox (Christian) hymn, first played by the flugelhorn at the beginning of the piece, all of the thematic material is original. This work is dedicated to Prof. Rodney Winther, Director of Wind Studies at the University of Cincinnati College-Conservatory of Music, in gratitude for his ongoing guidance and support.

Bruce Mahin – Paper Presentation: “Mosaic”

Bruce P. Mahin is a Professor of Music, and Director of the Radford University Center for Music Technology. Mahin is a former president of the Southeastern Composers League, a former co-chair of Society of Composers Region 3, a former research fellow at the University of Glasgow (Scotland) and resident composer at Le Cité Internationale des Arts in Paris, the recipient of awards from the Virginia Commission for the Arts, Meet the Composer, Annapolis Fine Arts Foundation, Res Musica, Southeastern Composers League and others. His works are available on compact disc through Capstone Recordings (CPS-8747, CPS-8624 and CPS-8611) and published in score by Pioneer Percussion, Ltd. and in the Society of Composers Journal of Musical Scores. He received the B.Mus from West Virginia University, M.Mus from Northwestern University and the Doctor of Musical Arts degree from the Peabody Conservatory of The Johns Hopkins University.

David Maki

David Maki is a composer and pianist living and working in the Chicago area. His music has been performed widely at regional and national venues by ensembles such as the New York Miniaturist Ensemble, Contemporary Directions, the University of Iowa Center for New Music, Mosaic, Indiana University Contemporary Vocal Ensemble, Kantorei, Due East, and Duo XXI. Recordings of his music are available on the Albany Records label. Maki’s recent Lake Sonata has been described as “fresh and unusual” by All Music Guide and “a vivid piece of tone painting” by American Record Guide. He also is active as a performer of new music as a soloist, as a duo-pianist with Ashlee Mack, and as a collaborator with many ensembles. Maki serves on the faculty of Northern Illinois University, where he is Assistant Professor of Music Composition and Theory. Maki holds degrees in composition from Northern Illinois University (B.M.), the University of Iowa (M.A.), and the University of Michigan (D.M.A.). More information is available at www.davidmakimusic.com.

“Blue Refracted”

Blue Refracted introduces a unique approach to imitative writing. In traditional counterpoint, melodic ideas are passed back and forth between instruments, registers, or textures almost verbatim, as if the various parts are merely reflections of each other. In Blue Refracted, various motives are instead “refracted”: the rhythms, intervallic relationships, and contours of the melodic lines are altered as they pass between the violin and cello, just as light is bent and distorted when it passes through certain objects. This technique is established early in the piece. After an opening cello solo, the violin enters with a passage that immediately begins refracting the ideas presented in the cello. This initiates a dialogue in which one instrument will present a motive and then sustain a pitch while the other refracts that motive, and often introduces another before passing the baton back to the first instrument. Percussive Bartok pizzicatos introduce the lively middle section, in which the two instruments take turns refracting each other’s melodic ideas in rapid succession. Tension mounts as both instruments ascend higher and higher before finally coming to rest in their lowest registers. The final section returns to the slower tempo of the opening section, continuing the refracted texture while increasing in chromaticism. After a dramatic restatement of the cello melody that launched Blue Refracted, a brief coda brings to a close the brooding motives that give this composition its “Blue” title. –notes by James A. Grymes
Ed Martin – “Fanfares”

Ed Martin is an award-winning composer whose music has been performed in Asia, Australia, Europe, and South America at events such as the ISCM World New Music Days 2010 in Sydney, the World Saxophone Congress in Bangkok, the Seoul International Computer Music Festival, Confluences – Art and Technology at the Edge of the Millennium in Spain, the Soundings Festival in Scotland, Nuclea Musica Nueva de Montevideo in Uruguay, the International Electroacoustic Music Festival Santiago de Chile, and International Computer Music Conferences. His works have been performed at numerous regional and national music festivals in the U.S. and by ensembles such as the Minnesota Symphony Orchestra (as part of their annual Composers’ Institute), Ear Play, the Empyrean Ensemble, and the University of Illinois Wind Symphony. He has received first prize in the Electro-Acoustic Miniatures International Contest, the Craig and Janet Swan Composer Prize for orchestral music, and the Tampa Bay Composers’ Forum Prize. He has also published writings on the music of contemporary composer Magnus Lindberg. Martin holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM). He is Assistant Professor of Music at the University of Wisconsin Oshkosh and has also taught at the University of Illinois at Urbana-Champaign and Illinois Wesleyan University. For more information please visit www.edmartincomposer.com.

“Fanfares”

Fanfares is the first movement of my Three Pieces for Piano (2006). This movement places the fanfare idea, represented by brilliant flourishes and characteristic rhythmic patterns, into unfamiliar contexts. At times, the fanfare is played in an agitated and raucous manner. In some moments, it is heard in the low register, seeming to emerge from underground. At other points, it is presented in a quiet and delicate manner, calling to mind a nostalgic reminiscence of a past event. Three Pieces for Piano was commissioned by Jana Mason and her husband, Richard Anderson as part of the 21st Century Piano Composition Competition at the University of Illinois at Urbana-Champaign.

Mike McFerron – “Two Songs on E.E. Cummings”

Mike McFerron is a professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (http://www.emmfestival.org). A past fellow the MacDowell Colony, June in Buffalo, and the Chamber Music Conference of the East/Composers’ Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra’s “First Hearing” Program (2001). McFerrons’ music can be heard on numerous commercial CDs, as well as on his website at http://www.bigcomposer.com.

David Mendoza – “March for Strings”

David Mendoza was born in El Paso, Texas. He learned to play piano at age 7 and viola at age 10. At age 16, he began to compose music. While in high school, he performed not only in his high school orchestra, but local youth and university orchestras as well. He went on to study viola and composition at Florida State University, earning his BM in composition (2003), studying under Ladislav Kubik and Mark Wingate. While at Florida State he also took advantage of learning Early Music with Pamela Andrews, Chinese Music with Haiqiong Deng, Korean Music with Andrew Killick, and Balinese Gamelan with Michael Bakan. Looking for a more avant-garde learning environment, he decided to study at Florida International University with Orlando Garcia. While there, he exclusively played music of the last fifty years and expanded his compositional skills, earning his MM in 2008. As an eclectic composer, he writes various types of contemporary music. His works have been accepted for performance at the flowing adjudicated festivals: the 2005, 2008, 2009 Florida Electro-Acoustic Student Festival, 2008 CHASM Festival, 2008 All Florida SCI Student Composer Symposium, 2008 SCI Student National Conference, 2009 Subtropics Experimental Music Festival, Season II of the 12 Nights Electronic Music and Art, 2009 Silence, Beauty, and Horror Festival, 2010 SCI Region IV Conference, 2010 SEAMUS National Conference, and the All Florida Composers’ Concert. Internationally he has collaborated and premiered work in Buenos Aires, Argentina at the famous Teatro Colón.

“March for Strings”

After several years of directing my own elementary string orchestra, I decided to write a few pieces of my own. March for Strings was my first experiment in composing for beginning string students, and hopefully more pieces are to come.

Zane Merritt – “The Z-Smasher”

Zane Merritt has studied composition with Michael Schelle, James Aikman, Frank Felice, and Amy Dunker. He has studied guitar with Jaime Guiscafre and Brett Terrell. He is currently finishing his MM degree in composition and guitar performance at Butler University. He has appeared in compositional and performance capacities with Ensemble 48, Orkestra Projekt, and numerous Society of Composers Inc. conferences. He has served as a guest composer at the University of Indianapolis, Illinois Wesleyan University, and Clarke College.
Helena Michelson – “Reminiscences from the Game”

Helena Michelson completed her undergraduate studies in music at the University of California, Berkeley and holds a doctorate in composition and theory from the University of California, Davis. First trained as a pianist, she studied piano with Mack McCray at the San Francisco Conservatory of Music and, in masterclasses, with Richard Goode and Awadagin Pratt. She has studied composition with, among others, Olly Wilson, Cindy Cox, Jeffrey Miller, Pablo Ortiz, and in masterclasses with Louis Andriessen, Martin Bresnick, Eric Chasalow, Mario Davidovsky, David Feder, Joel Joffman, Philippe Leroux, Bernard Rands, and Judith Shatin. She has been a participating composer in MusicX, a festival of new music at the University of Cincinnati College-Conservatory of Music in 2003, 2005, and again, in 2007, an invited composer at Domaine Forget in Quebec (2004), a composition fellow at the Composer’s Conference at Wellesley College (2003), Ernest Bloch Composers’ Symposium (2004), and an invited composer at June in Buffalo (2009). Her music has been performed and recognized by such groups and organizations as North/South Consonance, Berkeley Contemporary Players, Great Noise Ensemble, Empyrean Ensemble, Le Nouveau Ensemble Moderne, Riverside and Berkeley Symphonies, as well as through commission from the American Composers Forum and Composer Assistance Program of the American Music Center. As a performer of her music, Helena Michelson has recently appeared at UAHuntsville New Music Festival 2010 and INNOVATION – New Music Festival 2009 at University of Central Missouri at Warrensburg.

“Reminiscences from the Game”
The music of Reminiscences from the Game derives from the three interludes – Allegretto, Allegro agitato, and Allegretto-con delicatezza – from my chamber opera, The Game. Scored originally for the woodwind quintet, in the opera, they serve to punctuate the action between the scenes. The opera itself is based on the four-character morality play by Louise Bryant and takes place during World War I. The characters of Life and Death are each vying with a toss of the dice for the lives of the nameless “Youth”, a male poet, and “The Girl”, a dancer. The two young people find that their life is not worth living for lack of love, but Life leads them to understand that what they had called love is really just desire. Eventually, Life wins the two tosses; the young people fall in love and decide to live. Here, the interludes are “interrupted” by the music based on the Youth’s impassioned aria, “Did You Not” from Scene Two. In the aria, the young poet explains that he no longer has love; that without love he cannot create beautiful songs, and, without beauty, he cannot live. A brief passage taken from the final Scene Four leads to the third interlude.

Maria Niederberger – “Homage à Frédéric Chopin”

Winner of the 2006 Miriam Gideon Prize from the International Alliance for Women in Music for her song cycle “Full Pockets,” Maria A. Niederberger is Professor of Theory and Composition at East Tennessee State University, USA. In 2007, she was recognized for her compositions at East Tennessee State University as a “Notable Woman.” Niederberger has fulfilled commissions for contemporary music ensembles like the Empyrean Ensemble (California), Ensemble Opus Novum (Switzerland), the Roosevelt Ensemble (Washington, D.C.), Ensemble Passages Européens and the also the “Nationalprojekt” (Switzerland). Professional performers such as Juhani Palola, Finland, Patrizio Mazzola and Klaus Durrer of Switzerland, René Kubelik of Germany, Deborah Pitman, Eugene Jones, and Susan Narunci and the Commonwealth Clarinet Quartet of the USA have requested works from her and performed them with success. Niederberger received a performance by the Luzerner Kantorei und Sinfonie Orchester, Switzerland in 2000. Niederberger studied at the University of California at Davis and earned a Ph.D. from Brandeis University in Massachusetts. Scholarships, fellowships and grants from the National Endowment for the Arts of Switzerland, the American Music Center, the Schindler Foundation, SUISA, ETSU, and others have supported her compositional work. She has been resident artist at Dorland Mountain, Villa Montalvo, and in Boswil. Niederberger served two terms on the IAWM Board and chaired the Annual IAWM New Music Concerts for four years. Her publishers include MAGNON (Switzerland), Capstone, MMB Music, Inc., ERM Media (US), and Schweizer Musik Edition (Switzerland).

“Homage à Frédéric Chopin”

Homage à Frédéric Chopin (2009-10) was suggested, premiered, and professionally recorded by my ETSU colleague Chih Long Hu in honor of the Chopin Bicentennial. It consists of three impromptus.

Impromptu 1 “Tears from Heaven”

“Tears from heaven, transformed, falling on his heart” (G. Sand, 1838). Chopin’s ill health presented enormous challenges for him. He suffered from severe respiratory illness that he tried to seek relief in the warmer climate of Spain with the help of his supporter George Sand.

Impromptu 2: “With Whom Shall I Speak…”

“With whom shall I speak of the unique genius, whom heaven took from the earth; whom I mourn often, being no longer able to visit him nor to savor his divine harmonies?” This plaintive quote mourning Chopin’s death stems from French painter Eugène Delacroix (1798-1863) in a letter sent to Count Grzymala in January 1861.

Impromptu 3: Joy Mingling With Sorrow

My third impromptu resembles a collage: it incorporates vast stylistic shifts. The movement incorporates quotes, fragments and ideas taken from Chopin’s Ballade Op. 47 in Ab major (1841), that I have set in sharp, deliberate, (sometimes humorous) contrast with my contemporary musical language. With this “mixed media” approach, I intended to create something like a time twirl. There are also
passages where our styles are interwoven. In my imagination, this varied process mirrors our modern life, where we are continuously surrounded and informed by music of different eras, styles, and cultures.

Nicholas Omiccioli – “Invisible Worlds (2009)”

Nicholas S. Omiccioli (b. 1982) is currently a doctoral student at the University of Missouri-Kansas City where he is a Preparing Future Faculty Fellow. His past positions include coordinator of the Composers in the Schools (CITS) program at UMKC and assistant director of Musica Nova, UMKC’s new music ensemble. Mr. Omiccioli currently studies composition with James Mobberley and Chen Yi. His past teachers include João Pedro Oliveira and Brian Bevelander. Mr. Omiccioli has received many awards and honors including a commission by the 2010 Wellesley Composers’ Conference, winner and judge’s choice in the 2007 through 2010 UMKC Chamber Music Composition Competitions, 2009 DuoSolo Emerging Composer Award, Brian M. Israel Prize, and a grant by Mu Phi Epsilon to name a few. Just recently, Mr. Omiccioli was nominated for an award by the American Academy of Arts and Letters, was a winner of the ASCAP Foundation’s 2010 Morton Gould Young Composer Awards, and winner of the 6th Annual Thailand International Composition Festival Award. His music has been performed by DuoSolo, the Kansas City Chorale, Contemporaneous, the Wellesley Composers’ Conference, members of Brave New Works, the Society for New Music, Chicago Miniaturist Ensemble, the University of Iowa CNM Ensemble, and various new music festivals around the country and abroad. Mr. Omiccioli studies guitar with Douglas Niedt and teaches at the UMKC Academy of Music and Dance and the Kansas City School of Music. In his spare time he likes to watch movies and documentaries about the Mafia. www.instantencore.com/nicholassomiccioli

“Invisible Worlds (2009)”

*Invisible Worlds* (2009) is a dramatic work for flute and piano that was inspired by the eternal darkness of the deep ocean. More information is known about our moon than this arcane habitat. At just under a mile below the surface of the ocean, the only visible light is that produced by the creatures that reside within these waters. This region of the ocean is called the Bathypelagic Zone and sometimes referred to as the midnight or dark zone. At this depth, water pressure can reach levels close to 6,000 pounds per square inch making research difficult, if not, impossible. This zone only makes up the top third layer of the ocean. Venturing deeper toward the trenches promises no shortage of life and yields a vastly unexplored landscape.

Paul Osterfield – “Sapphire Heat”

Composer Paul Osterfield’s music is abstract, ranging from slow, ethereal music with constantly shifting instrumental colors to vibrant music with driving rhythms. His compositions have been performed throughout the United States and internationally by ensembles such as the Blakemore Trio, the Stones River Chamber Players, the University of Nebraska Kearney Trio, and the Cleveland Orchestra at their “Family Key Concert” series. He has recently composed works for saxophonist Jason Kush, pianist Lynn Rice-See, percussionist Stuart Gerber, flutists Lisa A. Jelle and Deanna R. Little, and tenor H. Stephen Smith. Recordings of Mr. Osterfield’s works are available commercially on Equilibrium and Capstone Records. A recent artist in residence at the MacDowell Colony, Mr. Osterfield has also received awards from BMI, ASCAP, Cornell University, the National Federation of Music Clubs, and the Library of Congress. Maintaining an active career as an educator, Paul Osterfield currently serves as Associate Professor of Music Composition and Theory at Middle Tennessee State University, having formerly served on the faculty at Ithaca College. He has given composition seminars and masterclasses at colleges and universities throughout the southern United States. Having earned degrees from Cornell University, Indiana University, and the Cleveland Institute of Music, Paul Osterfield’s primary composition teachers have been Steven Stucky, Roberto Sierra, Eugene O’Brien, Frederick Fox, and Donald Erb.

