
2018 MIDWEST COMPOSERS SYMPOSIUM



Hosted by the Composition Department, College-Conservatory of Music, University of Cincinnati

FRIDAY OCTOBER 19, 2018
PATRICIA CORBETT THEATRE
8PM

SATURDAY OCTOBER 20, 2018
COHEN FAMILY STUDIO THEATRE
10AM, 1:30PM, 4PM, 8PM

2018 MIDWEST COMPOSERS SYMPOSIUM

Prof. Douglas Knehans, Director

Featuring five concerts of new music by the student composers of

College-Conservatory of Music, University of Cincinnati
Indiana University Jacobs School of Music
The University of Iowa School of Music
and
University of Michigan School of Music

Friday, October 19
8:00 PM

Large ensemble works performed by
CCM Chamber Orchestra, CCM
Chorale and CCM Wind Symphony

Patricia Corbett Theatre

Saturday, October 20
10:00AM/1:30PM/4:00PM/8:00 PM

Music for Chamber Ensembles
Music for Instruments and Electronics
Closing Concert

Cohen Family Studio Theatre

About the Midwest Composers Symposium

The Midwest Composers Symposium is a consortium of composition departments of four American Midwest Universities: Indiana University, University of Iowa, College-Conservatory of Music/University of Cincinnati, and University of Michigan. Anthony Donato of Northwestern University created the symposium in 1948. It originally included Michigan, Illinois, Northwestern, and Iowa. During the 1960s, the Symposium ceased due to a change in academic calendars. It resumed in the 1970s, when the participating universities adopted the quarter system. Oberlin College and Indiana University joined the Symposium during this period. Further changes occurred when Northwestern (1992), Illinois, and Oberlin (2007) left the Symposium. The College-Conservatory of Music/University of Cincinnati joined the Symposium in 2008.

College-Conservatory of Music, University of Cincinnati

Composition Faculty: Douglas Knehans*, Mara Helmuth,
Ellen Ruth Harrison^, Michael Fiday & Miguel Roig-Francolí
Martin Hebel & Brian Nabors, 2018 Student Symposium Liaisons

Indiana University Jacobs School of Music

Composition Faculty: Claude Baker, David Dzubay, Don Freund, John Gibson,
Jeffrey Hass, Larry Groupe, P.Q. Phan* & Aaron Travers

The University of Iowa

Composition Faculty: Jean-François Charles, Sivan Elias Cohen, David Gompper*, Zack Stanton

The University of Michigan

Composition Faculty: Evan Chambers, Michael Daugherty*, Kristin Kuster,
Erik Santos, Bright Sheng, Paul Schoenfeld and Roshanne Etezady

*^Temporary Sabbatical Replacement Appointment 2018
2018 Faculty Symposium Liaisons

ACKNOWLEDGEMENTS

Dean, University of Cincinnati, College-Conservatory of Music: Stanley E. Romanstein
Director, 2018 Midwest Composers Symposium: Douglas Knehans
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Percussion Equipment Coordinator: James Culley
Recording: Simon Sotelo
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Booklet Contents and Design: Douglas Knehans
Composition Department Student Support Staff: Nic Bizub, Garrett George, Julien Monick, Joseph Harkins, Carl Jacobson, Maksym Mahlay
CCM Chamber Orchestra, Prof. Aik Khai Pung, Director
CCM Chorale, Prof. Brett Scott, Director
CCM Wind Symphony, Prof. Kevin Michael Holzman, Director

University of Cincinnati, College-Conservatory of Music
Stanley E. Romanstein, Dean

2018 MIDWEST COMPOSERS SYMPOSIUM

Douglas Knehans, Director

Friday, October 19

8:00 PM **Concert I**
Featuring
CCM Chamber Orchestra, Prof. Aik Khai Pung, Director
CCM Chorale, Prof. Brett Scott, Director
CCM Wind Symphony, Prof. Kevin Michael Holzman, Director
Patricia Corbett Theatre
Reception to follow in the Baur Room

Saturday, October 20

10:00 AM **Concert II**
Cohen Family Studio Theatre

12:00 PM Lunch

1:30 PM **Concert III**
Cohen Family Studio Theatre

4:00 PM **Concert IV**
Cohen Family Studio Theatre

5:30 PM Dinner

8:00 PM **Concert V**
Cohen Family Studio Theatre

Reception to follow final concert
Elephant Walk Indian/Ethiopian Bar & Grill
170 W McMillan St
Cincinnati, OH 45219
513-526-1555

CONCERT I

Featuring performances by

CCM CHAMBER ORCHESTRA, CCM CHORALE, & CCM WIND SYMPHONY

Friday, October 19, 2018

Patricia Corbett Theatre

8:00 PM

CCM Chamber Orchestra

Aik Khai Pung, Conductor

California Wildfire
Broken Clockwork
Moments
To Bardo
Insinuations

Joseph Foster Harkins (CCM)
Julien Monick (CCM)
Hongwei Cai (Iowa)
James Loughery (CCM)
Kris Peysen (Iowa)

CCM Chorale

Brett Scott, Conductor

Fishing in the Snow
Oblivion
Listening

Yunze Mu (CCM)
Rebecca Pape (Iowa)
Jessica Hunt (Michigan)

CCM Wind Symphony

Kevin Michael Holzman, Conductor

Believe in Yourself
War Against the Soul
A Mother's Love
Symphony for Wind Ensemble, Mvt III
Reigniere
Passacaglia

Yi-De Chen (Indiana)
Craig Michael Davis (Indiana)
Rebecca Pape (Iowa)
Julien Monick (CCM)
Zachery S. Meier (Iowa)
Ian Frederick (Michigan)

California Wildfire

Joseph Foster Harkins (CCM)

Program Note

CNN, 8:49AM Sunday Oct. 15, 2017. "The outbreak of wildfires has become one of the deadliest in the state history, according to Cal Fire. A firefighting force of more than 10,000 has made progress in the wildfires, which have burned more than 214,000 acres and destroyed 5,700 structures throughout California. About 100,000 people have left their homes to escape the flames...This is truly one of the greatest, if not the greatest tragedy that California has ever faced...The devastation is just unbelievable, is a horror that no one could have imagined."

Biography

Joseph Foster Harkins is a contemporary concert composer of stylistically diverse works for audiences that "will be truly impressed" (Press & Journal). He crafts deeply personal and expressive pieces that feature unique conceptions, delicate textures, brilliant formal ingenuity, and prominent lyricism. His music has been commissioned, performed, and disseminated by esteemed ensembles and performers across North America such as the West Chester University Symphony Orchestra, Unheard-of//Ensemble, the Aizuri Quartet, the Zodiac Trio, and Bach artist Armida Rivera. Recent commissions include works for percussionist Michael Barnes, flutist Elizabeth Darling, and the Franklin & Marshall College Philharmonia.

Broken Clockwork

Julien Monick (CCM)

Program Note

Broken Clockwork is an observation on the passing of time. The piece begins in a rhythmically amorphous limbo followed by a series of variations in an upbeat, grid-like pulse. There are sections that bounce, sections that grumble, and sections that operate with mechanical precision. At the end, time falls apart and returns to an ambiguous limbo.

Biography

Utilizing a stylistic voice often described as inventive and filled with personality, Julien Monick (b. 1994, Connecticut) composes emotionally rich works for a wide variety of acoustic ensembles and fixed media. His music has been commissioned and performed along the East Coast and Europe by ensembles and performers such as the UConn Wind Ensemble, Roomful of Teeth, Zodiac Trio, Robert Hoyle, Matthew Russo, and others. Monick received his Bachelors of Music from the University of Connecticut in 2016 where he studied composition with Dr. Kenneth Fuchs and horn performance with Professor Robert Hoyle.

Moments

Hongwei CAI (Iowa)

Program Note

A short piece for chamber orchestra, *Moments* is related to a number of ideas that have haunted me for years. These scenes, which are depicted musically by creating certain kinds of moods, feelings, and atmospheres, are presented quickly and connected seamlessly. The composition begins with the pitch F and gradually introduces a striking and exploding gesture.

After three starts, the music continues with a soft ostinato that develops and builds tension to the climax, returning to the same pitch F as an echo of the beginning.

Biography

Hongwei Cai (b.1988), a Chinese composer and pianist, is currently a third-year Ph.D. student in music composition at the University of Iowa. He holds a research assistantship with the Center for New Music. He has composed for various ensembles and his works have been premiered by renowned musicians including the JACK Quartet. He is active as both composer and pianist in the Midwest Composers' Symposium, the Exchange of Midwest Collegiate Composers, and the Composers' Workshop at the University of Iowa. Hongwei Cai received his MM degree in composition at Oklahoma City University and a BM degree in composition from Shenyang Conservatory of Music (China). His teachers have included David Gompper, Josh Levine, Edward Knight, and Shenglin Jiang (China).

To Bardo

James Loughery (CCM)

Program Note

Stemming from material originally influenced by a painting of Paul Klee's, *To Bardo* aims to create a sense of wandering, lost in the doldrums, in limbo. The two movements together can be felt as different (dissociative or associative) states of wandering, however distinct, and one perhaps a contrasting result of the other...The first movement's mystique, dark undertones and hazy atmosphere are produced through enumerable transformations of several wayward motives, each reappearing in only abstract shape or contour and treated with traveling harmonies all related by the same fundamentals. Though ultimately settling in ponderous obscurity, the second movement's expansiveness, forward momentum, and excited state lend to a more heightened feeling of anticipation as embarks a Sisyphean struggle to reach an ever-elusive, illusory pinnacle...

Biography

James Loughery is a composer-performer originally from Indianapolis, Indiana. His premieres of the piano music of American composer Michael Schelle have been praised by the New York Times as "riveting" and by Jay Harvey Upstage as "possessing vigor and panache", and videos of his performances on YouTube have created a small cult following. As a composer, James draws from many diverse influences such as jazz, rock, and electronica, and has received several commissions including a 2017 collaborative ballet through Indianapolis-based Indy Convergence. James will earn his MM from CCM in the spring of 2019, and is currently studying under Ellen Harrison.

Insinuations

Kris Peysen (Iowa)

Program Note

This piece is primarily concerned with gesture and fluid rhythms. Since the majority of my music up to this point has been heavily beat-driven, this piece marked an attempt to deliberately step out of my comfort zone and write rhythms that are more concerned with pulse as opposed to any metric scheme. This piece also comprises my attempt to reconcile a gesture-based compositional approach with my preference for strong formal structures that provide a sense of forward momentum. The work is in two movements.

Biography

Kris Peysen is a composer currently pursuing a Ph.D. in Music Composition at the University of Iowa. He holds a Bachelor of Music degree from the University of North Texas and a Master of Music degree from the University of Louisville, both specializing in composition. His works have been performed by internationally renowned ensembles such as Voices of Change, Invoke, the Out of Bounds Ensemble, and members of the Beo String Quartet. For more information, visit his website at www.krispeysen.com.

Fishing in the Snow

Yunze MU (CCM)

Program Note

The title and lyrics are from a Chinese famous ancient poetry *Fishing in the Snow* (Chinese word: 江雪 pronunciation: Jiangxue). The full poem is as follows:

*From hill to hill no bird in flight
From path to path no man in sight
A lonely fisherman afloat
Is fishing snow in lonely boat*

In this poem, the poet depicts an ethereal picture of zen, which is the goal of the composer as well.

Biography

Yunze MU is a Chinese composer based in Cincinnati, Ohio. He is currently pursuing a Master in Composition at the College-Conservatory of Music, University of Cincinnati. A native of China, Mu holds a Bachelor's degree in music composition from Central Conservatory of Music. His music has been performed at numerous events and venues in China, Poland, France, United State and Korea.

Oblivion

Rebecca Pape (Iowa)

Program Note

I had a specific character in mind when writing this piece and the text is meant to tell his story. A story of sacrifice, the price being the loss of his heart. The sorrow of those he left behind. The glimmer of hope in the darkness.

<i>Somnum</i>	<i>Sleep</i>
<i>Reliqua oblivio</i>	<i>The rest of forgetfulness</i>
<i>Perdidit in corde suo</i>	<i>Lost in his heart</i>
<i>Excitate vos e somno</i>	<i>Wake up from sleep</i>
<i>Amplexari lucem</i>	<i>Embrace the light</i>

Biography

Rebecca Pape is a M.A. Music Composition student at the University of Iowa. Originally from Illinois, she completed her B.M. in Piano Performance with a minor in Composition at Anderson University in Anderson, South Carolina. There, she wrote for the Concert Choir, Piano Ensemble, and Woodwind Quintet. Her works have been performed at the University of Iowa Composers Workshop, Electronic Music Concerts, and Exchange of Midwest Collegiate Composers (EMCC). Her works incorporate tonal centers, layered patterns, and mixed chamber instrumentation. She has studied composition with Richard Williamson, Josh Levine, and Sivan Cohen Elias.

Listening

Jessica Hunt (Michigan)

Program Note

Tim Hunt's poem *Listening* invites the exploration of negative space as a richly complex potentiality; likewise, in its setting I seek to activate the negative space of aural silence. The opening pitch material (a pair of superimposed perfect fifths in contrary motion) provides the harmonic basis for the piece; the sonic implications therein become the almost-heard "passing clouds" of the poem in its meditative conclusion. *Listening* is dedicated to my poet-father upon his retirement from a 43-year collegiate teaching career; he taught countless students the art of inquiry, rhetoric, communication, and most importantly, how to truly listen.