“Sapphire Heat”

*Sapphire Heat* is written for Stuart Gerber. All four of the movements use only percussion instruments of indeterminate pitch. The first movement focuses on instruments with a fairly rapid decay (bass drum, tom-toms, temple blocks, cowbell, and brake drum). This movement uses a mixture of regular and irregular meters and rhythms. The second movement uses metal instruments with longer decay (tam-tam, a variety of cymbals, and triangles). Although this movement is slower, the rhythms themselves remain active. The third movement is scored for snare drum, focusing on shades of timbre and energized rhythms. The final movement has the same instrumentation as the first, with the addition of suspended cymbal. Most of the movement consists of straight sixteenth notes. Although the meter is the same throughout, the timbral changes and the use of accents prevents the music from becoming too predictable.

Jeffrey Ouper – “Oh Holy Night”

Jeffrey Ouper is an emerging southwestern neotonal composer influenced primarily by the music of Ravel, Stravinsky, Barber, and Rorem. He is currently working on a DMA in Music Composition at Arizona State University, having studied most recently with Roshanne Etezady. He has written several works in many different genres ranging from traditional wind ensemble settings to choreographed solo pieces with video. As an instrumentalist, Jeff plays alto clarinet and recorder with the ASU clarinet choir and baroque ensemble. *Embers* (for wind ensemble) was the winner of the ASU composition competition in 2008 and his *Finale* clarinet trio has been performed at the SCI national
student conference in 2006. His Bollywood influenced string quartet *Rasa* was recently chosen as a finalist in the St. Lawrence String Quartet competition. More information can be found at www.jeffouper.com.

“*Oh Holy Night*” (2009)
Out of hundreds of carols, *Oh Holy Night*, by Adolphe Adams, is undoubtedly one of the most popular classic Christmas carols heard during the season – and it is even a tradition in most churches for it to be performed on Christmas Eve. As one of the token classically trained musicians of a small church, I’ve performed special music for years at the candlelight service, but I’ve never had the voice for *Oh Holy Night* (I’m a clarinetist). In search of new Christmas music, I randomly found a surprisingly good alternate text (in the public domain) under the same title. The musical setting followed quickly and I was able to share my own inspirational version with my congregation in 2009 (in a much more comfortable range!). Since then, I have started a personal tradition of setting a new carol each year. The new carol for 2010 uses an alternate English translation of *Es ist ein Ros Entsprungen*.

**Joo Won Park – “Accelerando Poco a Poco”**

Joo Won Park is a composer/researcher of music within several genres. His music and audio applications have been featured in several conferences such as the Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, and International Computer Music Conference, as well as in print in *Electronic Musician*, *Computer Music Journal*, and *The Csound Book*. He received an MM and PhD in composition at the University of Florida, where he studied with James Paul Sain, Paul Richards, and Richard Koonce. He graduated from Berklee College of Music, majoring in Music Synthesis and Contemporary Writing/Production under the direction of Richard Boulanger. Dr. Park was an associate director of Florida Electroacoustic Music Festival, and currently serves as an assistant professor of music at the Community College of Philadelphia. His music is available on ICMC 2004 DVD, Spectrum Press, and MIT Press.

“*Accelerando Poco a Poco*”

*Accelerando Poco a Poco* explores the musical possibilities of timbral integration between the five instruments. The instruments are crammed into a narrow pitch register, so that the ensemble resembles one ‘meta-instrument’ of evolving tone color. The title describes the general gesture that holds the piece together. The *accelerando* gesture also disassembles the ensemble towards the end of the piece, where the performers are asked to play a unison passage gradually faster, uncoordinated with each other.

**Bryan Penkrot – “Rites of the Little Hours”**

Bryan Penkrot (b. 1978) is an American composer of concert, stage, and film music. Originally from Chicago, Brian studied violin, guitar, drums, theater, and dance before beginning his studies in composition. Brian’s music has been performed at institutions and festivals in the US and Europe. His *Song of Liberty* was selected for performance at the Nevada Encounters of New Music Festival in 2009, and *Chaparral Bridge* premiered at the soundSCAPE Festival in Pavia, Italy later that same year. His *Olympus: Three Miniatures of Greek Gods* premiered October 23, 2010 at the Midwest Composer’s Symposium in Cincinnati. In addition to the concert hall, Brian has composed for theater and film. Most recently, he composed incidental music for the Artistic Home’s production of *The Fox*. Brian composed the score and was the musical director for the Annoyance Theater production of the rock musical *SpaceFuture* in 2008. His most recent film credit is for Zoo Milk Production’s *MonsterLieben*. Brian has his Master’s from the University of Nevada Las Vegas, where he has also served as part time faculty as a Composition, Theory, and Aural Skills instructor. He holds his Bachelor’s of Music from Columbia College Chicago. Brian has had the pleasure to study under David Gompper, Lawrence Fritts, Virko Baley, Jorge Grossmann, Ricardo Zohn-Muldoon, and Ilya Levinson. He has also received private lessons with Augusta Read Thomas, Lei Liang, Shih-Hui Chen, and Koray Saizli. He is currently pursuing his PhD at the University of Iowa, studying with David Gompper.

“*Rites of the Little Hours*”

*Rites* was inspired by a hike in the Alps. As I walked from town to town, I passed a number of grazing cows, all with different sized bells around their necks. The valley surrounding and below was also riddled with churches, which had their own bells. The melodies of the tubular bells in this piece are the traditional antiphons and responsories of the “little hours” of the church office: Prime, Terce, Sext, and None. I chose to juxtapose this spatial music with a eulogy for the late Bill Hicks. Though promoted as a comedian, he was closer to a preacher (incredibly foul-mouthed) and said very little in his act that I ever disagreed with. His voice begins the *Rites* and is followed by a number of speeches, the majority of which were given by those who wished the best for this world and died in their pursuit. *Rites* premiered in its current state Doc Rando Hall on March 9, 2010 at UNLV.

**Daniel Perttu – “Towers of Dalmatia”**

Daniel Perttu works as an assistant professor of music theory and composition at Westminster College in New Wilmington, Pennsylvania, where he is also the Coordinator of the Music Theory Program. Previously he served as an assistant professor at the University of Louisiana at Lafayette. His music has been performed in Europe, Asia, and throughout the United States. Performances of his music have occurred in
arts festivals, new music concerts, Society of Composers conferences, College Music Society conferences, and solo recitals at the international, national, and regional levels. Some of his compositions are published by BRS Music, Inc., and he has written peer-reviewed articles that have been published in three different journals. Dr. Perttu is presently working on a commission for chorus and orchestra from the Shenango Valley Chorale in Sharon, Pennsylvania. He was also recently commissioned by the Johnstone Fund for New Music at the Columbus Foundation for a piece, Rhapsody, which was premiered by the world-renowned Verdehr Trio. Additionally, Dr. Perttu recently received an Honorable Mention in the Duquesne University New Music Ensemble composition competition. He has also received awards from two Ruth Friscoe Composition Competitions, the Johnstone Windwood Composition Competition, and the ASCAP/CBDNA Frederick Fennell Competition, among others. Dr. Perttu was also the holder of a Jacob Javits Fellowship, and he presently serves as Treasurer of the Northeast Chapter of the College Music Society. He completed his doctorate at Ohio State University, master’s degrees at Kent State University, and his bachelor’s at Williams College, graduating magna cum laude.

Byron Petty – “Phantom Encounters”

Byron W. Petty, flutist, pianist, composer, and conductor, holds a B.M. degree in flute performance from the Peabody Conservatory of Johns Hopkins University. He is currently a Lecturer in Music (flute) at Washington and Lee University in Lexington, VA, where he has taught courses in Composition and Musical Analysis as a Visiting Assistant Professor of Music. Petty served as Composition Chair for the Mid-Atlantic chapter of the College Music Society (1996-1998) and as Independent Composer Representative on the National Executive Committee for the Society of Composers Inc. from 2000 through 2002. He was selected as the Virginia Music Teachers Association Commissioned Composer for 1995. From 1995-2002, he was the Conductor/Music Director of the Eurydice Community Orchestra of Roanoke, VA. He has received commissions from the K.&W. Group Inc, Olin Conservation Inc, the Department of Geology of Virginia Polytechnic Institute, the Toho Koto Society of Washington D.C. & Elon University, NC. Traveler’s Tales, a CD of recent chamber compositions by Petty (2003-2006) is available through Capstone/PARMA Records. A new enhanced CD, Tendrils, has been released as of August 31 2010 on PARMA Records’ Navona label distributed by Naxos Records.

“Phantom Encounters”

Phantom Encounters for French horn and piano (2008) is one of a number of chamber works with French horn, which I have composed with Professor Wallace Easter in mind. He is an exceptional performer and one who enjoys the challenges of modern music – a fortunate circumstance for me. While orchestral horns are normally grouped as 1&3 higher register, and 2&4 lower register, Phantom Encounters challenges the performer with both extremes. Its form is loosely ABA-extended with an energetic opening that contrasts accentuated rhythms with complicated cross rhythms, and a slower, lyrical middle section followed by a longer expression of the opening featuring virtuoso displays from both horn and piano.

Douglas Pew – “Sapiyuq Llaqtakuna” (World Premiere)

Douglas Pew received his undergraduate degree in Piano and Composition from Brigham Young University-Idaho. During his under-graduate years, he participated in several ensembles as a choral singer, harpsichordist, double bassist, guitarist, pianist, and conductor. He worked as a copyist and orchestrator for the composition faculty and guest composers. After receiving his baccalaureate degree, he was hired at BYU-Idaho as a professor of Music Theory and Ear Training. During his time there as a student and faculty member, Pew had several pieces performed by the University Ensembles, including: symphony orchestra, chamber orchestra, wind ensemble and choirs. While a faculty member at BYUIdaho, he founded and directed a new music ensemble entitled the Teton New Music Ensemble. Pew has received honors from the 2009 SCI/ASCAP Student Commission Competition 1st Prize, a 2008 ASCAP Morton Gould Young Composers Award, an honorable mention in the 2008 ASCAP/CBDNA Frederick Fennel Prize competition, the 2009 Tyler Youth Orchestra Competition as a finalist, and the 2009 Renee B. Fischer Composition Award as an alternate composer. He has participated in Master Classes with John Adams, John Corigliano, Martin Bresnick, Stephen Hartke, Syd Hodkinson, Augusta Read Thomas, and George Tsontakis. He has also begun private mentorships with Canadian composer R. Murray Schafer and Polish composer Pawel Lukaszewki. Pew is currently pursuing a DMA in Composition at the University of Cincinnati-College Conservatory of Music. He and his wife Janae have three children.

“Sapiyuq Llaqtakuna”

Sapiyuq Llaqtakuna (Mother Earth) is a work for Soprano and Percussion Ensemble based on poems in the indigenous Peruvian language Quechua. I lived in northern Chile for two years as a missionary where I could see the southern border of Peru from my apartment and where I came into contact with many of their population who were of Quechua ancestry. The most famous poet from this part of the world is of course Pablo Neruda, but there are several others, who, like Neruda, have written many beautiful verses that conjure up the impressions of the unique landscape and people in my mind. There is a small population of Quechua poets whose work is particularly striking with regard to their ancient beliefs of Gods in the earth and sky. With this work I have attempted to create an imaginary ancient Quechua ritual with Mother Earth as the principal character. She is represented by the soprano and her worshipful subjects, the percussionists, sing and play to her name in an awed obeisance and genuflection with drums and rattles and all kinds of celebratory noisemakers.
Mark Phillips – “ménage à trois”

Mark Phillips won the 1988 Barlow International Competition for Orchestral Music. Leonard Slatkin has conducted his music with the St. Louis Symphony Orchestra, the Cleveland Orchestra, and the NHK Symphony Orchestra of Japan. In 2004 Phillips premiered Turning Two Hundred, a 50-minute commissioned work for orchestra, jazz band, drum corps, handbell choir, electronic music, eight instrumental soloists, video, and dance. Commissioned for a 2005 premiere in Memphis, his Dreams Interrupted has received subsequent performances in Pittsburgh, Duluth, Baltimore, Dallas, Birmingham (AL), and Athens (Ohio). Following a national competition, Pi Kappa Lambda commissioned a chamber work from Phillips, which led to the premiere of Bushwacked! in San Antonio, Texas (September 2006). His music has received hundreds of performances throughout the world — including dozens of orchestra performances — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. Mr. Phillips has also received awards from the Ohio Arts Council, the Indiana Arts Commission, ASCAP, Meet the Composer, Ohio University, Indiana University, the Delius Composition Competition, and the National Flute Society. Dr. Phillips is a Distinguished Professor of Music at the Ohio University, where he has taught since 1984. From 1982-84 he was a Visiting Instructor of composition at the Indiana University School of Music. Born in Philadelphia, he holds a B.M. degree from West Virginia University and both an M.M. degree and a D.M. degree from Indiana University.

“ménage à trois”

In the opening section of my composition, the musicians must negotiate a series of unusual and tricky passages without the benefit of a conductor, of meter signatures, or even (in some cases) of fixed endings. Performers are called upon to negotiate on the fly such details as when a phrase will end, who will have its “last word,” and when the next phrase will begin. As in any negotiation, one should expect disagreements as well as interesting (and potentially humorous) “debates” before all is settled. Though much of this work (like most of my music) sounds decidedly American, perceptive listeners may notice the inclusion of French musical influences, as well. This composition is a one-movement affair in three sections, with a long transition between first and second that strongly anticipates the second, but can’t seem to let go of the first. There is no debating when we get to the fast final section, however — and the ending couldn’t be more conclusive.

Timothy Polashek – “Kite Sonata” for two pianos

Timothy Polashek writes in a variety of media and styles, including vocal, instrumental, electro-acoustic music, text/sound compositions, and interactive performance systems. Tim’s music has been performed in Hong Kong, Brazil, Moscow, and other European countries. His work can be found on “Wood and Wire”, published by Albany Records, and The Electric Music Collective’s albums “Incandescence” and “Defiant”. His research projects in audio synthesis and text/sound music are published in the Journal of the Society of Electro-Acoustic Music of the United States and the Leonardo Music Journal, published by MIT Press. He is an Assistant Professor of music and music technology program coordinator at Transylvania University. Tim earned his DMA in composition from Columbia University, an MA in electro-acoustic music from Dartmouth College, and a BA in music from Grinnell College.

“Kite Sonata”

_Kite Sonata_ (2003) is a work for two pianos. Kites fly gracefully and deliberately, but they also often assume energetic, whirling and zigzagging trajectories. In this musical narrative, each piano represents a kite and they are flying side by side. Sometimes the kites are moved in similar ways by the wind, at other times they react differently, in counterpoint. The first movement is in sonata form with lilting up-tempo rhythms in shifting meters. The second movement is slower and represents gentler breezes on a mostly sunny day. The third movement, a rondo, is faster (representing stronger, sustained winds) and the pianists are directed to perform it “With Excitement and Strength (jazzy in a Baroque sort of way).” My work with electro-acoustic music has influenced the first and third movements of this sonata as melodic motives occasionally descend and arise from polyphonic textures, transforming into sounds that resemble resonate filter frequency sweeps that glissando and echo loops with short delay time.