Biography

Jessica A. Hunt seeks emotional resonance in the dialogue between herself, the audience, and the performer by exploring intersections between theatre, narrative, sound, truth and fiction. Recent commissions include works for the Ann Arbor Symphony Orchestra, Detroit Chamber Winds & Strings, and the Michigan Lighthouse Landmark Legacy Project, among others. Ms. Hunt has been recorded on the Pro Organo label, broadcast on NPR's nationally syndicated program "Pipedreams," and is a member of both ASCAP and the American Composers Forum. She is a recipient of a Regents Fellowship at the University of Michigan, where she is pursuing her DMA in music composition.

Believe in Yourself

Yi-De CHEN (Indiana)

Program Note

Believe in Yourself consists of three main sections. There are several beautiful melodic lines in the first section, which brings about a bright and encouraging atmosphere. The second section provides a refreshing contrast to the other sections. It develops from rhythmic fragments into a concrete shape. The last section can be musically regarded as a conclusion. This section is full of energy and momentum and ends up in a strikingly conclusive way.

Biography

Yi-De Chen is a contemporary music composer from Taiwan. His musical language manifests great diversity, poetic sense, and profound spirituality. His genuine talent lies in the combination of improvisation, composition, and synesthesia. As the recipient of funding from the Taiwan Ministry of Culture and National Culture and Arts Foundation, Chen's works were selected to be performed by Indiana University Concert Band, Asian Composers League, National Taiwan Symphony Orchestra, Spring Autumn Music Foundation, Taipei Forum Music, Taichung Society of Contemporary Music, Elite Artists Trio, and Dufy Atelier des Musicians & Artists. Chen is currently studying for his DM program in composition at the Indiana University Jacobs School of Music, under the tutelage of Prof. P. Q. Phan. He received his M.M. in composition from the IU JSOM, where he studied with Profs. Don Freund and P. Q. Phan. He received his M.M. and B.A. in Composition from the Taipei National University of the Arts, Taiwan.

War Against the Soul

Craig Michael Davis (Indiana)

Program Note

"Beloved, I urge you... to abstain from the passions of the flesh, which wage war against your soul."
—1 Peter 2:11

War Against the Soul is one of the first of many pieces that tries to capture literal architectural or sculptural constructs in music. In this work, I chose to deconstruct the infamous crucifix that Christ was nailed to, then reconstructed it with notes, as if they were pixels on a computer. This way of musical expression allows me to inject real and meaningful symbols into the music that I create.

Biography

Craig Michael Davis is an internationally known composer, conductor, and pianist. He travels the world performing with The Craig Michael Davis Ensemble. Receiving a Master's Degree in Theory and Composition from NYU, Craig studied predominately with Michael Gordon and Julia Wolfe. Awards include two ASCAP awards, and Finalist in the 2015 Sacrum International Composition Competition, among others. His works have been performed by the New York University Philharmonic Orchestra; the L'viv Philharmonic Orchestra in L'viv, Ukraine; the JACK Quartet, in New York; and at new music performance spaces in NYC. Craig's music is published through Jack Harrison Publishing Inc.

A Mother's Love

Rebecca Pape (Iowa)

Program Note

The love of a mother to her child takes many forms. It can be gentle, a hand slowly rocking a cradle as a mother sings a lullaby to her child. It can be unconditional, loving a child no matter how far he or she may wander. Yet, it can also be fierce, a determination to defend and protect from any threat. Whatever form it may take, one thing is for sure: a mother's love is not a simple, surface-level emotion. It is meant to be more.

Symphony for Wind Ensemble, Mvt. 3

Julien Monick (CCM)

Program Note

Symphony for Wind Ensemble is divided into three movements (ReFormation, Stability, & Chaos). Together these movements depict the rise and fall of a civilization through the interaction of thematic ideas, with one melodic idea (primary theme) serving as leader. This movement, Chaos, begins with these thematic ideas fighting for dominance. None of them prove capable of sustaining the music, so new ideas begin to emerge. As one of these ideas starts to develop into the new leader, the music dissolves into anarchy. Once the chaos subsides, the newly-elected leader hosts a dirge for the original, dethroned thematic ideas.

Reigniere

Zachery S. Meier (Iowa)

Program Note

Reigniere, (pronounced: Rainier) is a programmatic work depicting a traveler's experience of discovering Mount Rainier located outside of Tacoma, Washington. As a three-section work, the exploration takes the listener from the thick forest that surrounds the mountain into a majestic, open field that reveals the mountain in all of its spectacular color and size. Sparking with bright orange, purple, and pink outlined with

white lines of snow, the listener takes in the beauty as they continue through the clearing and into the forest once more. The call of the mountain is presented in the Alto Flute both at the beginning and at the close of the piece, reflecting the Native American heritage that surrounds this area. *Reigniere* was composed as a commissioned work from the Washington State University Symphonic Wind Ensemble's director, Dr. Danh Pham.

Biography

Zachery S. Meier (b. 1992), from Duluth, MN, is a composer currently living in Iowa City, Iowa. Prior to his arrival in Iowa, Meier has studied composition at Washington State University and the University of Minnesota. His music has been heard in venues and festivals throughout the United States, Canada, and Vietnam. Meier is currently pursuing a PhD at the University of Iowa as a graduate teaching assistant, where he studies with Josh Levine and David Gompper. Along with his studies at the University of Iowa, his additional composition professors include Ryan Hare, Scott Blasco, Gregory Yasinitzky, and Justin Rubin.

Passacaglia

Ian Frederick (Michigan)

Program Note

Based on a recurring baseline, which creates unity and variety in a somber and pessimistic atmosphere, it represents the world we live in today. After a mostly soft and tense start, the Dies Irae chant enters in violent fashion. Gradually the texture is thickened and tension escalates until the final measures.

Biography

Born in Bogotá to a Colombian mother and an American father, Ian A. Frederick won the 2014 National Prize of Music in Composition by the Ministry of Culture of Colombia. His music has been performed by the National Symphony Orchestra of Colombia, Manolov String Quartet (Colombia) and several prominent solo artists. Performances of his work have taken place in China, Australia, Russia, Mexico, Colombia, Panama, Austria, Poland, & in the United States. He currently is pursuing a doctorate at the University of Michigan where his mentors have been Michael Daugherty and Paul Schoenfeld.

Smoldering
36 $\text{♩} = 60$

SOLO mp At first we see the

f *p* *n*

*each individual tremolo speed ad lib; differentiate from other surrounding voices

S. *f* *p* *n*

A. *f* *p* *n*

T. *f* *p* *n*

B. *f* *p* *n*

[Z]

CCM CHORALE

Brett Scott, Conductor

Jennifer Hyejung Jun, assistant conductor

Chiyeon Chung, accompanist

Soprano

Jina Choi
Brianna Drew
Adele Enns
Breanna Flores
Emily Keith
Amandalynne Perzyk
Victoria Popritkin
Katherine Riederer
Olivia Sherwood
Melodie Spencer
Alea Vernon

Alto

Megan Dendler
Ellie Edwards
Yan Fang
Emily Foster
Sara Hargrave
Yunyoung Na
Maria Rivers
Anyia Schmidt
Haleigh Willingham
Lexi Zapata

Tenor

Bradley Buchman
Dylan Campbell
Victor Cardamone
Peter Chrescimanno
Andrew Cunningham
Braden Decker
Matthew Goodheart
John Austin King

Bass

Alvin Ashlaw
Nathan Beverage
David Coy
Drew Dielman
Thomas Heidenreich
Timofey Kozikov
Pak Yue Man
Nick Marques
Steve McClain
Andrew Nash
Joseph Parrish
Grant Peck
Hayden Smith

CCM CHAMBER ORCHESTRA

Aik Khai Pung, Conductor

Flute

Donghyo Kim

Oboe

Chia-yu Ko

Clarinet

Andrew Compton

Bassoon

Gabriel Azzie

Horn

Camilla Jaquet

Trumpet

Skylar van Duuren

Trombone

James Smith

Tuba

Evan Sacks-Wilner

Violin

Dan Qiao

Jacob Duber

Viola

Ben Kramer

Nathaniel Sendi

Violoncello

Carolyn Regula

Li-Han Tseng

Contrabass

Kyle Lane

Percussion

Evan Grover

Joel Garza

Piano

Marissa Kerbel

Seunghun Jeong

CCM WIND SYMPHONY

Kevin Michael Holzman, Conductor

Flute

Chia-Jui He
Isaiah Postenrieder
Eva Skanse
Chaoyue Zhang

Oboe

Chia-Yu Ko
Clare Miller
Joseph Sanchez

Clarinet

Robert Bloomsquist
Matt Boeckers
Alyssa Bower
Patrick Fansler
Hannah Lee
Sanchuan Li

Bassoon

Andi Bragiel
Coltan Foster
Gabriel Ramey

Saxophone

Bandon Boone
Haoyun Guo
Peter Koury
Jacob Lemons

Horn

Lauren Chambers
Eliza Edge
Eleni Georgiadis
Klayton Schaefer

Trumpet

Jacob Haymans
Reynolds Martin
Joseph Rau
Alex Strawn
Corey Wickline

Trombone

Brett Galey
Simon Jansen
Austin Motley
Alyssa Novak

Euphonium

Sean Eberlin
Isaac Slavens

Tuba

Nolan Derrick

Bass

Avery Robinson

Harp

Janna Young

Piano

Paul Rosenberger

Percussion

Brandon Dodge^
Mason Harwell
Rachel Newlan
Ryan Thomas
Yongyun Zhang
Xinyi Zheng

Graduate Assistants

Adam Coffman~
Shaun Day
Michael Lund Ziegler
Zack Nellom
Sebastian Serrano*
Rob Stull

^Percussion Manager

~ Wind Librarian

*Ensemble Manager

CONCERT II

Saturday, October 20, 2018
Cohen Family Studio Theatre
10:00 AM

Dreadnought for solo tuba

Timothy Northcut, tuba*

Martin Hebel (CCM)

Vasilisa

Derek Granger, alto saxophone
Kari Novilla, harp

Alex Tedrow (Indiana)

Triologue

Jake Walsh, English horn

Tyler Taylor (Indiana)

Cavern

Carly Hood, soprano saxophone
Erick Miranda, alto saxophone
Christopher Andrews, tenor saxophone
Jacob Lemons, baritone saxophone

Joseph Foster Harkins (CCM)

Iles Kerguelen

I. Marble Drop
IV. Scientists Can Dance Too!

Jacob Duber, electronics

Jacob Duber (CCM)

Pas de Deux

Jenna Sehmman, oboe
Nicha Pimthong, piano

Lydia Dempsey (Iowa)

Woodwind Trio (for solo woodblock player)

Travis Newman, percussion

Tyler Katz (Iowa)

Bismuth for solo trumpet

Alan Siebert, trumpet*

Martin Hebel (CCM)

The Choices We Make

Mable Lecrone, violin
Jordan Watt, viola
Nicholas Tsang, cello
Chisato Fuji, piano

Nathan Beverage (CCM)

*CCM Faculty Artist

Program Note

Dreadnought explores the virtuosic potential of the tuba through the lens of a rhapsodic tone poem. Weaving together melodic fragments into a cohesive musical structure, *Dreadnought* unleashes the power of the tuba with heroic leaps and colorful flourishes. As the composition unfolds, *Dreadnought* employs heightened contrasts and extremes of dynamic and range, revealing the uniquely emotive voice of the solo tuba.

Biography

Martin Hebel composes expressive, emotionally direct music for a wide variety of ensembles. In his orchestral compositions, Martin explores strategies for engaging new audiences, combining varied traditional symphonic forms with his contemporary chromatic language. Martin Hebel's Symphony No.3 in E Minor: Concert in Three Acts, a Finalist in the 2015 Morton Gould Young Composer Awards, was recorded by Mikel Toms and the Brno Philharmonic Orchestra and released internationally in August 2016 by ABLAZE Records. Martin Hebel received his M.M. in composition from the University of Cincinnati College-Conservatory of Music in 2018 where he studied with composer Douglas Knehans.

Vasilisa

Alex Tedrow (Indiana)

Program Note

Vasilisa was inspired by the Russian fairy tale, *Vasilisa the Beautiful*. The story is much too long to summarize here, but I encourage anyone who has not heard it to look it up. It is a fascinating story filled with tragedy, wonder, and hope. My piece is organized into distinct sections that outline specific events in the tale. The music is both imaginative and serious - conveying dynamics, emotions, and relationships in a drawn-out thoughtful way, but also keeping the overall sequence and flow of the story intact. Enjoy!

Biography

Alex Tedrow is from rural Southern Indiana. He currently attends the IU Jacobs School of Music where he is working toward a BM in composition. His music has been commissioned and performed across the country for multiple mediums, including professional independent musicians and high school/college ensembles alike. He was runner-up in the 2017 MakeMusic Young Composers Contest, winner of the 2018 Davidson Band Contest, and was a selected arranger for the 2018 Bloomington "Kids Compose!" project. Alex's music was also recently featured at the SCI Student National Conference. His teachers have included Benjamin Taylor, Don Freund, and Claude Baker.

Trialogue

Tyler Taylor (Indiana)

Program Note

In this piece the range of the english horn is divided into three registers - the low, the mid, and the high. Each register has an identity defined by certain connotations and characteristic qualities. In this scenario the registers present themselves in various ways, adhering strictly to their registral boundaries and characteristic qualities until the entry of the mid register.