Richard Power – “Now’s This Time Again”

Composer and saxophonist Richard Power’s musical interests include exploring the dialogue between tradition and innovation, the continuum between composition and improvisation, and new types of formal and temporal expression through sound. He writes for both acoustic instruments and electronically generated sounds, and while much of his music is precisely notated, other scores encourage interactive collaboration through structured improvisations. He received a Bachelor’s degree in composition and performance from Trinity University (San Antonio, Texas), and Master’s and D.M.A. degrees in composition and theory from the University of Illinois, Urbana. Active as a scholar as well as a composer, his research on sound in film has been published in the anthology _Poetic Visions of America: The Cinema of Terence Malick_. As a performer Dr. Power enjoys placing the baritone saxophone in contexts where it is not normally found. For several years he was a member of the Austin-based Cornell Hurd Band, performing for dance and music lovers across Texas. Other groups he has been a part of are the Walter Thompson Orchestra, Third Coast Noise, Coherent, Blue Noise Saxophone Quartet and the Mad Dingo Trio. He has been a promoter of new music by fellow composers as both a performer and concert organizer. Born in Austin, Texas, he currently lives in Greensboro, North Carolina. Additional information can be found at www.RichardPower.net.
“Now’s This Time Again”

*Now’s This Time Again* is a piece about sequence, continuity, repetition, and the rich variety of sounds that the marimba is capable of making.

Chad Walter Powers – “Colorado Sketches”

Chad Walter Powers started his musical composition studies at the age of twenty under the guidance of Dr. Tayloe Harding at Valdosta St. University. After his undergrad he obtained his masters in music composition from Georgia St. University under the guidance of Dr. Nikitas Demos. Chad Powers chamber piece *The Valley of Perseverance* landed first prize at the 2010 annual GSU musical composition contest. The piece *Colorado Sketches* landed second place in the 2009 GSU composition contest, and the second movement was chosen for performance at this years SCI national conference in Columbia, SC. Chad Powers served as president of the SCI chapter at Georgia St. University and plans on pursuing a doctoral degree in music composition in the near future.

“Colorado Sketches”

*Colorado Sketches* is a three movement programmatic composition based on three stages of a trip to Colorado that was undertaken in 2008. Each movement represents a particular stage of the trip. The second movement entitled *Arrival* was conceived from the idea of a ‘bitter sweet’ realization that I had while taking a ski lift up a ridiculously tall mountain. As I approached the top I truly realized how much fun, as well as, how amazingly beautiful Colorado is. At the ‘arrival’ point I understood that my trip would not last forever, and an overwhelming deep sadness took hold of me as beauty surrounded me. At this point in my life I was listening to a lot of Miles Davis’ modal period. The stacked fourth chords and freely chromatic language play an intricate role in the harmonic underpinnings of this particular movement.

William Price – “Grant Us Peace”

William Price’s music has been performed in Europe, South America, and throughout the United States. His works have been featured prominently at such venues and events as the International Clarinet Association International Conference, the World Saxophone Congress, the National SEAMUS Conference, the Bowling Green State University New Music and Art Festival, the Nebraska American Choral Directors Association (ACDA) Conference, and the 11th Annual Florida Electroacoustic Music Festival. Price’s music has received awards and commissions from numerous organizations, including the Music Teachers National Association, ASCAP, the Percussive Arts Society, NACUSA, the Society of Composers, Inc., and the Southeastern Composers League. As a theorist, he has presented guest lectures and papers on the music of Malcolm Arnold, Heitor Villa-Lobos, Frank Zappa, and John Zorn. Most recently, Price presented a paper entitled “Temporal Disruption and Formal Coherence in John Zorn’s *Cat O’Nine Tails*” at the 2010 Beyond the Centres Conference in Thessaloniki, Greece. Price received a BMED degree from the University of North Alabama and his Masters and Doctoral degree in Composition form Louisiana State University, where he studied with Dinos Constantinides. Dr. Price is currently Assistant Professor of Music at the University of Alabama at Birmingham and past president of the Birmingham Art Music Alliance.

“Grant Us Peace”

*Grant Us Peace* was composed in memory of Pope John Paul II. The text was translated and adapted from the first acclamation of the final section of the Ordinary of the Catholic Mass, the Agnus Dei. (“Agnus Dei, qui tollis peccata mundi, Miserere nobis.” And “Dona nobis pacem.”)

Jim Puckett – “Nocturne” for Tenor Sax and Piano

Jim is a career church musician and Pastor of Worship Arts. He has composed and arranged for a variety of settings including choral works, accompaniment orchestrations, orchestral and chamber works, as well as works for music theatre. Jim has been awarded performances at New Music Festival IX (University of Nebraska, Kearney), the 2010 Southeastern Composers League Conference, and 2010 SCI Region VI Conference. His most recent works include a trumpet fantasy, *Introit for Advent; That’s Why He Came*, a choral work for Christmas; *Countdown*, a numerical work for 7 instruments; and *Nocturne*. His original stage music, *When He Came Into My Life*, has been staged during the Easter season. A 40-minute work *Songs from a Century of Holiness* was commissioned for the Centennial Celebration of the Church of the Nazarene. Current projects include a concerto for marimba and orchestra, a concert work based on the book of Psalms, and *Can Opener* for orchestra. Some of Jim’s songs for contemporary worship are included in the book *That Name: Ten Songs for Worship by Jim Puckett*, some of which are used in church services internationally. Jim holds an MM in Composition from Texas Tech University, Lubbock, TX and a BA in Music Performance form Mount Vernon Nazarene University, Mount Vernon, Ohio.
“Nocturne” for Tenor Sax and Piano
Selected for performance at New Music Festival IX (University of Nebraska, Kearney), the 2010 Southeastern Composer’s League Conference, and 2010 SCI Region VI Conference, this jazz influenced duet experiments with chord extensions and textures in the upper and lower range of the tenor saxophone. The simple melody produces memorable lines providing a platform for various chordal colors and intriguing voicing between the two instruments.

Howard Quilling – “Diversion for Wind Orchestra”
Howard Quilling was born in Enid, OK and grew up in Napa, CA. He received his BM and MM from the University of Southern California and his PhD from the University of California at Santa Barbara. He studied music composition with Ingolf Dahl, Robert Linn, Ernst Kanitz, Emma Lou Diemer, Edward Applebaum, and Peter Racine Fricke. In 1971 Dr. Quilling accepted a position at Bakersfield College to teach music theory and composition. In 1981 he was appointed Composer in Residence. Dr. Quilling retired from Bakersfield College in 1996, although he still taught part-time until 2002. In 1988 he established the New Directions Concert Series under the auspices of the Bakersfield Symphony. The Bakersfield Symphony has premiered two of his overtures: “Mountain Streams” in 1996 and “From Quiet Beginnings”, commissioned by the Symphony for the Centennial Celebration of the City of Bakersfield in 1998. In 2000 “From Quiet Beginnings” was recorded by the Warsaw Philharmonic Orchestra for the MCC label. He has received a number of other commissions and awards and has works published by Artisan Press, Emerson Music Publishers, North/South Editions, Small Rose Printing, and Howard Quilling Editions. Recordings of his music are on the Vienna Modern Masters label and on the North/South label. Max Lifchitz, director of North/South Consonance, has premiered five of Howard’s compositions and has given over 20 performances of his works. For the tenth anniversary of North/South Consonance Max Lifchitz commissioned Howard’s “Concerto for Guitar and Chamber Orchestra”. The resulting concerto also was awarded a Meet the Composer Award for the premiere on June 5, 1990. 2003 Dr. Quilling’s “String Trio” was awarded the William Liner Foundation Award. In the past four years he has had works performed by the Avenue Winds in the San Francisco Chamber Wind Festival. Dr. Quilling has written about 200 compositions. Included in his output are works for orchestra, symphonic band, various chamber ensembles, chorus, solo vocal, and solo compositions for various solo instruments. His works have been performed in many locales. Dr. Quilling is a member of SCI, NACUSA, American Composers Forum, and BMI.

“Diversion for Wind Orchestra”
Quilling wrote Diversion for Wind Orchestra in 1975. Diversion was first performed by the University of Southern California Wind Orchestra, conducted by William Schaefer, on January 12, 1978. “Diversion” was performed again at Symposium IV for New Band Music at the University of Richmond, Richmond, VA, on February 10, 1979. It has been performed at several other colleges and high schools. Diversion is a bright, short piece utilizing all the instruments of the concert band. There are no programmatic elements in the music. Simply, it is a diversion from other music.

Will Redman – “Book: Thelema Trio”
Will Redman is a musical instrument that scrambles and obfuscates the precarious limen of the composer-performer-audience compact. Scores employ fantastically unsystematic notation, inviting the beholder into a wilderness of interpretive self-sufficiency. Improvisations manifest as ostensible readings of invisible psycho-temporal texts. Computers listen and alter chunks and tones. Sounds distend the sentient receptive sphere. Productions disseminated internationally through and with human, print and broadcast media. (Partial list: Open Music Ensemble, Mobtown Modern, Thelema Trio, Peter Brotzmann, Dave Ballou, John Dierker, Audrey Chen, Mike Formanek; Notations 21, Paul Revere’s Horse, The Wire, Pitchfork; WFMU, CHYZ, WRSU, Resonance FM.) Festivals: Huddersfield, June In Buffalo, High Zero, SCI National 2010, Whartscape, Livewire. Organized performance units include Microkingdom (No Jazz) and The Compositions (Chamber Music). PhD – SUNY Buffalo (with Jeffrey Stedelman); MA – University of Southampton (with Michael Finnissy); BA – University of Maryland Baltimore County (with Stuart S. Smith). Teaching – Towson University. Resides in Baltimore, MD.

“Book Thelema Trio”
Book: Thelema Trio is an arrangement form Book, a 98 page score for any instruments. Book itself fantastically unsystematic notation and does not include performance instructions at all. In Book: Thelema Trio, the formal elements are specified, but some of the unsystematic notation is left undefined. In the case of the latter, the performers are invited to work out their own interpretation of the notation, preferably in a way that highlights the specific instrumental personality of the performer. Book: Thelema Trio consists of four movements performed without pauses.

Martin P. Regan – “This is My Letter to the World” (2005)
Martin Regan has composed over 45 works for traditional Japanese instruments and, since 2002, has been affiliated with AURA-J, one of Japan’s premiere performance ensembles for contemporary-traditional Japanese music. He graduated from Oberlin College in 1995 with a
BM in Composition and a BA in English and East Asian Studies. From 2000-2002 he studied composition and took applied lessons on traditional Japanese instruments as a Japanese government-sponsored research student at Tokyo College of Music. In 2002, his composition Song-Poem of the Eastern Clouds (2001) for shakuhachi and 21-string koto was premiered at the 5th Annual Composition Competition for Traditional Japanese Instruments at the National Theatre of Japan. He completed his PhD in Music, with an emphasis in Composition, at the University of Hawaii, Manoa in 2006. His English translation of Minoru Miki’s orchestration manual, Composing for Japanese Instruments, was published in 2008 by the University of Rochester Press. In July 2010 Navona Records released a compact disc of his works entitled, “Marty Regan’s Selected Works for Japanese Instruments Vol. 1: Forest Whispers”. He is an Assistant Professor of Music at Texas A&M University. For more information, visit www.martyregan.com<http://www.martyregan.com>.

“This Is My Letter to the World” (2005)
I have been fascinated with the poetry of Emily Dickinson for many years. She was an extremely shy, introverted, and socially awkward woman, but in her poetry she explores nearly every possible emotion of the human experience. This is one of my favorite poems, one that cried out for a positive, joyful, and energetic setting. It is a poem where Dickinson confidently asserts her identity as a poet, yet it also has an air of loneliness. I am quite interested in the immense emotional power that remote modulations can produce. Modulation is used extensively in this piece as points of transformation and transition, helping to define the form and emphasize the meaning of the text. These moments of transition are nearly always abrupt (i.e. direct modulation rather than modulation via a pivot chord), but they do not sound abrupt because of the smooth voice leading. In this sense, a balance between ease of performance and harmonic richness is achieved. In perhaps the most poignant example of how powerful remote modulation can be, the last word of the poem holds a harmonic surprise in store for the listener, and ultimately confirms Dickinson’s poem as one that celebrates the expression of one’s identity in the world.

Ed Robertson – “Three Poems About War”

Ed Robertson is retired from the University of Montevallo, where he was Professor of Music and Coordinator of Music Theory and Composition. He earned his DMA at Florida State University, where he was a student of John Boda. He also studied with Thea Musgrave and Jack Jarrett. Prior to his graduate work at Florida State University, he served as Director of Choral Activities at the University of Richmond. His works have been performed on five continents and in venues such as the Metropolitan Opera House, Carnegie Hall, and Symphony Hall in Atlanta. Robertson’s compositions have received positive reviews in Fanfare magazine, the Oxford American, and numerous other publications. His instrumental, vocal, and choral compositions are available on compact disc, and he has been the recipient of a number of commissions. His music has been published by Carl Fischer, Lawson-Gould, Hinshaw, Willis, Belwin-Mills, Shawnee, and others. A winner of multiple ASCAP awards, he has been recognized by the University of Richmond for “outstanding achievement in the arts”. Dr. Robertson was three times named Distinguished Teacher of the Year in the University of Montevallo College of Fine Arts. Also at UM he was twice selected as University Scholar, and the UM Alumni Association granted him its Outstanding Commitment to Teaching Award. He was the Carnegie Foundation/CASE Alabama Professor of the Year in 2004.

“Three Poems About War”
Three Poems About War provides musical settings of three different perspectives on the almost unspeakable horror of war. While still in his thirties, A.E. Housman addressed the tragic way in which young men are too often hypnotically drawn to war in Drum of Lies. Edith Sitwell wrote her Dirge for the New Sunrise (I saw the Little Ant-Men) on the day that the fist atomic bomb was dropped on Hiroshima. The lines of the poem remain one of the most haunting contemplations of the horror of the nuclear age. As an officer in World War I, Siegfried Sassoon was wounded and lauded twice with medals for bravery. His poetry — at times violent, always honest — expressed his conviction of the brutality and waste of war in grim, forceful, realistic verse. Attack is one of the most compelling of these.

Matthew C. Saunders – “Starry Wanderers”

Matthew C. Saunders (b. 1976) has taught music from kindergarten to college in styles from madrigal to mariachi, and strives to make beautiful music for and with captivating people. He has climbed mountains, saved someone’s life, and watched the moon rise over the prairie. He has loved, lost, and loved again; helped friends find salvation, and found it for himself as well; taught genius students, and learned from genius teachers. On the day his son Noah was born, he gave him his first shampoo, and looks forward to teaching him to catch a baseball and ride a bicycle sometime around 2015. His dreams are to walk on Mars, hear a grand piano fall into an orchestra pit, make more people laugh than cry, and love his wife Becky passionately and forever. He plays trombone and is always getting better at playing piano, and in the course of a long, love-filled, productive life, he wants to compose the Great American Symphony, ride the rails, hike the trails, read all of the good books, finally watch The Godfather, and storm the castles in the air. He will never write unlistenable music, stop stargazing or lose money in Vegas. He doesn’t call his mother often enough, but he still tries to do a good turn daily. He is always up for a few hands of euchre or a good game of chess, likely winning the former and losing the latter. Dr. Saunders is Assistant Professor of Music at Oklahoma Panhandle State University.
“Starry Wanderers” (2008)

Starry Wanderers (2008) is a cycle of ten piano pieces composed to celebrate the launch of my website in September 2008. Each piece is a study of one of the nine planets (including Pluto, which is still a planet to many) and the Moon. Gustav Holst’s The Planets is frequently a motivic starting point, but the composer rejects that piece’s astrological delusions on both spiritual and scientific grounds. The portraits given here mix the scientific fact about each body with its popular conception. Resonating Quicksilver is an echo of Holst’s Mercury movement, using hemiola to depict the unique orbital resonance of its namesake, while Venus attempts to depict that world’s runaway greenhouse effect. Earthly Hope quotes the Lutheran hymn Earth and All Stars. We Were There is a rant against those who claim that the Apollo missions were a hoax, but Martian Meditation is a more realistic use of Holst’s materials, showing a world barren rather than warlike. Jupiter reflects the largest planet’s power and far-felt effects, and Rings shows off Saturn’s best-known feature. No Names, Please owes a debt to Holst, but also to the scatological humor of generations of fourth-graders. Neptune, like the planet, is a funhouse mirror image of Uranus, surprising us in both its similarities and its differences. Like Pluto (and the other Kuiper belt objects), Stillness at the Edge looks out into the vastness beyond our cosmic neighborhood. Starry Wanderers had its premiere by Dianna Anderson at Minot State University in November 2009.

Alan Schmitz – “Dodecaccata”

Alan Schmitz (born 1950, USA) is Professor of Theory and Composition and Associate Director of the School of Music (Undergraduate Programs) at the University of Northern Iowa. He received bachelor and master of music degrees from the University of New Mexico and the Ph.D. in music theory and composition from Rutgers University. Schmitz’s music is widely performed in the United States and has also been presented in Western Europe, Romania, and Russia. He has received awards, commissions, and grants for composition from several agencies including the Alaska Council of the Arts, the Iowa Arts Council, the Waterloo/Cedar Falls (Iowa) Symphony Orchestra, the University of Northern Iowa, and the Lila Wallace/Readers Digest Foundation. Schmitz has also published articles on composing for guitar. A CD of chamber music by Alan Schmitz (90s Timeflow) was released by Capstone Records in 2001. Another Capstone CD, Lyric Images, guitar music of Alan Schmitz performed by Todd Seeley, was released in 2003. An earlier Capstone recording, “Songfest,” which is the 5th CD in the Society of Composers, Inc. Series, includes Schmitz’s Four Songs from “Green Lotus Man.” Schmitz composed a chamber opera based on Sergei Turgenev’s short story The Song of Triumphant Love, which was performed at the University of Northern Iowa during April 2008. Schmitz recently completed Tango Fantasy (2009) for viola and guitar.

“Dodecaccata”

Dodecaccata, for solo organ, was written during the summer of 2008 for Kui-Im Lee, assistant professor of organ at the University of Northern Iowa. Dr. Lee premiered the piece at a faculty recital on September 19, 2008 at the Gallagher-Bluedorn Performing Arts Center in Cedar Falls, Iowa. A recording of the piece is included on Dr. Lee’s recently completed CD “Forgotten Fantasies,” commemorating the 10th anniversary of the University of Northern Iowa’s Hellmuth Wolff organ. As the title of the work implies, the piece is a toccata based on a 12-tone row. The structure of Dodecaccata consists of several differing sections that, once presented, come back a number of times. The opening, for example, consists of very full held out chords. This is followed with a legato section in a different meter, then a section of staccato chords, then a section labeled “mysteriously,” which is followed by a varied rendition of the staccato chords that preceded it. The piece continues with a faster section, another section similar to the beginning (held chords), another “mysterious” section, and then a lengthy pedal solo, which allows for some elaborate footwork on the part of the performer. The remainder of the piece includes reiterations of the differing sections heard before the pedal solo, concluding with long held chords, some of which include all 12 notes of the row.

Jonathan Schwabe – “Whirlybird”

Jonathan Clarke Schwabe (D.M.A. University of South Carolina) is Professor of Theory and Composition at the University of Northern Iowa. His teachers include Samuel Adler, John Anthony Lennon, Dick Goodwin, Sam Douglas and Fred Teuber.

“Whirlybird”

Whirlybird is a short musical depiction of an early childhood memory: It is 1961 or so, my older brother Charly is operating a toy consisting of a wooden handle with a reel mechanism attached. Around the reel is wrapped a string, that when pulled, turns a circular propeller. As the propeller reaches sufficient speed, it flies off into the sky with impressive height and velocity. I watch all of the chaos, squealing with glee, as shards of sunlight strobe through the blades.

Ju Ri Seo – “Four for Flexatones”

Ju Ri Seo grew up in Seoul, Korea. She received her professional musical training at Yonsei University in Korea, where she received a B.M. in composition. Motivated by her experience as an exchange student at the UC-San Diego, she moved to the United States for graduate studies. Having received her M.M., she is currently pursuing a D.M.A. degree in composition at the University of Illinois with a principal cognate in piano performance. She has participated in numerous new musical festivals and conferences including the Bang on a Can
Summer Festival, SoundSCAPE Festival, ISU Music Now Festival, SCI National Conference, and SEAMUS National Conference among others. She was the winner of the SoundSCAPE Composition Prize in 2010, the winner of the Eleventh Annual 21st Century Piano Commission in 2009 as a composer and pianist, and a finalist for the 2010 Rapido Competition. She has studied composition with Reynold Tharp and piano performance with William Heiles. For more information about composer Ju Ri Seo, visit: www.juriseomusic.com.

“Four for Flexatones”

My motivation to write for these rather freaky instruments came quite naturally. I have known some undergraduate percussion majors for a while, and wanted to write a piece for them. When I was introduced to flex-a-tone — a percussion instrument made with flexible metal and two beaters designed so that the metal can be bent to create a glissando effect, I found a natural connection between the instruments and my friends in association with their fun spirit, noisiness, and eccentricity. In addition to realizing the instrument’s inherent characteristics, I tried to find out what is not so funny about it. Acoustical possibilities, reactions to its surrounding environment (i.e. room acoustics), and ‘the spirit of flexibility’ were among those. My study of mathematics and physics became a good source of inspiration, ideas and techniques to realize some of the gestures and progressions in the piece. ‘The spirit of flexibility,’ on the other hand, stemmed from my ethnic origin. I grew up in Korea, where calligraphy was a mandatory course for six years. Moreover, thanks to my father who used to be addicted to Chinese martial arts film, I had watched over 300 martial arts films while I was growing up. I discovered the link between calligraphy, martial arts, and the idea of flexibility and implemented it in the notation and choreography. The piece as a whole, for me, was a fun experiment, and entertainment, and a fascinating eye-opener.

Clare Shore – “Three a cappella Carols”

Clare Shore, the second woman to earn the Doctor of Musical Arts degree in Composition from the Juilliard School (1984), has received critical acclaim for her works, with reviewers form the New York Times, New York Post, Boston Globe, Washington Post, and others hailing her works as “provocative...”, “immensely dramatic...”, “unpretentious...”, “Ingenious and evocative…”, “intriguing…”, “romantic to the core...”. While at Juilliard Ms. Shore studied with David Diamond, Vincent Persichetti, and Roger Sessions, and subsequently with Gunther Schuller. Since then, she has received numerous commissions, awards, and grants, including a Composer Fellowship from the National Endowment for the Arts. Shore has taught at Fordham University, Manhattan School of Music, the University of Virginia, George Mason University, and Palm Beach Atlantic College. She currently holds an exclusive publishing contract with E.C. Schirmer. Other works are found in the catalogs of Arsis Press, Plucked String Editions, and Seesaw Music. Her works are recorded on CRS, Owl Recordings, and Opus One, produced by Grammy Award-winning Elite Recordings.

“Three a cappella Carols”

Clare Shore’s Three a cappella Carols present the texts of three traditional Christmas carols in new musical settings. Performed as a set, the three songs offer contrast in style and length. The first carol, Joy to the World, is a setting of the first verse of the popular text by Isaac Watts. Brief and jubilant, it best fits the description of a carol as a “joyful religious song celebrating the birth of Christ”. Silent Night, which follows, is somber and introspective. The carol is highlighted by moments of hushed silence, which impel the listener to pay heed to the words of the 1816 text by Josef Mohr. Good King Wenceslas, the most extended of the three, rounds out the set with a hearty rendition of the legend of St. Wenceslaus, Duke of Bohemia. The text, originally written by John Mason Neale in 1853 to the tune Tempus Adest Floridum (“It is time for flowering”), relates the journey of a king who goes out into frigid weather on St. Stephen’s Day to give alms to a peasant and provides the miracle of warmth through his footsteps in the snow.

Paul Siskind – “Organal Dances”

Paul Siskind’s music encompasses many genres, and has been performed across the country and abroad by renowned ensembles such as the Pittsburgh Symphony, Minnesota Orchestra, Omaha Symphony, Arditti String Quartet, Dale Warland Singers, Continuum, Burklyn Ballet Theatre, and mezzo-soprano Stephanie Blythe. He has received awards and grants from ASCAP, Meet the Composer, the American Music Center, the National Federation of Music Clubs, the New York State Music Fund, and the McKnight, Jerome, Puffin, and Dodge Foundations. His work is published by G. Schirmer Inc., Cantando Musikkforlag, and Sweet Child Music, and has been recorded on the Innova, Albany/Troy, New Ariel, Equilibrium, and ERM Media labels, among others. He has worked as a composer-in-residence for the Education Department of Minnesota Opera, Twin Cities Chapter Coordinator for the American Composers Forum, Music Director of One Voice Mixed Chorus, and as an Auditor of the New York State Council on the Arts. Dr. Siskind is on the faculty of the Crane School of Music, SUNY-Potsdam, where he has been voted “Teacher of the Year” three times.

“Organal Dances”

Organal Dances had an unusual genesis. In 2005 I donated a “silent-auction commission” to the Orchestra of Northern New York, in which the person who bid the highest would tell me what kind of piece I should write, and the money would go to the Orchestra. Ironically, there was a tie for the highest bid; so I ended up writing two pieces, raising twice the amount of money. Organal Dances was the first of the two pieces. When I met with the donors to discuss that kind of piece they wanted, they matter-of-factly stated: “We’d like a piece titled ‘Fanfare and Gavotte’, and we’d like it to feature tuba, tambourine, and organ.” They then both laughed; OK, they were joking. We
then started seriously discussing the types of music that they like, etc. I thought it would be fun (and funny) to try to come close to their original tongue-in-cheek request, so I decided that the piece would indeed start with a fanfare, followed by a gavotte that features both tuba and tambourine. This led to structuring the piece as a series of short dances, in the manner of a Baroque suite. But what to do about the organ? It is highly impractical to incorporate organ into an orchestral piece. However, I realized that I could incorporate a little bit of wordplay into the title. The parallel motion and modal harmonies of organum style became unifying elements within my piece. Thus, the title would allow me to fully capture the humorous variety of the donors’ original suggestions.

David Smooke – “21 Miles to Coolville”

Composer David Smooke currently resides in Baltimore, Maryland, where he teaches music theory, rock music history, and composition at the Peabody Conservatory of Johns Hopkins University. The Washington Post claims that “Smooke has some of the most uninhibited brain cells around” and describes his music as “superb...a kaleidoscopic sonic universe where anything could happen.” His honors include those from the Maryland State Arts Council, BMI, the National Association of Composers USA, the MacDowell Colony, and the Virginia Center for the Creative Arts. He has composed commissions for groups and individuals including the International Contemporary Ensemble (ICE), CUBE, and pianist Amy Briggs. He received an MM degree from the Peabody Conservatory, a BA magna cum laude from the University of Pennsylvania, and a PhD from the University of Chicago, where he received the Century Fellowship, the highest fellowship offered by the Humanities Division. His composition teachers have included Shulamit Ran, David Rakowski, Robert Hall Lewis, and Richard Wernick. In addition to his composition activities, David performs improvisations on toy piano with the support of Schoenhut toy pianos and also blogs on New Music Box, the online magazine of the American Music Center.

“21 Miles to Coolville”

While teaching in Athens, Ohio at Ohio University, I was intrigued to find that the first sign on Route 50 leaving town indicated that we were 21 miles away from the town of Coolville. This piece imagines the drive along the open road through the foothills of the Appalachians, arriving at the center of cool. The music is meant to express the utter joy of driving and the mystery of the town itself. The accompanying video documents the journey between the two towns. 21 Miles to Coolville was commissioned by Michael Harley and is dedicated to him with great admiration. He was #21 on his junior high school football team in Indiana, a fact that helped to inspire this piece.

Keane Southard – “Viderunt Omnes”

Keane Southard has had compositions performed by ensembles such as the Cleveland Chamber Symphony and the Longfellow Chorus and Orchestra. His music has been described as “highly-professional and well-orchestrated” (Portland Press Herald). He has been a recipient of many awards including the Alice Procter Composition Award from the New England Piano Teachers’ Association as well as the Irl Allison Sr. Award from the American College of Musicians’ Composition Contest, the Student Composer Award for the American Art Song Competition, a Victor Herbert/ASCAP award from the National Federation of Music Clubs, the Lee Goldman Composition Award from the Baldwin-Wallace College, the Cecil Effinger Composition Award and George Lynn Prize from The University of Colorado-Boulder, First Prize in the Longfellow Chorus International Composers Cantata Competition, and the Charles B. Olson Young Composer Award. Keane is currently a second-year Masters student at the University of Colorado-Boulder studying music composition, where he serves as a graduate assistant in music theory. He graduated Summa Cum Laude with his BM from the Conservatory of Baldwin-Wallace College in Berea, OH, where he double majored in music composition and music theory, with a minor in English Literature. His composition teachers include Kenneth Girard, Loris Chobanian, Daniel Kellogg, Jeffrey Nytch, and currently Carter Pann. In the summer of 2009, Keane was selected as a participant in the Northeastern University Fusion Arts Exchange, where he studied composition with Brian Robison and Hillary Zipper.

“Viderunt Omnes”

Viderunt Omnes is inspired by the organum quadruplum setting of the same text by Perotin, the Notre Dame composer of the 13th century. The text is from the Gradual from the Mass for Christmas Day.

Viderunt omnes fines terrae salutare Dei nostri: jubilate Deo omnis terra.
All the ends of the earth have seen the salvation of our God; since joyfully to God, all the earth.

What inspired me in Perotin’s setting is the elongation and variety of vowel sounds in the two words “Viderunt Omnes”. These two words are drawn out over several minutes of music so that the text is basically unheard and the vowel sounds attain primary importance. Each time the vowel changes in Perotin’s work, it is as if we enter a new world. In the same way, I use these two words and draw them out over several minutes of music so that each change in vowel aligns with a change in texture and style. The focus then becomes on the sound of the vowels instead of the meaning of the text, which is secondary. The final section then completes the text in a more traditional syllabic/neumatic fashion.
Asha Srinivasan – “Dviraag”

As an Indian-American composer, Asha Srinivasan draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various national and international festivals including SEAMUS, ICMC, June in Buffalo, Spark, and the National Flute Convention. She has won national commissioning competitions, including the BMI Foundation’s Women’s Music Commission and the Flute/Cello Commissioning Circle. She has been commissioned by several other ensembles and performers, including Sequoia Chamber Players, Ant’s Elbow Duo, and clarinetist E. Michael Richards. Other honors include: the ASCAPPlus Award, the Prix d’Eté 2nd prize for Alone, Dancing (flute and electronics), and the Walsum prize for Kalpitha (string quartet), which was premiered by the Left Bank Quartet. Her studies include: D.M.A. in Composition at University of Maryland, College Park; M.Mus. in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and B.A. at Goucher College. Ms. Srinivasan is currently an Assistant Professor of Music at Lawrence University in Wisconsin.

“Dviraag”

Dviraag is a fabricated word taken from the Sanskrit prefix "dvi" meaning "two" and the word "raag" loosely meaning "melodic mode." The pitch material for this piece is entirely based on a combination of two complementary pentatonic modes. The primary rhythmic material, introduced towards the beginning by the cello, was derived from a Carnatic vocal exercise I fondly remember learning as a child in India. Of all the beginner’s exercises I learned, this one always stood out as being surprisingly challenging and unusual in its subdivisions. This exercise has become the basis for an exploration of intricate rhythmic subdivisions grouped into salient short phrases that recur throughout the piece in various contexts.