Here, the boundaries are blurred as the mid register expands into the spaces of the other voices. *Trialogue* is another musical exploration of my ideas concerning identity; I find these themes particularly relevant not only to myself but also to our society as a whole. *Trialogue* does not however present any specific idea or symbol for resolution. I offer *Trialogue* simply as a musical manifestation of my own dealings with these ideas.

Biography

Tyler Taylor was born in Louisville, Kentucky in 1992. He is currently pursuing his Doctor of Music in composition at the Indiana University Jacobs School of music and hold degrees from the Eastman School of Music and the University of Louisville. As a composer and contemporary chamber musician, Tyler finds experiences in which he can be both a composer and performer the most inspiring. Most recently, he was the horn fellow at the Bang On a Can Summer Music Festival and participated as a composer-performer at the Oregon Bach Festival Composers Symposium. In addition to his summer studies, Tyler has held various positions in performing ensembles including the IU New Music Ensemble, Eastman's Musica Nova, Ossia New Music, the Eastman Wind Ensemble, and many more.

Cavern

Joseph Harkins (CCM)

Program note

I have a habit of overthinking, and letting that habit place myself in situations that probably don't exist outside of my own negativity. I'll think my way down a cavern of sorts, moving farther and farther down inside until I become too tired to continue. I've spent far more than a little time in these personal caverns, and this piece explores some of what I've discovered in there. There are some days, though, that I have a hard time remembering where the entrance was.

Biography

Joseph Foster Harkins is a contemporary concert composer of stylistically diverse works for audiences that "will be truly impressed" (Press & Journal). He crafts deeply personal and expressive pieces that feature unique conceptions, delicate textures, brilliant formal ingenuity, and prominent lyricism. His music has been commissioned, performed, and disseminated by esteemed ensembles and performers across North America such as the West Chester University Symphony Orchestra, Unheard-of//Ensemble, the Aizuri Quartet, the Zodiac Trio, and Bach artist Armida Rivera. Recent commissions include works for percussionist Michael Barnes, flutist Elizabeth Darling, and the Franklin & Marshall College Philharmonia.

Iles Kerguelen

Jacob Duber (CCM)

Program Note

Archipel des Kerguelen is one of the most isolated island systems in the world, more than 2,100 miles away from the nearest populated land. Until 1955 they were a French colony, but now are their own entity, but serve as a scientific base for French meteorologists and oceanographers, who are also the only human inhabitants of the islands. *Archipel des Kerguelen* is also known as the Desolation Islands.

Biography

Jacob Duber is a violinist and composer studying composition at the University of Cincinnati College-Conservatory of Music. He also studies electroacoustic music at the CCM Center for Computer Music directed by Mara Helmuth. Jacob's pieces have been performed since 2009 at places such as the Cleveland

Institute of Music, Cleveland State University, Baldwin-Wallace University, and the University of Cincinnati. He also performs as a solo artist, including performing Mason Bates' B-Sides Symphony on laptop with the Contemporary Youth Orchestra in 2017. Jacob also creates dance music under the pseudonym MOSAIC and is the bassist for Cincinnati band Grand Process.

Pas de Deux

Lydia Dempsey (Iowa)

Program Note

In 2016, I finished writing and staging a ballet, titled *The Wishing Well*, which encouraged me to take my first ballet class since dancing as a child. This work is a glimpse of the beauty and intensity I found when learning to dance. In ballet, pas de deux is a duet. A love story drama is captured in the interaction between the oboe and piano. The piano depicts the strength and solidity required from the danseur. The oboe represents the ballerina, often using timbre trills to imitate a ballerina whose small, fast steps make her appear to be floating.

Biography

Lydia Dempsey is a composer and oboist based in Iowa City, Iowa. In 2017, Nermis Mieses and Xavier Suarez premiered Dempsey's piece *Pas de Deux* at the International Double Reed Society Conference. Her music has received readings by the JACK Quartet and Toledo Symphony Orchestra. Dempsey graduated with a B.M. in Music Composition and Oboe Performance from Bowling Green State University in 2016 and is completing a M.A. in Music Composition at the University of Iowa. Her music is shaped by the consideration of gesture and texture. Her teachers include Sivan Cohen Elias, Josh Levine, Marilyn Shrude, and Christopher Dietz.

Woodwind Trio (for solo woodblock player)

Tyler Katz (Iowa)

Program Note

This piece came about from a stint of writers' block I had when planning to write a woodwind trio. I had a good opening statement for the piece, but I was having problems writing anything past that statement. My composition professor gave me a brief exercise: write a page of straight eighth notes, on one pitch, for a woodblock, and make small alterations, so I could see how small variations could make a piece interesting. I did, making alterations through intuition, and after realizing the potential in the exercise, I decided to turn it into a full-length piece. I noticed numerical patterns through my alterations, and I used these number patterns as a basis for almost entire piece, with occasional intuitive processes as well. I created a "theme and variations"-like formal structure, where each new variation became progressively less predictable. Thus, the beginning of the piece is simple, with eighth notes using only two pitches (one pitch in the first measure), but at the end, the piece finishes with changing meter and unpredictable rhythms in a fast frenzy, leaving the listener on edge.

Biography

Tyler Katz (b. 1995) is a composer and M.A. student at the University of Iowa. They have previously studied music composition at the University of Miami, where they received their B.M in Composition, as well as a B.S. in applied physics with minors in political science and mathematics. Raised in a musical family, they have been studying violin since 1999 and composition since 2010. Their music has been read by the JACK

Quartet and performed by the Passepartout Duo. They are currently a teaching assistant in Music Theory and Aural Skills and are a violinist in the UI Chamber Orchestra.

Bismuth for solo trumpet

Martin Hebel (CCM)

Program Note

Bismuth offers a musical analogy for the crystallization of creative ideas. Echoing the tessellating, iridescent nature of its metallic namesake, *Bismuth* leverages the wide variety of expressive possibilities available to the solo trumpet. Expanded through the use of mutes, melodic fragments suggest the bright, colorful forms assumed by crystalizing ideas. Throughout the soliloquy, they shift and morph, often changing abruptly in an intuitive progression, imitating the unfolding thought processes of an introspective mind.