Dan Swilley – “Primarily Sexy”

Daniel Swilley (b. 1980) is a German-American composer of acoustic and electroacoustic music. He holds a BM from Valdosta State University, a MM from Georgia State University, and is currently pursuing a DMA in Music Composition at the University of Illinois Urbana-Champaign where he is the Operations Assistant for the Experimental Music Studios. Swilley’s past composition teachers include Tayloe Harding, Robert Scott Thompson, Heinrich Taube, Stephen Taylor, and Mei-Fang Lin. He is currently studying with Scott Wyatt and Sever Tipei. Swilley’s honors include the inclusion of his work Absolute Zero in the In Celebration of the 50th Anniversary of the University of Illinois Experimental Music Studios (1958-2008) commemorative four-disc collection. His works have also been presented at festivals and conferences such as June in Buffalo, SEAMUS, NoiseFloor, New York City Electroacoustic Music Festival, Electronic Music Midwest, Electroacoustic Juke Joint, College Music Society, and Society of Composer’s Inc. Swilley is a member of BMI, College Music Society, the Society for Electro-Acoustic Music in the United States, and Society of Composers Inc.

“Primarily Sexy (2009)”

Primarily Sexy (2009), for solo vibraphone, was commissioned by Caleb Herron, and is one of a series of works focusing on subtle ratios of time and the goal of obscuring the perception of 1:1. These ratios (for example - 1:1, 7:6, 5:4, 4:3, 3:2, 5:3, 7:4, 11:6, 2:1; or 12:12, 14:12, 15:12, 16:12, 18:12, 20:12, 21:12, 22:12, and 24:12) are approached by means of a loose system of function specific rules. In addition, this work uses prime numbers to determine almost all musical parameters including: form, pitch, dynamics, rhythm, and arrangement of materials. The title is derived from the use of “sexy” primes to determine all formal divisions, section lengths, and arrangements of differing materials. Aside from the use of sexy prime groups, prime numbers are use as an increment value and to map points of change in musical parameters.

Benjamin Taylor – “High Road”

Benjamin D. Taylor is an active composer studying music composition at Bowling Green State University in Ohio. Mr. Taylor received his BM in music composition from Brigham Young University in 2009. Trained as a trumpet player and pianist, he performs with and writes music for a variety of chamber ensembles, jazz combos, and big bands, wind bands, choirs, and experimental ensembles. His prizes and honors include First Place Co-winner of the 2008 International Society of Bassist’s Composition Competition. Recently, his work has been selected for performance at the 2010 SEAMUS National Conference, GAMMA-UT New Music Festival at UT-Austin, the 2010 Hawaii Contrabass Festival, International Double Reed Society 2010 Conference, 2010 SPARK Festival of Electronic Music and The New Music Hartford Four Seasons Concert Series. In June of 2010, Ben was honored to participate in the Omaha Symphony New Music Symposium where he studied with Joseph Schwantner. Ben resides in Bowling Green, Ohio with his wife, Allyson and sons Daniel and Jack. In addition to all things musical, he enjoys ultimate Frisbee, snowboarding, aggressive inline skating, drawing, reading, cooking, and being with family. For more information, please visit benjamintaylormusic.com.
“High Road”

*High Road* was commissioned by Synthesis Jazz Big Band and Brigham Young University for their tour to England and Scotland in the summer of 2008. Elements of traditional folk music from the aforementioned countries are heard, although usually reflected in a funky, New Orleans, Dixieland context. This composition was generously funded by the Laycock Center for Creative Collaboration in the Arts.

**David van Gilluwe – “Centrifuge”**

Award winning young composer David van Gilluwe (b. 1984) has studied music composition with Dr. Kenneth Froelich and Benjamin Boone at California State University, Fresno. His recent awards include First Place for his work *April* for the Fresno Choral Artists and national recognition from The National Association of Composers/USA for his work *Centrifuge* for Timpani and Piano. Van Gilluwe co-founded the Composer’s Guild at Fresno State, which is dedicated to the enrichment and support of young composers. Since 2007, he has served the Composer’s Guild in a directing role, coordinating numerous guest composer seminars, new music ensembles and performers; bringing more new music opportunities to California’s Central Valley. Discover the music of David van Gilluwe at: [www.vangilluwe.com](http://www.vangilluwe.com).

“Centrifuge”

The first movement is a tension-filled push and pull between the timpani and piano, which builds until the musical devices seem to spin out of control. Extended moments of lyricism and suspense provide contrast from the almost constant rhythmic chaos. Indications of where to play on the timpani head, as well as the use of different mallets help to enhance the contrasting motives in the music. The most recently composed movement begins with a march-like opening section that is controlled, methodical, and aggressive. However, this theme also has its lyric counterpart. At first the two themes are separate and contrasting, but begin to merge and coalesce in their fight for dominance.

**David Vayo – “Reach”**

David Vayo is Professor and head of the composition department at Illinois Wesleyan University, where he teaches composition, improvisation and contemporary music and serves as Coordinator of New Music Activities. Vayo has also taught and Connecticut College and the National University of Costa Rica. He holds an A.Mus.D. in Composition from the University of Michigan, where his principal teachers were Leslie Bassett and William Bolcom; his MM and BM degrees are from Indiana University, where he studied with Frederick Fox and Juan Orrego-Salas. Vayo has received awards and commissions from the John Simon Guggenheim Memorial Foundation, ASCAP, the Koussevitzky Music Foundation, the Barlow Endowment for Music Composition, the American Academy and Institute of Arts and Letters, the American Music Center, the National Association of College Wind and Percussion Instructors, and the Illinois Council for the Arts, and has been granted numerous artists’ colony residencies. Close to four hundred performances and broadcasts of his compositions have taken place, including recent performances in Mexico, Thailand, the Netherlands, Hong Kong, and France and at Northwestern University, Ohio State University and the universities of Wisconsin and Iowa. Festivals which have programmed his work include the International Trombone Festival, the International Double Reed Festival, the Grand Teton Music Festival, and three World Music Days of the International Society for Contemporary Music. His compositions are published by A.M. Percussion Publications, Bèrben/Italia Guitar Society Series, and the International Trombone Association Press. Vayo is also active as a pianist, performing contemporary music and free improvisations.

“Reach”

*Reach* was composed for the Illinois Wesleyan University Jazz Ensemble, which is directed by my colleague Tom Streeter. I enjoyed finding my own way into the soul of the big band through Latin-fusion grooves, ever-changing meters, a broad spectrum of instrumental and harmonic colors and a varied, large-scale form. The title refers not only to the challenge for young musicians in playing such a piece but also to a yearning, searching quality in the music.

**Kevin Walczyk – “Voices From the Water”**

A native of Portland Oregon, Kevin Walczyk received the MM and DMA degrees from the University of North Texas where he earned the College of Music’s highest honor — the Hexter Award for outstanding graduate student. His instructors include Jacob Avshalomov, Martin Mailman, Cindy McTee, and David Del Tredici. As an accomplished jazz arranger and composer, Walczyk refined his craft with prominent jazz arrangers Tom Kubis and Frank Mantooth. Walczyk’s works have been commissioned and/or recorded by numerous ensembles and organizations, including the St. Louis Symphony Orchestra, Oregon Symphony, Kiev Philharmonic, Czech Philharmonic, Seattle Symphony, Vancouver Symphony, Ukraine National Symphony, Pittsburgh New Music Ensemble, Portland Youth Philharmonic, Third Angle Contemporary Music Ensemble, American Guild of Organists, Hutchins Consort, Thelema Trio, and the MidWest Clinic. His works have been featured throughout Europe, Asia, South America and North America and at new music festivals in the United States, Holland, Belgium, Russia, Ukraine, Taiwan, and Peru. Walczyk’s honors include grants from Meet the Composer, Argosy Foundation, and the American Music Center. He has earned prizes or finalist status from Chamber Orchestra Kremlin, the Pittsburgh New Music Ensemble, ASCAP, BMI, CBDNA, Lionel Hampton Creative Composition Contest, Phi Mu Alpha Sinfonia, Minnesota Orchestra Composer Institute, and the Los Angeles
Philharmonic Synergy project. His works have been selected for participation by the Mid-American Center for Contemporary Music Festival, Ernest Bloch Composers Symposium, College Band Directors National Association, Southeastern League of Composers, College Music Society, Society of Composers, Inc., and the North American Saxophone Alliance. Walczyk is currently resident composer and Professor of composition studies at Western Oregon University, where he has taught since 1995.

“Voices from the Water”

Voices from the Water is a symphonic overture commissioned by the Vancouver Symphony Orchestra to mark the bicentennial celebration of the Corps of Discovery’s arrival in present-day Clark County, Washington. To this end, the composer utilizes folk music of Native American tribes indigenous to the state of Washington. The title originates from the text Spirit of the First People: Native American Music Traditions in Washington State (University of Washington Press, 1999), which states that travelers in the region arrived for gatherings by canoes and were greeted by songs of welcome from the shore. “Canoes...were transformed into drums as those on the shore pounded a rhythm with oars to accompany their song” (page 17). Voices from the Water depicts the Lewis and Clark expedition in the role of guests traveling (via canoes) down the Columbia River while Native Americans greet them with music. The introduction of the overture utilizes Nootka and Quileute Canoe Song rhythms and intervals that, according to Native American traditions, suggest the motion of the canoes over the water and people in motion. The introduction yields to a lively Makah Kwekwasa Dance, then gives way to a layered presentation of an Eagle Song of Yakima, Umatilla, and Nez Perce origins. This section of the composition elicits the transformation of canoes and oars into percussion instruments, including the use of frame drums, rute sticks, and a rainstick in the percussion section. Simultaneously, the string section strikes their strings with the wood portion of their bows and the basses tap the body of their instruments. The transition to the slower, peaceful middle section of the work includes a quote from the composer’s recent Corps of Discovery Symphony composed for the Oregon Symphony and St. Louis Symphony Orchestra. The Lewis and Clark motive is intoned by the brass and represents the only time that a musical reference other than that of Native American origins influences the overture. The middle section of the overture incorporates portions of the Potlatch ceremony that serves to underscore the peaceful relations between the Lewis and Clark expedition and the Native Americans. A Makah Song before Distribution of Gifts and, as a tribute to Sacagawea, a Song of the Women Guests permeates this section. A powerful and dissonant transition features the chromatic Clayoquot song They Come From Under the Water that capitulates to the opening material and a reprise of the Kwekwasa Dance and the Eagle Song. The overture ends with statements of the Canoe Song rhythm that opened the overture.

Andrew Walters – “Before Clocks Cease Their Chiming”

Andrew Walters was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters’ music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. His piece Before Clocks Cease Their Chiming was premiered by Duo Montagnard at the 2009 World Saxophone Congress in Bangkok, Thailand. His music appears on volume nine and sixteen of the “Music from SEAMUS” compact discs. Currently he is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

“Before Clocks Cease Their Chiming”

Before Clocks Cease Their Chiming gets its title indirectly from the last lines of the poem “As I Walked Out One Evening” by W. H. Auden. It features textures inspired by clocks—the ticking of clocks, its pendulums, springs, and mechanical features, the chiming and resonances of its bells. A musical composition, like a clock, is a structure that when performed, measures the passing of time. And like the clocks in the Auden poem that “whirr and chime”, in music we come to understand the fleeting nature of life and love and our efforts to suspend our belief in the decay of these things.

Kevin Waters – “See, Amid the Winter Snow”

Kevin Waters S.J. holds undergraduate and graduate degrees in classics, philosophy, music, and theology. He was awarded a doctorate in music composition from the University of Washington in 1969; he studied composition with John Verrall, Roy Harris and Bruno Bartolozzi. He is Dean Emeritus at Gonzaga University and professor of Philosophy and Music; he has been a Jesuit since 1951. He has composed two operas, works for orchestra, and organ concerto, pieces for small ensemble, as well as choir. The Seattle Symphony, Kronos Quartet, and the Nevsyky String Quartet of St. Petersburg, Russia have performed some of these works and others have been premiered in San Francisco, Guadalajara and Rome. His opera Dear Ignatius, Dear Isabel, commissioned by Loyola College of Baltimore was also produced in Seattle and New Orleans. In 2003, the celebrated Nevsyky String Quartet of St. Petersburg made a recording of String Quartet (1969), which was premiered several years ago in Seattle by the Kronos Quartet. In 2005, Lines from Shakespeare, a suite for wind instruments, was performed at the National Conference of SCI in San Antonio. In 2007 Spring was performed in Seattle by the Northwest Symphony Orchestra. The Cataldo Trio was performed at the Aaron Copland School of Music, Queens College, New York, for the SCI Region 2, November 15-18, 2007. Morning Star, GIA, World Music, and Cantica Nova publish his choral and organ scores.
“See, Amid the Winter Snow”

Christmas carols, unchallenged leaders for the most frequently performed music during the course of any year, invite the contemporary composer to add to this popular repertoire. From Silent Night to Bing singing White Christmas, school kids, crooners, opera stars, church choirs and symphony chorales endlessly plumb libraries and music publishers to find something new to sing. See, Amid the Winter Snow over the years has been set in a variety of ways, using Edward Caswell’s 1851 text. My rendition does not break any new ground, but I believe that it is doable by thoughtful choirs and accessible to audiences who follow them.

Richard Williamson – “Winner’s Homecoming”

Richard Williamson is Professor and Chair of Music at Anderson University, where he has worked since 1996. At Anderson, he teaches composition, theory, and conducting and directs Choral Ensembles. Williamson completed his DMA in Choral Music, with a minor in Composition at the University of Illinois. He holds master’s degrees in Music Theory and Choral Conducting from Eastman School of Music the BM degree in Music Theory from Furman University. Williamson has studied composition and arranging with Samuel Adler, William Brooks, Kent Holiday, and Morgan Powell. Dr. Williamson has been commissioned to compose for school, church, and community ensembles. He has published compositions and arrangements with various firms, including Kjos, Roger Dean, Shawnee Press, and World Choral Library. He has presented compositions and papers at conferences of the Society for Music Theory, CMS (international, national, and southern chapters), MENC, Music Theory Southeast, as well as the Georgia Association of Music Theorists, South Carolina American Choral Directors Association, and South Carolina Music Educators Association. His articles have been published in Choral Journal, Teaching Music, and GAMUT.

“Winner’s Homecoming”

Winner’s Homecoming is the last of three movements from Symphonic Scenes for young band. I composed Symphonic Scenes for the Belton Middle School 7th and 8th Grade Band, in which my daughter plays horn. The group performed the first two movements in spring 2010, but Winner’s Homecoming is premiering today. When directors Douglas Brooks and Jon Michael Brock approached me about writing the piece, I decided to create a complete fast-slow-fast cycle. The programmatic aspect of the piece came to me later. Winner’s Homecoming is a happy-go-lucky march – obviously a closer. The slow movement is sentimental, so I decided to make the first movement angry and self-important. The I realized I had a plot: kid gets mad and runs away, kid misses home, kid returns (but on kid’s own terms). Accordingly, I named the movements Running Away, Remembering Home, and Winner’s Homecoming. This work was my first serious attempt at writing for band, and I am grateful for the assistance and advice Mr. Brooks and Mr. Brock so generously gave. I am lucky they were willing to invest in my work. Despite our efforts to write a perfectly tailor-made piece, I managed to stretch the players’ fingers somewhat. I also probably embarrassed my poor daughter; not only by letting her friends find out I am a composer, but also by showing up to coach a rehearsal. I hope she will live it down by the time she graduates high school.