The Choices We Make

Nathan Beverage (CCM)

Program Note

The Choices We Make - Poem by Nathan Beverage

I. Looking Forward

*Oh, what to do on this beautiful day?
I could stay indoors or go out and play
No worries, just wonders
I don't want this feeling to go away
Oh, what to do on this beautiful day?*

II. Looking Back

*I can't go back even though I try
The open doors have vanished for it was
a time gone by
If only this, if only that
If only I knew then what I know now
Maybe things would be different
Is this how I'll die?*

III. Living at Last

*Though I am alone, and my time has run
out
I think to myself what life is about
I have no what if and no if only
I live my last moments in the now
Alone, but not lonely

As I leave this world, I detach from what
surrounds
Dreams forgotten and memories found
I see love and loss, joy and sorrow
No more yesterday and no more
tomorrow
But life is a journey, not just a rise and
fall
The choices we make, shaping it all*

Biography

Nathan Beverage is a Minneapolis-born composer based at the University of Cincinnati. He has an extensive piano background in both classical and jazz repertoire. This dual perspective gives Nathan a unique sound. Nathan has written music for orchestral ensembles, theatre productions, and multiple award-winning animations. Nathan gets inspiration for his music through the transformative power of storytelling.

CONCERT III–1:30PM

kalos-eidos-kopeo

Pok Yee Pauline Ng (Michigan)

Esther Kim, flute
Nathaniel Wolff, oboe
Michelle Ho, clarinet
Ryan Goodwin, bassoon
Samuel Himes, French horn

Three Truths - I. Because I adore you,

Jacob Rogers (Michigan)

Karalyn Schubring, piano

Agravic Phrase - for violin and piano

Jinwon Kim (Iowa)

Yixue Zhang, violin
Nicha Pimthong, piano

Distorted Distributions

Joseph Norman (Iowa)

Mauricio Silva, clarinet
Will Yager, double bass

From ***8 Etudes within Octaves***

Karalyn Schubring (Michigan)

I. Lilt
IV. Flutter
V. Riff
VII. Resound

Karalyn Schubring, piano

Conflicting Emotions - Rigid Ego

Duncan Petersen-Jones (Michigan)

Bram Margoles, violin
Malhar Kute, violin
Ryan McDonald, viola
Hanna Brooke Rumora, cello

It flows

Stephen Karukas (Indiana)

Stephen Karukas, marimba
Derek Granger, alto saxophone

Sleep On It

Adrian Wong (Michigan)

Esther Kim, flute
Nathaniel Wolff, oboe
Michelle Ho, clarinet
Ryan Goodwin, bassoon
Samuel Himes, French horn

Program Note

kalos-eidos-kopeo, deriving from the idea of kaleidoscope, is a piece written for woodwind quintet. The piece features the 3-note motif 013 and gradually develops into a new and refined 3-note motif 024. By incorporating techniques such as mutation, inversion and retrograde, the piece observes the symmetrical characteristics of kaleidoscopes and explores counterpoint in depicting the juxtaposition of the variety of patterns found in kaleidoscopes. As much as I find kaleidoscope artistically fascinating and theoretically scientific, I would like to merge and integrate these elements into my own composition.

Biography

A native of Hong Kong, Pok Yee Pauline Ng (b. 1995) is currently pursuing a Master of Music in Composition degree at the University of Michigan under the tutelage of Bright Sheng and Evan Chambers. Pauline holds a Bachelor of Music degree from the Oberlin Conservatory with majors in composition and violin performance. She has also served as the Young Composer in Residence for the Detroit Chamber Winds and Strings in the 2016-2017 season.

Three Truths - I. Because I adore you,

Jacob Rogers (Michigan)

Program Note

Each of these pieces is a fragment of a memory of a close friend. The movement titles are excerpted from a letter exchange between us, the words all being theirs, where the notes are mine. I'd like to believe that the sentiments behind each pair resonate, that their sum speaks a truth somewhere between our intentions. Certainly I mean the words that they wrote. Hopefully they meant what I wrote as well.

Biography

Jacob Rogers is a composer, percussionist, and improviser from Atlanta, Georgia in the fourth year of undergraduate studies at the University of Michigan. Some things Jacob likes include Haruki Murakami, Toni Morrison, David Lynch, Beach House (the band and the concept), sweaters, really heavy blankets, coffee, biscuits with or without gravy, Maggie Nelson, Wallace Stevens, and trees.

***Agravic Phrase* - for violin and piano (2016)**

Jinwon Kim (Iowa)

Program Note

Two melodies float without gravity. They make numerous possibilities by ascending, descending, uniting, separating, and sustaining.

Biography

Jinwon Kim is a Korean composer. He is currently in a PhD program in composition at the University of Iowa, school of music. He always composes his work with three conceptions: repetition, permutation, and insertion. Jinwon holds M.M degree in composition from the University of Arizona. Jinwon Kim studied composition with David Gompper, Josh Levine, Daniel Asia, and Seil Oh. His music has been performed in S.Korea, Japan, and the United States.

Distorted Distributions

Joseph Norman (Iowa)

Program Note

Distorted Distributions examines the opposition of rhythmic articulations mapped from Vuza canons and articulations/density culled stochastically from 1/f noise and Poisson distributions. This bifurcated rhythmic generation is paired with a pitch material derived from an approximated harmonic series that interpolates towards inharmonicity. Canonic material in the duet is based on melodic contour, and points of articulation in the canonic sections are distorted with temporal fluctuation; a folding of time.

Biography

Joseph Norman is a PhD candidate for music composition in his fifth year at the University of Iowa and is Research Assistant/Composer/Sound Technician for the University of Iowa Department of Dance. Mr. Norman is currently advised by Dr. David Gompper. Mr. Norman's music has been performed at the Exchange of Midwest Collegiate Composers in Kansas City and Boulder, SCI University of Iowa, and the Alba Music Festival. He has also had works read and premiered by the JACK Quartet, the Center for New Music at the University of Iowa, and LOUi, the Lap Top Orchestra also from University of Iowa. Additionally, Mr. Norman has composed collaboratively with actors, dancers, choreographers, and filmmakers. He is also active as a performer with LOUi, has taken part in IRCAM's Electroacoustic workshop and performed at Manifeste 2017 in Paris, France.

From ***8 Etudes within Octaves***

Karalyn Schubring (Michigan)

Program Note

Each etude within *8 Etudes in Octaves* is contained within the thirteen notes of a particular octave, and the octaves are arranged such that nearly every note on the piano will have been sounded at the completion of the set. The character of each etude was largely inspired by the resonance of its particular range.

Biography

Karalyn Schubring (b. 1999 in Gilbert, Arizona) is a dedicated composer, pianist, and improviser dedicated to inspiring others to engage imaginatively with music. Since beginning her piano and composition studies at a young age, her music has received awards from the American Composers Forum, the Music Teachers National Association, YoungArts, and the American Society of Composers, Authors, and Publishers. A dedicated performer of new music, Karalyn is a founding member of the mixed quartet Front Porch. She currently attends the University of Michigan, studying piano with Matthew Bengtson and composition with Kristin Kuster, Evan Chambers, and Bright Sheng.

Conflicting Emotions - Rigid Ego

Duncan Petersen-Jones (Michigan)

Program Note

Rigid Ego is the third movement in the string quartet *Conflicting Emotions*. *Rigid Ego* is about conflicting egos that challenge each other and always try to be better than the other. It starts off with solo like sections, moves on to a conflicting rhythms, and builds to the end, which ends with an explosion of conflicting and uncompromising egos. Enjoy!

Biography

Duncan Michael Petersen-Jones was born in Edinburgh, Scotland, 1994. When he was young, he moved with his parents and siblings to Michigan in the USA. Duncan attended university and graduated with a Bachelor in Music Composition at Michigan State University in 2017, where he was able to study with Jere Hutcheson and Alexis Bacon. Duncan is currently pursuing a Master's degree in Music Composition from The University of Michigan, where he has studied with Evan Chamber and Michael Daugherty. Duncan has composed for many ensembles, from string quartets, bagpipes, and saxophone quartets, to full orchestra and band.

It flows

Stephen Karukas (Indiana)

Program Note

It flows

*through time,
towards and away from.
unraveling,
shaping,
not in a moment
but through.*

process

*It is like water,
part of journey and destination,
form unfixed,
flowing.*

It flows for saxophone and marimba was commissioned by the Hutchens/Myers Duo in late 2017. It is the second of two "water-themed" pieces written during that period, both of which explore the possibilities afforded by utilizing regular note groups within irregular polyrhythms. The piece includes a reoccurring chordal refrain between each higher-energy section, each time with a slightly different texture on the marimba. As it appears at different speeds at various points in the piece, its textures cross the boundaries between perceivable polyrhythm, simple micro-polyphony, and the illusion of sustain, while the saxophone soars above, unlinked to the accompanying rhythmic texture. This piece was premiered by the commissioning ensemble at the Navy Saxophone Symposium in January 2018.

Biography

Stephen Karukas is a graduate of the Interlochen Arts Academy and a current student at the Indiana University Jacobs School of Music, where he is a double major in percussion performance and music composition. As a percussionist he performs in a wide range of settings including jazz combos, regional orchestras and improvisatory/experimental groups, as well as solo percussion and marimba. Recent commissions include those from Definiens and the Hutchens/Myers Duo, and an upcoming multipercussion consortium commission headed by Daniel Myers. Events including his work from early 2018 included the Frontwave New Music Festival (Florida) and performances by Ensemble CONCEPT/21 (Indiana, Chicago), Definiens (California), and the Hutchens/Myers Duo (N/S Carolina).

Sleep On It

Adrian Wong (Michigan)

Program Note

Sleep On It (2018) is a piece for wind quintet that took inspiration from the lullabies my mother sang me to sleep with when I was a child, and, as I got older, the way my mind would race whenever I try to fall asleep. Every time I tossed and turned on my bed, I remember how simple it was for sleep to come whenever my mother sang me stories of simple life or when she imitated the sounds of a heartbeat. As I reminisced, my intrusive thoughts will, slowly but surely, slip away as I drift into...

Biography

Born and raised in Hong Kong, Adrian Wong (b.1999) is a composer who strives to create music that is engaging to perform and fun to listen to. He has an affinity for writing pieces for unaccompanied SATB chorus, and his choral works have been performed by the international award-winning Diocesan Choral Society. His instrumental works combine his love of shimmering harmonies and driving rhythms, creating energetic works that also possess great charm. Adrian is currently pursuing a BM in music composition at the University of Michigan, studying under Bright Sheng. He has also studied under Kristin Kuster and Ng Wah-hei.

The musical score is for a wind quintet and percussion. The instruments are Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bass Clarinet, Bassoon I, and Snare Drum II. The score is in 2/4 time and features a key signature of one sharp (F#). The music is characterized by sparse, rhythmic patterns and dynamic contrasts. The Flute I part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The Flute II part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The Oboe I part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The Oboe II part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The Clarinet I part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The Clarinet II part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The Bass Clarinet part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The Bassoon I part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The Snare Drum II part has a section of random short notes in a sporadic, free-time rhythm (Harsh and Dry) starting at measure 10. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score also includes performance instructions such as "Play random short notes in sporadic, free-time rhythm (Harsh and Dry)" and "*Stay in upper register".

Julian Monick—*SYMPHONY FOR WIND ENSEMBLE*

CONCERT IV—4:00PM

ELECTRONICS CONCERT

Fractured Fields

8.1 channel fixed media

William Trachsel (Indiana)

Study in Primes no. 3

For fixed media and violin

Leigha Amick (Indiana)

Leigha Amick, violin

The X Train

For voice and fixed media

Carlos Toro-Tobón (Iowa)

Benjamin Wolfe, countertenor

Prophecy

For solo horn

Gala Flagello (Michigan)

Performer: Marina Krol, French horn

Doubling Time

Fixed media 6.1 diffusion

Zhixin XU (CCM)

Let it Fall with the Wind

Fixed Media 8.1 diffusion

Yunze MU (CCM)

To the Edge of the Light

For two amplified cellos

Meng WANG (CCM)

Yang Zhou, Suzie Lee
amplified cellos

82 West

For Cello and Spoken Word

Owen Hopper (CCM)

Carolyn Regula, cello

Theme and Variations

For solo violin

Brian Nabors (CCM)

Weston Gilbert, violin

No More Noise

Fixed Media 8.1 diffusion

Jacob McFarland (CCM)

Fractured Fields

William Trachsel (Indiana)

Program Note

Fractured Fields explores the kinetic energy of sounds in three dimensional spaces. The sounds in *Fractured Fields* imply several types of kinetic energies, each moving through a diverse collection of spatial fields. Sounds are fractured in a myriad of ways, as are the spatial fields through which they move. Processed samples are layered with algorithmically synthesized sounds to imply contrasting spatial environments. At times, individual sound sources can be heard moving through these spatial fields, resonating from different locations within the implied environments. At other times several sounds act together, combining their kinetic energies to create more complex spatial gestures.

Biography

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

Study in Primes no. 3

Leigha Amick (Indiana)

Program Note

Study in Primes no. 3 (2018) (world premiere) explores the contrasts in sound that can be created with the same method of derivation, and the contrast of that algorithmic machine with the freedom of a solo violin. The electronic part is an ostinato that changes characteristic with presets controlling parameters such as note duration, pitch level, or number of notes in each voice of the texture. The texture is created with four voices of initially relatively-prime phrase lengths (2, 3, 4, and 5). Though the process by which the material is derived stays constant, it can derive a variety of materials.

Biography

Composer Leigha Amick (b. 1997) draws inspiration from nature, humanity, and musical precedent to tell stories with sound. Her compositions have been performed by ensembles such as the Boulder Philharmonic, the Orlando Philharmonic, the Playground Ensemble, and the Ars Nova Singers. Originally from Boulder, CO, Amick studies composition at Indiana University with Claude Baker, performs as a violinist and as a vocalist, and recently sang in IU Opera's production of *The (R)evolution of Steve Jobs*. She is president of IU's Student Composer Association, is pursuing minors in mathematics and electronic music, and studied electronic music at IRCAM in Paris this summer.