Ron Wray – “Dali’s Cane”

Dr. Ron Wray is an Associate Professor of Music at the University of Alabama in Huntsville, where he serves as teacher of clarinet and music theory. Dr. Wray has been active as a composer, teacher, and performer in higher education since 1992. He holds a DMA degree in clarinet performance from Louisiana State University. Dr. Wray’s compositions have appeared on new music festivals, conferences, and recitals in Texas, Louisiana, Alabama, West Virginia, Iowa, and New York. His works have also appeared on Appalachia Free Radio and the 2010 Zones Symposium. As a performer, Dr. Wray has appeared in recitals and concerts throughout the south, the upper Midwest, and in Canada. He has performed with the Huntsville Symphony Orchestra, Huntsville Community Chorus productions, as principal clarinetist with the Huntsville Chamber Winds, and the UAH Jazz Ensemble. In 2009, Dr. Wray was awarded a Distinguished Teaching Award from UAHuntsville. Prior to coming to UAHuntsville, Dr. Wray served as Associate Professor at Dickinson State University in Dickinson, ND, where he was awarded Outstanding Teacher of the Year in 2001. Dr. Wray studied composition with Charles Norman Mason.

“Dali’s Cane” for flute, clarinet, and piano

This work was inspired by a small cardboard cutout of Salvador Dali, with his curled-up moustache, and his arm crossed in front of him, holding a cane with a very ornate handle. The source material for the work is a six-note figure, with ascending and descending sixths, that appears in various guises and is fragmented as the work unfolds. The second and fourth sections of the five-part form are more reserved, while the first, third, and final sections are more robust.

Stephen Yip – “Yûgen III” - World Premiere

Stephen Yip was born in Hong Kong and now lives in the US. He received his DMA at Rice University and BFA at the Hong Kong Academy for Performing Arts. His mentors include Wing-fai Law, Clarence Mak, Arthur Gottschalk and Ellsworth Milburn. He has attended major music festivals, including Aspen Music Festival, Asia Composers’ League, ISCM World Music Days, Music X, June in Buffalo, IMPULS Ensemble Akademie, California E.A.R. Unit Composer Seminar, the 13th International Summer Program (Czech Republic), International Composers'
Stucky, Chen Yi, Kevin Ernste, Paul Rudy, James Mobberley, Kawai Shiu and Chee Kong Ho. Their works have been performed in the United States, Canada, Costa Rica, Israel, Austria, Croatia, Czech Republic, Luxembourg, Germany, Korea, Japan, Indonesia, Hong Kong, China, and the Philippines. They have received several composition prizes, including the “Halfa International Composition Prize”, First International EPICMUSIC Composition Prize (Italy), International Biennial Composition Competition, the Debussy Trio Music Foundation, Molinari Quartet’s Third International Composition Competition, the St. Paul Chamber Orchestra Emerging, the ALEA III composition competition and the fourth NACUSA Texas Composition Competition. Their works are recorded in the ERMMedia, PARMA, Capstone, North South recording, ATMA Classique and Beauport Classical labels. Yip is a member of the SCI, NACUSA, and ASCAP. Currently, he is on the faculty at Houston Community College and is a freelance composer.

“Yûgen III”
Yûgen III is a traditional Japanese aesthetic concept in the relation to one of the important interpretation of refined elegance and grace, “invisible beauty” in Noh. Noh is a major form of classic Japanese musical drama since the 14th century. It can be traced back to the Tang Dynasty’s Nuo, Wu and other various Chinese folk theatre in about the period of 618-907 in China. By looking at the meaning of the Chinese characters in the word “Yûgen”, “Yu” can mean dim, dark, deep or quiet and “Gen” can mean subtle or profound. The combination of these two characters can express profundity and evanescence, detached from reality and can indicate a mystical beauty in nature. This chamber work was written for flute (piccolo), bass clarinet (Bb), cello and piano. The composer was inspired by the idea of “yûgen” art” in Noh. Structurally, it was influenced by one of the most subtle elements of Noh, “Jo-ha-kyu” means “slow evocation” (Jo), components detail transgression (Ha), and resolution of the element with haste and suddenness (Kyu). There are three main sections in this piece. The first section shows different musical elements in different musical gestures and tone colors in a slow tempo and flowing pulse; the second section has several “breaking parts” from the first section. Those “breaking parts” are the existing elements for the previous section, with more detail development; the tempo of the third section was rapid. It reaches the climax by the fast process of the transformation and expansion of the existing musical elements from the previous two sections.

Michael Young – “Prelude and Fugue #7”
Pianist and composer Michael Young earned his Bachelor of Music degree in piano performance at Northwestern University and his Master of Music degree in piano at the University of Cincinnati College-Conservatory of Music. He is a finalist in the 2011 American Liszt Society Bicentennial Composition Competition. His compositions, mostly for solo piano, include preludes, nocturnes, and a cycle of 24 Preludes and Fugues. Selections from his first 12 preludes and fugues have been performed at the College Music Society’s 2010 South Central and 2006 Great Lakes Regional Conferences, the 2010 Southeastern Composers’ League Forum, a 2008 concert at Feng-Shia University in Taichung, Taiwan, the 2008 Ball State University Festival of New Music, the 2007–2010 Morehead State University (MSU) Keyboard Festivals, and the 2006 Rising Star Concert Series in Taipei, Taiwan. Michael is the staff accompanist at MSU in Kentucky. In 2006, he was the accompanist for the MSU choir tour of Costa Rica. As a member of the Taimiliana Duo, he has performed piano duet/duo recitals with pianist Chia-Ling Hsieh in several US cities.

“Prelude and Fugue No. 7 in E-flat minor”
Prelude and Fugue No. 7 in E-flat minor is part of a cycle of 24 Preludes and Fugues in all the keys. Throughout the slow, mournful prelude, a seven-note, arch-shaped ostinato accompanies a plaintive, occasionally 12-tone melody that becomes more agitated at the prelude’s climax. The prelude is in ABAC form (10, 9, 8, and 7 ostinato statements, respectively), with the ostinato switching back and forth from the bass in the first section to the treble in the final. The ostinato chromatically evolves from the opening Aeolian mode through a wide range of modal patterns, returning at the end to the Aeolian mode. The ostinato is also transposed chromatically downward from tonic to tonic, with the number of statements on each chromatic scale degree following the undulating pattern 4321234321234. The first note of the fugue completes another octave chromatic descent that accompanies the final four statements of the ostinato. The melancholy character of the prelude is continued in the four-voice, double fugue, which features a weeping motive that permeates the principle and secondary subjects and accompanying counterpoint. Both subjects are frequently inverted, most notably in the opening exposition where an inversion of the principle subject overlaps the subject’s fourth statement in an impassioned stretto. After the fugue’s climax, a counter-exposition states inversions of the subject in all four voices in stretto. Another such ‘stretto maestrale’ over a tonic pedal with the subject right side up brings the fugue to a despondent end.

Peiying Yuan – “Poor Man’s Diamond”
Peiying Yuan (b. 1984, Singapore) is currently a doctoral student and Sage fellow at Cornell University. Having been one of two composers to first graduate from the newly established Yong Siew Toh Conservatory in 2007, Peiying belongs to the upcoming generation of young Singaporean composers. Her music frequently seeks to combine Oriental philosophies and temporal flow with a contemporary Western language, which is not unlike the modern and cosmopolitan, yet distinctly Asian environment she grew up in. Her teachers include Steven Stucky, Chen Yi, Kevin Ernste, Paul Rudy, James Mobberley, Kawai Shiu and Chee-Kong Ho. Recent awards include the 2010 ASCAP Morton
Gould Young Composer Award, 2010 Libby Larsen Prize presented by IAWM, 2010 Missouri and Kansas State Commissioned Composer, and First newEar Composition Competition. 2011 performances include works for the Singapore Symphony Orchestra and Momenta Quartet.

“Poor Man’s Diamond” (2010)
Poor Man’s Diamond was commissioned by the Society of Composers, Inc. and the American Society of Composers, Authors and Publishers. The work is scored for trumpet, trombone and tuba. It is a brief musical statement conveying the raw brilliance of celestial objects in the darkest of night skies, inspired by journeys into the American heartlands, gazing into a blackness so richly adorned.

Zachariah Zubow – “Answers from Nature”

Zachariah Zubow started his music education at Luther College in Decorah, Iowa and in 2008 graduated with a Masters in Music Composition from Illinois State University in Normal, IL. Recently, Zach’s music has been chosen to be included on the Society of Composers National Conference, Society of Composers Regional Conference, Electronic Music Midwest, and Iowa Composers Forum Conference this fall. His music has also been performed in Europe, as well as the US in recent years. Zach’s composition teachers include David Compper, Lawrence Fritts, David Feurzeig, Brooke Joyce, and Martha Horst. Zach is pursuing a PhD in music composition at The University of Iowa and is a member of Iowa Composers Forum, Society of Composers, ASCAP, College Music Society, SEAMUS, and Electronic Music Midwest.

“Answers from Nature”

Henry Wadsworth Longfellow’s poetry typically follows a lyric poetry style with rhyming schemes that are based on personal feelings. The emotions described in his poetry contain elements of comparison between nature and personal strife. This could be in part due to having lost two wives of untimely deaths, which drove him to burn his own face, inducing the iconic Longfellow beard. The poetry by Longfellow chosen for Answers from Nature begins with a poem describing the close relationship between nature and mother that is followed by a sequence of seasonal change. The poetic feelings imbued throughout appear as though it was sequenced during and after his time with his second wife. It begins with happiness and motherhood that has been taken away abruptly and slowly finds peace through the seasons in the cloudy bosom of the silent, soft snow.
PERFORMERS

Dianna Anderson
Pianist Dianna Anderson is on faculty at Minot State University, Minot, North Dakota, where she serves as an instructor of piano and theory. In addition to teaching, she maintains an active career as a performer. Her solo repertoire ranges from Bach to the present day with a special affinity for the music of Beethoven, Debussy, and Ravel. She is currently pursuing a cycle of all thirty-two Beethoven Piano Sonatas. She has an interest in promoting new music, and has premiered works by Matthew Saunders and Robert Bradshaw. As a founding member of the piano trio, Luminus, and in collaboration with numerous instrumentalisits and vocalists, she performs frequently in the chamber music setting. Anderson is especially interested in promoting the art of chamber music to young people throughout the Plains region, and with Luminus, has performed for and worked with hundreds of high-school music students. She is on faculty at Dakota Chamber Music and International Music Camp. Her degrees are from University of Idaho with Jay Mauchley, and Cincinnati College-Conservatory of Music with Frank Weinstock.

Christopher Creviston
Saxophonist Christopher Creviston has played in Carnegie Hall with the Detroit Symphony, Prince’s birthday party at Paisley Park, appeared live on BET’s “BET on Jazz”, and giggled the Apollo Theatre in Harlem. Christopher is internationally known as a player and teacher. Presently on faculty at the Crane School of Music (SUNY Potsdam), he has formerly held positions at the Greenwich House of Arts (NYC), the University of Windsor (Canada), and at the University of Michigan. He has been featured performer and clinician at numerous series and festivals across the US. Creviston was selected as winner of the North American Saxophone Alliance’s Classical Competition, a finalist in the New York Concert Artist’s Guild, and has won numerous other accolades. He has appeared as featured soloist with many orchestras and bands, including his concerto debut playing Ibert’s “Concertino da Camera” at the Michigan Youth Arts Festival at age 17, and his professional concerto debut playing Villa-Lobos’ “Fantasia” with the National Symphony Orchestra. Christopher’s teachers include Don Sinta, James Forger, Trent Kynaston and Rhonda Buckley. He has appeared in concert with jazz names John Pizzarelli, Jon Faddis, Bobby Shew, Bunky Green, Jim Snidero, Bob Mintzer, Steve Houghton, Vinny DiMartino, Dave Liebman, Peggy Cone, and Marvin Stamm, and has had the pleasure of working with pop performers Crystal Gayle, Maureen McGovern, Billy Porter, Marty Thomas, David Raleigh, Paul Mahos, Ben Vereen and Kim Sozzi, as well as playing shows with jokerester Bob Hope. Presently, Creviston continues to freelance, and regularly appears with the Capitol Saxophone Quartet, harpist Fran Duffy, guitarist Oren Fader and pianist Hannah Gruber. In the words of world renowned cellist and conductor “Slava” Rostropovich, “Bravo!.. Bravo! Bravo!!...”

Tomoko Deguchi
Tomoko Deguchi is an assistant professor at Winthrop University teaching music theory and aural skills courses. She started her performing career in Japan, specializing in contemporary music. She gave solo and joint recitals and has been a featured performer at numerous concert series. She was selected one of the six finalists in the Crane Festival of New Music, and was the 1998 Concerto Competition winner at the University of Wyoming. Her first solo piano album, Syncopated Lady, was released from Capstone Records and her recording is included in Laurel Firant: Music for solo piano and violin and piano, also released from Capstone. She is a founding member of Out of Bounds New Music Ensemble, active in the Charlotte region.

Nancy Zipay DeSalvo
Before coming to Westminster College, Nancy DeSalvo completed a Doctor of Musical Arts degree at the Cleveland Institute of Music in Collaborative Piano where she was a student of Anne Epperson. She and baritone Jason Fuh captured First Prize for their performance of Four Claudal Poems in the Darius Milhaud Performance Auditions held at the Cleveland Institute of Music. In 1997, Dr. DeSalvo received the Gwendolyn Koldofsky Award, given at the discretion of the CIM faculty to a Collaborative Piano Major who has special aptitude for vocal accompanying and who exemplifies the important dual role of the profession – that of support, service and cooperation, balanced with professional skill and high standards of performance.

Nancy also worked as a collaborative pianist in the studio of renowned violin teacher, Dorothy Delay at the Juilliard School of Music in New York. Nancy Zipay DeSalvo is an Associate Professor in the Department of Music at Westminster College, where she teaches piano, collaborative piano courses, and performs various solo recitals. She performs extensively across the United States as a professional accompanying pianist and chamber music collaborator. Guest solo appearances have included performances with the Hong Kong Philharmonic Orchestra.

Nancy Zipay DeSalvo is a Steinway Artist.

Amy Dunker
Composer-trumpeter-educator Amy Dunker’s music resists easy categorization. From avant-garde improvisation to minimalist sound sculptures to neo-romantic echoings, Amy delves deeply into the nature of human experience. Her works have been performed throughout the United States, Czech-Republic, Italy, the Ukraine, France, India, Colombia, China, Thailand, Japan, Mexico, Ireland, Germany, Great Britain, and Puerto Rico. Amy Dunker is an Associate Professor of Music and Chair of the Music Department at Clarke
DuoSolo
Since forming DuoSolo in 2006, Mary Fukushima and Michael Kirkendoll have become exciting new forces on the contemporary music scene. Following their 2006 debut in Carnegie Recital Hall, New York Concert Review called them powerhouse performers, noting Mary’s warm and brilliant sound and Michael’s thought-provoking and atmospheric playing. DuoSolo is regularly featured as artists-in-residence at universities and festivals around the United States and abroad, including the University of Oklahoma, Indiana State University, Montana State University, Lewis and Clarke College, and the Nanyang Academy of Fine Arts in Singapore. DuoSolo creates programs that include music for solo flute, solo piano, and flute/piano duo, ranging from twentieth-century masterpieces to contemporary explorations of rock, pop, electronic music, and performance art. Their blend of creative programming, virtuosic technical abilities, and intelligent, engaging dialogue from the stage makes them a favorite of audiences wherever they go. Currently, Mary is Lecturer in Flute at Pittsburg State University (KS) and Michael is serving as Assistant Professor of Piano at Oklahoma State University. They each earned doctoral degrees at the University of Kansas, and received their masters degrees from the Manhattan School of Music. www.duosolo.com

Duo XXI
Founded in 2007, Duo XXI is committed to developing the musical culture of the 21st century through commissioning, performing, and recording new music. Both members are passionate string professors who reach a diverse audience through concerts, conference presentations, and outreach workshops. The duo’s mission is to unite today's students, performers, and composers to enliven music and to cultivate the intimate and expressive string duo as a genre for our time. Highlights of Duo XXI’s recent performances include recitals at the National Gallery of Bermuda; the Bravol Institute in Minneapolis, MN; and the McColl Center for Visual Art in Charlotte, NC. The ensemble has also performed at many universities throughout the United States including Northern Illinois University and the University of North Carolina at Chapel Hill. In addition to giving numerous recitals, during 2010-2011 Duo XXI will perform at the Society of Composers Incorporated National Conference and present a lecture-recital about string duo repertoire at the American String Teachers Association National Conference.

Violinist Anna Cromwell is a dedicated teacher, performer, and chamber musician. She is currently Assistant Professor of violin and viola at Eastern Illinois University and has also been on faculty at Western Kentucky University in Bowling Green, Minnesota State University in Mankato, Bravol Summer String and Keyboard Institute in Minnesota, Tennessee Valley Music Festival in Alabama, and Blue Lake Fine Arts Camp in Michigan. Dr. Cromwell earned both her M.M. and D.M.A. under Sally O'Reilly at the University of Minnesota, where she was a Dahl Fellowship recipient. She graduated summa cum laude from the Blair School of Music at Vanderbilt University, where she won the Concerto Competition and received the Jean Keller Heard Prize. She has studied string pedagogy with Sally O’Reilly and completed Suzuki pedagogy training with Mark Bjork. Her former teachers include Elaine Richey, Kathleen Winkler, Christian Teal, and Sally O’Reilly.

Cellist Mira Frisch has performed as a recitalist and chamber musician throughout the United States and in Bermuda, Italy, and France. She can be heard as a guest artist on the compact disc There Lies the Home, produced by the renowned vocal ensemble Cantus. Dr. Frisch has presented at national conferences of the College Music Society, Music Teachers National Association, and Society of Composers Incorporated. She is Assistant Professor of Cello at the University of North Carolina at Charlotte, where she also directs the String Chamber Music Program. She previously taught cello and chamber music at Truman State University and at the Festival Musicale della Toscana in Italy. In Charlotte Dr. Frisch has performed with the Charlotte Symphony Orchestra and the Charlotte Philharmonic. Dr. Frisch holds degrees from Saint Olaf College, The Cleveland Institute of Music, and the University of Minnesota. Her former teachers include Tanya Remenikova, Richard Aaron, and Irene Sharp.

Wallace Easter
In 1981 Wallace Easter joined the faculty of the Music Department at Virginia Tech and the Roanoke Symphony as principal horn. His academic duties at Tech include teaching the horn studio, the University Horn Ensemble and music theory. Mr. Easter has been a featured soloist with many orchestras in the mid Atlantic region and has also performed in recital and at professional conferences and music festivals in the United States, Europe and Africa. He was host for two regional horn workshops at Virginia Tech. Other professional activities include residencies as artist/faculty for the Virginia Governor’s School for the Arts, Skyline Brass Music Festival, Roanoke Youth Symphony Summer Institute and the Blue Lake Fine Arts Camp in Michigan. He is frequently asked to give master class presentations at music schools and festivals. Recent master classes have covered a wide geographic area from the National Music Camp at Interlochen, MI to the STTEP Music School in Pretoria, South Africa. He has also been principal horn of the Wintergreen Summer Music Festival for the past ten years. He has written and has been interviewed for articles in the Horn Call, the official publication of the International Horn Society. Mr. Easter is featured on the most recent CD releases of the Hornists’ Nest. The album titled The Friperries is frequently heard on
James Flowers
James Flowers is adjunct professor of saxophone at Westminster College and Thiel College and freelances in the Cleveland-Pittsburgh area. James began his saxophone studies in high school with Fred Boles. Pursuing further training, he attended Youngstown State University where he received a Bachelor’s Degree in Music Education while studying saxophone with the renowned Dr. James Umble and clarinet with Bob Fitz, Dr. Kent Englehardt, and Debbie Alexander. Continuing his education at Bowling Green State University, James earned a Master’s Degree in Music Performance while studying with Italian saxophonist Marco Albonetti and internationally recognized Dr. John Sampen. Mr. Flowers has won first prize at The Music Teacher’s National Association Chamber Music Competition, The Coleman National Chamber Music Competition, and was a finalist at the 2004 North American Saxophone Alliance (NASA) National Conference Solo Competition. James has also been invited to present various programs at the North American Saxophone Alliance national and regional conferences, the Navy Band Saxophone Symposium, the Heidelberg New Music Festival, and the International Villa-Lobos Festival. Additionally, he has performed with the Cleveland Duo and the Youngstown Symphony. In an effort to promote new works for the saxophone, he commissioned music written by Braxton Blake, Matthew Brazofsky, Patrick Burke, Jason Howard, and Daniel Perttu. In popular genres, James has also toured with the Tommy Dorsey Orchestra and performed with Wayne Newton, Marie Osmond, Bobby Vinton, Ben Vereen, Mary Wilson from the Supremes, Martha and the Vandellas, The Fifth Dimension, Al Martino, Deana Martin, Cleveland Fats, The Carmen Mico Orchestra, State Street Jazz, and the jazz trio Stretch.

Stuart Gerber
Described as having “consummate virtuosity” by The New York Times, Stuart Gerber has performed extensively throughout the US, Europe, Australia, and Mexico as a soloist and chamber musician. He is currently Associate Professor of Percussion at Georgia State University in Atlanta. As an active performer of new works, Stuart has been involved in a number of commissions and world-premiere performances. Most notably he has given the world premiere of Karlheinz Stockhausen’s Heaven’s Door and recorded a number of percussion works for theStockhausen Complete Edition. He has been the solo/faculty percussionist for the annual Stockhausen Courses in Germany since 2005. Stuart has worked with many other notable composers, including Kaija Saariaho, Tristan Murail, Steve Reich, Frederic Rzewski, George Crumb, Ricard Zohn-Muldoon, and John Luther Adams. He can be heard on recordings released by Bridge Records, Capstone Records, Telarc, Code Blue Records, Mode Records, Wesleyan University Press, Albany Records, and Vienna Modern Masters. As pedagogue Dr. Gerber has presented a lecture-recital at the Percussive Arts Society International Convention (PASIC) and has given master classes at conservatories and universities around the US and abroad. Recent engagements include appearances at the Eastman School of Music, the Manhattan School of Music, University of Texas-Austin, University of Florida, the University of Montreal, the Southbank Centre (London), and the Sydney Conservatory and Victoria College of Arts in Australia. Dr. Gerber is a founding member of the Atlanta-based new music group Bent Frequency, performs internationally with ENSEMBLE SIRIUS, and is regularly heard as extra percussionist with the Atlanta Symphony Orchestra. Stuart is the proud father of 14-month-old Ella.

Hannah Gruber
Hannah Gruber is Assistant Professor of Keyboard at the Crane School of Music, SUNY Potsdam. She received her B.Mus. in Piano Performance and Music Education with a Piano Pedagogy concentration from Crane while studying with Eugenia Tserov. An active researcher on the effects of music on children with autism, she holds an M.M. in Piano Performance and an M.MuED in Early Childhood/Elementary Music Education from the University of South Carolina where she studied piano with Scott Price. She is presently the New York MTNA Collegiate Chair and Assistant Director of the Southeastern Piano Festival. As a soloist, she won the Cran Annual Concerto Competition and was a finalist in the Arthur Fraser Piano Competition. As an accompanist, she has performed in festivals and competitions throughout the United States, including the Music Teachers National Association Solo Competition, North American Saxophone Alliance Solo Competition, the Potsdam Single Reed Summit and the Southeastern Piano Festival. She has collaborated with various artists, including Christopher Creviston, Joe Lulloff, Timothy McAllister, Ben Redwine, Oskar Ruiz, David Stambler, James Umble, and members of the United States Military Bands. In December 2007, Gruber collaborated with Christopher Creviston for the world premiere of Stacy Garrop’s Pieces of Sanity in Carnegie Hall.

Kirsten Halker-Kratz
Kirsten Halker-Kratz holds Bachelor’s degrees in music and chemistry from Bluffton University in Bluffton, OH and a Master of Music degree in piano pedagogy and organ performance from Bowling Green State University in Bowling Green, OH. In addition, Ms. Halker-Kratz is manager of individual giving at Settlement Music School in Philadelphia and director of music ministries at Trinity Lutheran Church in Havertown, PA. Previously, she was Settlement’s West Philadelphia branch director for seven years. An active accompanist and performer in the Philadelphia community; Ms. Halker-Kratz specializes in new music, both solo and ensemble, in all keyboard genres.
Caleb Herron
An ardent performer of new and experimental works, Caleb Herron has commissioned several new works for chamber ensemble as well as many new works for solo percussion from established and emerging composers. Caleb has worked with such artists as Bob Becker, Steven Schick, Matthias Reumert, Matthew Bartner, Jo Kondo, Christopher Adler, So Percussion, and Stephen Drury. He is a founding member of Ensemble 64.8, and has founded several other new music groups in Alaska and Atlanta, GA where he currently resides. He received his Bachelor's degree in Music Performance from Georgia State University studying under Dr. Stuart Gerber. Mr. Herron holds a Master's degree in Percussion Performance from the University of Alaska Fairbanks under the tutelage of Dr. Morris Palter.

Chih-Long Hu
A native to Taiwan, Chih-Long Hu's performance career began to take off after receiving honors including the Taipei National Concert Hall Arising Star, the Chi-Mei Artist Award, and prizes from the Mauro Monopoli International Piano Competition in Italy, Concurs Internacional De Piano D'Escaldes-Engordany in Andorra, Takamatsu International Piano Competition in Japan, and the Russian Music International Piano Competition in San Jose, California. An active pianist, Hu has performed extensively in Asia, Europe and throughout North America, appearing as a soloist, recitalist, and chamber musician. He has collaborated with conductors including Ann Krinitsky, Shunsaku Tsutsumi, Nicoletta Conti, Kenneth Kiesler, Nuvi Mehta, Cornelia Kodkani-Laemmli, Cheng-Hsiung Chen, and Li-Ping Cheng. Hu's performances have been broadcast in "Performance Today" through NPR stations across the country, and televised in Taiwan, China and Japan. His recent CD album "Formosa Caprices" has received critical acclaims and was nominated as "Best Crossover Album" and Hu as "Best Performer" for the 2009 Golden Melody Award. Another CD of complete Etudes-tableaux by Rachmaninoff has been released in 2010. Hu's teachers include Arthur Greene, Hung-Kuan Chen, and Tai-Cheng Chen. Hu received Doctor of Musical Arts in piano performance from the University of Michigan, Master's degree from the Taipei National University of the Arts, and Bachelor's degree in civil engineering from National Taiwan University. Hu is currently on the faculty of East Tennessee State University.

Nathan Jasinski
Nathan Jasinski, Assistant Professor of Cello at Eastern Kentucky University, enjoys a diverse career of teaching and performing. Recent solo recital venues include Innsbruck, Austria, Geisa, Germany, Utah, and cities throughout Kentucky and Tennessee. As a member of Eero Trio (clarinet, cello, and piano), he has commissioned several new works and performed throughout the United States. Dr. Jasinski received his B.M from Brigham Young University, a M.M. from Arizona State University, and a D.M.A. in cello performance from the University of Michigan.

Kui-Im Lee
Born in Seoul, Korea, Kui-Im Lee studied music composition at Seoul National University (BM) in Korea and the University of Pennsylvania (Ph.D.) in U.S. A. She has presented research papers and performances at several College Music Society national and international conferences as well as at several Hawaii International Conferences on the Arts and Humanities. She studied music composition with George Crumb and music theory with Thomas Christensen. Her organ studies have been with Robert Parris, Mercer University, and with Robert Triplett at the University of Iowa. Kui-Im's research interests involve the application of theoretical knowledge and experience to practical musical performance. She recently released her organ CD to celebrate the 10th anniversary of the monumental Wolff organ of the Gallagher Bluedorn Performing Arts Center funded by the National Endowment for the Arts and the Iowa Arts Council. Currently assistant professor of music theory/composition and organ at the University of Northern Iowa and organist of Westminster Presbyterian Church in Waterloo, she lives in Cedar Falls with her feline babies Chloe and Soso.

Chan Kiat Lim
An active recitalist, Chan Kiat Lim has performed in the United States, Asia, and Europe; including solo recitals in Italy, Romania, and a New York City solo debut at Steinway Hall in fall 2006. He has won several piano competitions including the Young Artist Concerto Competition, WVMTA Collegiate Piano Competition, and the WGUC Cincinnati Public Classical Radio Audition. In addition, Lim was the official accompanist for the 45th World Piano Competition. Lim’s recent engagements include a solo recital at the Penn Alps Music Festival in Maryland and an appearance as soloist performing Bartok's Concerto for Two Pianos and Percussions with the WVU orchestra as guest artist for the West Virginia Music Teachers Association State Convention. An avid promoter of Contemporary music, Lim has performed in the Contemporary Chamber Music Concerts in Lucca and Pisa, Italy. He has also presented lecture-recitals entitled “Twentieth-Century Piano Nocturnes by American Composers: Echoes of Romanticism” and completed his dissertation of the same name in 2004. He has also given workshops on the “Piano Music of Lowell Liebermann” and was the recipient of the Friends of Humanities Fund to present a lecture-recital entitled “Eclecticism: The Solo and Two-Piano Piano Music of Contemporary American Composers in 2005.” In 2008 and 2009, Lim collaborated with bass-baritone Shawn Roy on recitals of “Song Cycles by Contemporary American Composers” and will be releasing a CD of this new music in the summer of 2010. Currently, Lim is an assistant professor at University of Louisiana at Lafayette.
Duo Montagnard
Duo Montagnard was formed in 2002 and has performed over 130 concerts in 25 states, Canada, Slovenia, United Kingdom, Greece, Thailand, New Zealand, and Australia. Festival performances include the Chautauqua Institution, the Hartwick College Summer Music Festival, and the Alexandria Guitar Festival. Recent commissions include pieces by John Anthony Lennon, George Daravelis, John Orfe and Charles Stolte.

Joseph Murphy
Joseph Murphy has been the saxophone professor at Mansfield University of Pennsylvania since 1987. He has also been director of bands, department chair, and taught a variety of courses. He received the bachelor of music education from Bowling Green State University (OH), and the masters and doctorate degrees from Northwestern University. Dr. Murphy was the music director of Tiffin (OH) Calvert High School from 1983-85. In 1985-86 he received a Fulbright Award for a year of study in Bordeaux, France where he received a Premier Prix. In June 1996 Dr. Murphy performed a solo recital at Lincoln Center. He has performed in 13 countries including Australia, New Zealand, Thailand, Taiwan, Japan, Greece, and several countries in western Europe. He is a clinician for the Selmer Corporation and Rico Corporation and has been recorded on Erol (France), Mark, and Opus One labels. Dr. Murphy's memberships include Music Educators National Conference, Music Teachers National Association, North American Saxophone Alliance, National Association of College Wind & Percussion Instructors, College Band Directors National Association, Phi Mu Alpha, and Kappa Kappa Psi. His award winning website is www.saxophone-education.com.

Phillip O. PagliaLonga
Phillip O. PagliaLonga currently serves as the Assistant Professor of Clarinet at Bethune-Cookman University in Daytona Beach, Florida where he was recently awarded the Bethune-Cookman University Excellence in University and Community Service award. He did his undergraduate study at DePaul University as a student of Larry Combs and earned a masters and a doctorate from the University of Michigan as a student of Fred Ormand and Daniel Gilbert. He has held positions with the Sarasota Opera Orchestra and Haddonfield Symphony. He has appeared with numerous orchestras including the Sarasota Orchestra, Florida Orchestra, Fort Wayne Philharmonic, Kalamazoo Symphony, Windsor Symphony in Ontario, and is a member of the Walt Disney World Orchestra. He has also performed at several summer festivals including the National Repertory Orchestra, the Music Academy of the West, and Lake George Opera. Dr. PagliaLonga has authored several articles for the Clarinet, Keynotes Magazine and School Band & Orchestra which are available on his website www.thefirstgissilent.com. He is an avid sports fan and enjoys studying art history.

Meg Saunders
Meg Saunders, violinist, is on the faculty of Eastern Kentucky University and Centre College. She is a member of the Lexington Philharmonic, serves as concertmaster of the Lexington Bach Consort, and is a violinist in the Wintergreen (VA) Festival Orchestra. Ms. Saunders also enjoys collaborating with colleagues for chamber performances and solo recitals.

Omri Shimron
Omri Shimron was born in Pittsburgh but raised in Israel. He is a performer whose repertoire choices are traditional yet increasingly contemporary. When not preparing the works of living composers he teaches music theory and piano at Elon University. In Israel Shimron appeared on many concert stages and on live television and radio broadcasts, including the Jerusalem Music Center and the Tel Aviv Museum of Art. He won prizes from the Josef Hoffman Piano Competition and the Chautauqua Institution. As an orchestral soloist Shimron has played with the Hillsdale College/Community Orchestra and the Finger Lakes Symphony. Collaborative and solo concerts have included recording sessions for WBFO and WXXI radio, the Kennedy Center’s Millennium Stage, and the Sundays on the Island series in New York. Freelance work included concerts with Alarm Will Sound. Outside the US, he has participated in the Felicja Blumental Festival, the American Conservatory festival in Fontainebleau (France), and has also performed at Wolfson College (Oxford University), the Bursa State Conservatory (Turkey), and the SoundsCAPE festival for contemporary music in Pavia, Italy (2008). He spent a chilly fall in 1997 as a long-term resident at Banff. Shimron earned his Bachelor of Arts in music from the University of Rochester (Phi Beta Kappa, 1997), a Master of Music in Piano (2000), a Master of Arts in Music Theory Pedagogy (2004) and Doctor of Musical Arts degree (2004) from the Eastman School. Before coming to Elon, Shimron taught at Hillsdale College and Eastern Mediterranean University in Cyprus.

Matthew Slotkin
Matthew Slotkin is an acclaimed performer, teacher, and scholar, and has appeared in leading venues throughout North America, Europe, Asia, and Australia. A commitment to the promulgation of new compositions has resulted in numerous premieres of works by composers including John Anthony Lennon, Scott Lindroth, John Orfe, and many others. Recent performances include tours of New Zealand, Australia, the United Kingdom, and Greece, as well as concerts at the Piccolo Spoleto Festival, the Monadnock Music Festival, the Hartwick College Summer Music Festival, the Guitar Foundation of America, the Chautauqua Institution, and the World Saxophone Congresses in both Thailand and Slovenia. He has given performances with many prominent chamber ensembles including the Metropolis Ensemble, the Mallarmé Chamber Players, Duo Montagnard (with Joseph Murphy, saxophone), and Dez Cordas (with Craig Butterfield, double bass). Centaur Records released his new recording with double bassist Craig Butterfield, “Dances, Songs, Inventions,” in February 2010, which was
called “wonderful” by WRUV radio (Burlington, VT). Slotkin directs the guitar programs at Mansfield University in Mansfield, PA and Bloomsburg University in Bloomsburg, PA. He has given masterclasses at numerous institutions and festivals including the Oberlin Conservatory of Music, the University of Melbourne, the Alexandria Guitar Festival, and many others. He received the Doctor of Musical Arts, Master of Music, and Bachelor of Music degrees from the Eastman School of Music, where he studied guitar with Nicholas Goluses and historical performance practice with Paul O’Dette.

Jason Solounias
Jason Solounias is an accomplished pianist (and oboist) who has garnered many regional and national competitions and awards. He graduated from Shepherd University with honors in Piano Performance. There he studied with Dr. Robert Scott Beard. He is now in the Graduate Piano Performance program at The Catholic University of America, under the tutelage of Dr. James Litzelman. In addition to his graduate studies, he is active in the Washington DC metropolitan region as a performer and accompanist.

Nathan Stites
Nathan Stites received his M.M. in piano performance from Indiana University Jacobs School of Music in 2009 and is currently an instructor of piano and faculty accompanist at Eastern Kentucky University.

Tera Voce Duo
*Terra Voce* is a ground-breaking flute and cello duo known for lively and creative programs combining the diverse and the unexpected. Together, cellist Andrew Gabbert and flutist Elizabeth Brightbill seek to explore their interest in musical expression from many different places and times, from early to new music and Celtic to tango, combining their voices to create their own distinct sound. They have thrilled audiences throughout the Mid-Atlantic region and at venues across the country such as the Millennium Stage at the Kennedy Center and New York’s Riverside Church. In 2008, they were chosen as finalists in the National Flute Association’s Chamber Music Competition in Kansas City. Along with three other flute and cello duos, they have formed a commissioning circle devoted to supporting the creation of new works for this unique instrumental combination. Tera Voce premiered this consortium’s first commission, *Divinaq* by Asha Srinivasan. Prior to the creation of Tera Voce, Elizabeth and Andrew held the positions of Principal Flute and Associate Principal Cello with the Tulsa Philharmonic and Opera orchestras for eleven years.

Thelema Trio
Rik De Geyter  Clarinetist Rk De Geyter started playing the clarinet with Luc Heyvaert and Geert Baetens. Later he joined the music school of Lokeren, where he was a student of Filip Haentjens. After his secondary studies, he started his master studies with Eddy Vanoosthuyse at the Lemmensinstitute in Leuven, where he obtained his Masters Degree in clarinet. Rik is currently studying clarinet and bass clarinet with Eddy Vanoosthuyse and Marc Kerckhof at the Royal Conservatory of Ghent. He attended several masterclasses with a.o. M. Arrignon, E. Eban, R. Walzel and N. Baldeyrou. During the 2008-2009 season he was selected as a trainee in the Brussels Philharmonic. Since then, the Orchestra often engages him. In July 2007 he was semi-finalist of “The Young Artist Competition”, a competition for young soloists organized by the International Clarinet Association, which took place at the ClarinetFest in Vancouver. As a soloist, Rik played the clarinet concerto of Mozart, and recently he was a guest on the Jazz & Sounds festival in Ghent. Besides his musical activities, Rik is President of the organization ‘Dagen van de Huismuziek’, which organizes youth music holiday resorts and internships.

Ward De Vleeschhouwer  Ward De Vleeschhouwer began his piano training at the E. Hulbroeck Academy in his hometown of Ghent, Belgium. After graduating from the Academy, he continued his studies at the Royal Conservatoire of Ghent, studying piano with Claude Coppens and Daan Vandewalle, composition with Luc Brewaeps and Frank Nuyts, and improvisation with Peter Vermeersch. Further he followed piano masterclasses with Jan Michiels, Daniel Blumenthal, Mariko Kaneda, Thomas Rozenkrans and Tae Yoshioka. As a composer, Ward wrote for piano, chamber music and works for different ethnic instruments. Many of his titles have names of African masks, such as *Boji* (2010) for piano solo and *Goli* (2009) for piano four hands. In 2003 he founded “A Tryst”, an unusual project combining original compositions, traditional West African music and modern dance. In 2005 he received a commission from the theatre group NUNC to compose music for children for their new production “Raisonnez”, which won a prize for culture in 2008. Since 2005, he has been the NUNC composer-in-residence. He also received several commissions for other theater projects: Fabuleus Youth Theatre “Forza”, Hugo Van Laere “Voor Altijd!”). Ward also wrote for ensembles such as Spectra Ensemble, Thelema Trio and Aranis. Several of his works are recorded on CD and some of his piano works are published with HrdScr Editions. He is a member of ensembles such as Thelema Trio and the progressive chamber rock band Aranis. With these ensembles and as a soloist, Ward has played on prestigious festivals and renowned concert halls in Belgium, the Netherlands, Italy, Japan, the USA, Peru, Germany, Switzerland, France, and Austria.

Peter Verdonck  Peter Verdonck started the study of the saxophone at the Music Academy of Turnhout, with Mark Verdonck, which he continued at the music department of the Heilig Graf Institute in Turnhout. After finishing his high school in 1998, he moved to Ghent to study with Willy Demey at the Royal Conservatory. There he took courses in composition with Lucien Posman as well and graduated in 2003, with highest honours for saxophone, chamber music and improvisation. In 2007 Peter obtained the diploma for Postgraduate Concert Soloist at the Royal Conservatory of Antwerp with Hans De Jong. Furthermore, he followed masterclasses with Hans De Jong,
Claude Delangle and Rasscher Saxophone Quartet. Besides Thelema Trio, Peter plays with the Rhythm Junks and he is the founder, composer, singer and saxophonist of his own band, Swinetrek. Champ d’Action often engages Peter for their contemporary and experimental projects. In 2009 he founded a new trio called Trizoom, that explores the existing repertory for 2 saxophones and piano, but also challenges composers to write for this trio, in which the saxophones range from soprano to bass. As a saxophone player he is very inspired by free music and improvisation, which led to his membership with the free jazz group Aardbeefman. These bands, ensembles, and projects have brought him to halls all over Belgium, the Netherlands, Slovakia, Poland, Italy, France, Germany, Peru, the USA, China and Japan; he has also recorded CD’s with these groups. Peter taught masterclasses and workshops in a.o. Lima and Arequipa in Peru, the University of Houston, Oklahoma University, and the University of Central Missouri. As a saxophone and chamber music teacher, Peter is connected to Dé Kunsthumniora Antwerpen, the Heilig Graf Institute in Turnhout and the academy Zoltàn Kodály in Wijnegem. He composes music chamber for many different line-ups. A number of his works have been recorded by Thelema Trio, Ambrassband, and Aranis.

Liana Valente
As a versatile artist, soprano Liana Valente has performed on stage and in concert throughout the Southeastern United States, in Texas and California, and throughout portions of Austria and Germany. Since relocating to Florida with her husband Michael Shook, she has appeared in concert in Lakeland, Orlando and St. Petersburg and on stage with the Miami Lyric Opera and the St. Petersburg Opera. In addition to performing the standard lyric and soubrette operatic and oratorio literature she also specializes in the performance of American and Canadian contemporary music. Valente has commissioned and premiered works by American composers John Valerio and Dorothy J. Ross, continues to champion the music of American composer Celius Dougherty and Canadian composer Violet Archer. A published scholar, Valente holds degrees from the University of South Carolina (DMA), the University of Tennessee (MM), and SUNY at Fredonia (BM). Prior to joining the music faculty of the University of South Florida, Dr. Valente taught at Wesleyan College in Macon, GA; Knoxville College in Knoxville, TN; and at a number of colleges in East Tennessee and South Carolina. She is sought after as a performer, master class clinician, and teacher.

Shuko Watanabe
Shuko Watanabe earned her BM and MM in piano performance from the Peabody Conservatory of Music of Johns Hopkins University as a scholarship student of Lillian Freundlich and her DMA from the University of Maryland at College Park under Stewart Gordon & Roy Hamlin Johnson. Her dissertation, Tradition and Synthesis: Influences on the Solo Piano Works of 34 Japanese Composers Surveyed dealt extensively with the ethnomusicalogical aspects of traditional Japanese music as well as contemporary Western-style compositions by Japanese composers. Her article, Japanese Music: An East-West Synthesis, has been published in American Music Teacher, the official magazine of the MTNA. In demand as a lecturer on musical topics, especially those related to Japanese contemporary music, Dr. Watanabe has been a presenter at the symposiums, Music of Japan Today: Tradition and Innovation I & II, held at Hamilton College (NY); at the 29th National Conference of the Society of Composers Inc. at University of Memphis, as well as for the 1993 & 1996 annual meetings of the College Music Society, Mid-Atlantic Chapter. Specializing in contemporary repertoire as a member of ARDO Duo and ARDO Consort, Watanabe appears on Traveler’s Tales—Recent Compositions of Byron W. Petty, on the Capstone Records label [CPS-8776] and on a new release, Tendrils [NV 5833] on Parma Recordings distribution by NAXOS. Currently, Dr. Watanabe is on the faculty at Washington & Lee University as Instructor of Music, teaching courses in Applied Piano, Aural Skills and Supervised Accompanying, and is Director of the Accompanying Program.

Rajung Yang
Born in Seoul, Korea, Rajung Yang began her piano studies at the age of four. She received her B.M. and M.M. in piano from Seoul National University where she studied with Kwi-Hyun Kim and completed her dissertation on Nine Bagatelles by William Bolcom. In 2003, she came to the United States to continue her graduate study at the University of Michigan. Rajung received her second M.M. and D.M.A. in piano performance under tutorage of Arthur Greene and Logan Skelton, and also studied Harpsichord with Edward Parmentier. Rajung has won several top prizes in national and international competitions including Ibla Grand Prize and Bartok-Kabalevsky-Prokofiev Competitions in Italy in 2005. Subsequent performances included her debut recital at New York Carnegie Hall, Boston, Washington D.C., and other major venues in Italy. In 2007, she won the University of Michigan Concerto Competition and this resulted in an appearance with the University of Michigan Symphony Orchestra conducted by Kenneth Kiesler at Hill Auditorium in Ann Arbor. Rajung was also awarded third prize at the William Byrd Competition in MI, where her performance of Paganini Rhapsody by Rachmaninoff gained the most favorable reception by local critics. As a dedicated advocate for the 20th and 21st centuries' music, Rajung has performed and premiered new works as either a soloist or collaborator in numerous festivals and conferences in US, Korea and Europe. Two of her dissertation recitals at the University of Michigan featured solely contemporary piano music by such composers as Maurice Ohana, Bright Sheng, William Bolcom, Nikolai Kapustin and George Crumb. Rajung Yang is Assistant Professor of Piano at the University of Idaho Lionel Hampton School of Music where she teaches Collaborative Piano as well. Prior to her appointment at the University of Idaho, Rajung taught at Adrian College and the University of Michigan.
Amir Zaheri
Amir Zaheri (www.amirzaheri.com) completed graduate studies at Georgia State University in Atlanta, and undergraduate studies in music at Western Kentucky University, in Bowling Green. His teachers have included Nickitas Demos and Michael Kallstrom. Zaheri has participated in master class studies and lectures with Alvinb Singleton, Paul Moravec, Paul Elwood, the Bang-on-a-Can New Music Ensemble, and the Eighth Blackbird New Music Ensemble. Zaheri’s music has been performed at public and private schools, universities, churches, and in civic ensembles throughout the U.S. and Europe. Zaheri has received commissions from: Westminster Choir College, the Atlanta Interfaith AIDS Network, The Wisconsin Chamber Chorus, Manhattan Concert Productions, for their 2005 Carnegie Hall National Festival Choir performance series; the Young Women's Chorus of Kentucky, and Georgia State University’s Symphonic Wind Ensemble. Zaheri has been selected as a featured or guest composer by: the Fresno New Music Festival of California State University – Fresno, the Society of Composers, Incorporated, the neoPhonia New Music Ensemble, Emory University’s Composer to Composer new music reading series, the Impromptu Chamber Choir of Atlanta, the Georgia Music Educators Association, the Kentucky Music Educators Association, and was first prize winner of the 2000-2001 Kentucky Music Educators Association Annual Collegiate Composition Competition. Zaheri currently resides in Atlanta and is a member of the Atlanta Symphony Orchestra Chorus. Beginning in January of 2011, Zaheri will begin pursuit of the DMA degree in composition; he will be studying with Craig P. First at the University of Alabama in Tuscaloosa.

Amy Zigler
Dr. Amy Zigler is currently an adjunct lecturer in Music History at the University of Florida. She holds a Bachelor of Music, magna cum laude, in Piano Performance from the University of Alabama, a Master of Music in Piano Performance from Belmont University, and Doctor of Philosophy in Historical Musicology from the University of Florida. Dr. Zigler has performed in Germany, Puerto Rico, and across the US. She has also presented lecture-recitals and papers at regional, national and international conferences. A member of the Gainesville Chamber Orchestra, Dr. Zigler frequently performs solo and chamber music from the Baroque period to the present day. Her current research interests include the chamber music of Ethel Smyth, the social history of German chamber music, and sexuality and gender in music. In her free time, Dr. Zigler maintains a private piano studio of thirty students in Gainesville, FL.