The X Train

Carlos Toro-Tobón (Iowa)

Program Note

From the perspective of three characters this piece reflects on different aspects of the armed conflict in Colombia mixing facts occurred along the last 80 years.

Biography

Carlos Toro-Tobón, a composer born and raised in Colombia, received his MA degree in composition from the Universidad EAFIT in 2011.

Since 2005, he has been a professor of music theory and composition at the Universidad de Antioquia, Colombia, where also coordinated the music education program. In 2014 Carlos Toro-Tobón was granted a Fulbright scholarship to study in the U.S., and he is currently pursuing a Ph.D. in music composition at the University of Iowa. His composition teachers have been Andrés Posada S, Moisés Bertrán, Marco Alunno, Lawrence Fritts, Nomi Epstein, and Josh Levine.

Prophecy

Gala Flagello (Michigan)

Program Note

Prophecy (2018) was written for Marina Krol and examines the oft-described “heroic” horn sound. Soaring horn lines have graced music throughout history, and while *Prophecy* sometimes inhabits this triumphant sound world, it explores the horn’s ability to conjure quirk, yearning, and mystery. Thank you to Marina for her dedication to new music for horn, and for many wonderful years of friendship.

Biography

Composer Gala Flagello’s music “is both flesh and spirit, intensely psychological without sacrificing concrete musical enjoyment” (I Care If You Listen). Gala was the 2017 Composer in Residence for the Nonnewaug High School Music Festival in Woodbury, CT and the 2016 Composer in Residence at the Unitarian Society of Hartford. She is also the co-founder and Festival Director of the contemporary music festival Connecticut Summerfest. Gala holds a Bachelor of Music in Composition degree from The Hartt School and is currently pursuing a Master of Music in Composition degree at the University of Michigan.

Doubling Time

Zhixin XU (CCM)

Program Note

Doubling Time is my personal response to Curtis Roads after analyzing his work *Half-Life*. I was trying to explore the versatility of granulation with different window shapes, gran sources, duration parameters and controls of stochastic number generators. The piece could be roughly divided into two parts. Materials in the first part were purely computer generated while some recorded sounds have been added in the second part as the sources of granulation. I used granular synthesis and granulation instruments in the music programming language RTcmix as the main tool while creating this piece, with some of the new window functions that I wrote for RTcmix as well.

Biography

Zhixin Xu is a Chinese composer, sound artist and music programmer based in Cincinnati, Ohio. He is currently pursuing a DMA in Composition at the University of Cincinnati’s College-Conservatory of Music where he studies computer music with Mara Helmuth and teaches introductory courses in electronic music. Much of his recent works has been focused on exploring how purely computer-generated sound materials can be used along with musical instruments and acoustic sounds. His music has been performed at different events such as ICMC, SMC and NYC Electronic Music Festival. He also contributes software for laptop ensemble performances.

Let it Fall with the Wind

Yunze MU (CCM)

Program Note

This piece is inspired by an experience that I had when I came out. I was 14 years old. It has been a long time since, but it still affects me. Just like all of my memories. No matter good or bad I told myself “let it fall with the wind” again and again. In contrast the memories have never left me. Since they have resided in my

body, In my neurons and have finally made me who I am. In this piece I attempt to show the process in which those concrete memories have transformed into an abstract feeling.

Biography

See biography under CONCERT I.

To the Edge of the Light

Meng WANG (CCM)

Program Note

To the Edge of the Light was written in the summer of 2018 in a beautiful small town Brunswick located in Maine. The inspiration for this piece came from *Particle Implosion* (1976), a painting by the abstract expressionist painter Richard Pousette-Dart, which was exhibited by Bowdoin College Museum of Art at that time. Pousette-Dart's artistic approach to his painting has often been related to the nature of light, between consciousness and subconsciousness. In this piece, I attempted to convey Pousette-Dart's idea from the canvas to music materials, which is also in memory of my aunt.

Biography

Meng WANG (b. 1989) is a Chinese composer. Her music has been performed throughout North America, Europe, and China, by esteemed orchestras such as Jacksonville Symphony, MSM Composer's Orchestra, and China Youth Symphony Orchestra; ensembles such as The Aspen Contemporary Ensemble, Thin Edge New Music Collective and LONGLEASH trio. Her piece *Beloved by Artemis* won the 2012 Chinese National Chamber Music Competition and was selected for the composition showcase by the Xi'an Conservatory of Music in China. Wang has been a fellow at Aspen Music Festival and was selected to participate in the ACO EarShot New Music Readings in 2018. Wang is the co-founder of the Path New Music, which the group based in NYC draws from a variety of artistic disciplines to bring a fresh, vital perspective to the theatrical stage. She is an alumnus of the Manhattan School of Music, where she held the Deolus W. Husband Scholarship for Composition in 2015-2017. She is currently pursuing her DMA in composition at the University of Cincinnati studying with Dr. Douglas Knehans.

82 West

Owen Hopper (CCM)

Program Note

"When he left for Nevada he didn't leave his keys or boots or pack of menthols. Instead, he left a dirty coffee cup in the sink— her lipstick on the rim. I'm not asking you to feel sorry for me. Last I heard he was driving through Utah with his windows rolled down. And the coyotes were calling up to the moon. Sometimes, even I wonder if the words 'welcome home' will sound any better out west." – Lydia Crannell

Biography

Owen Hopper (b.1995), is currently a Masters student in composition at the University of Cincinnati College-Conservatory of Music. Through work that encompasses sound, media, acoustics, and digital technology he draws inspiration from topics in science, environment, and literature. His language revolves around texture and timbre, density and openness, as well as aspects of minimalism. His work has been performed at the Electroacoustic Barn Dance, the West Fork New Music Festival, The Navy Band International Saxophone Symposium, and at various concerts in the Columbus, OH area. He has studied with Dr. Mara Helmuth, Dr. Jennifer Merkowitz, and Dr. Charlie Wilmoth.

Program Note

My *Theme and Variations* was written for my very good friend and talented violinist Weston Gilbert. The piece explores some of my favorite techniques in string writing within the context of a very loutish and chromatic theme. There is even the introduction of a few non-conventional techniques for the violin, such as harmonic trills, given to me by Weston himself. I often enjoy writing a set of variations as it gives the composer an artistic playground of musical possibilities and explores new technical dynamics of familiar instruments.

Biography

Brian Raphael Nabors is a composer of emotionally enriching music that tells exciting narratives with its vibrant themes and colorful harmonic language. Mr. Nabors has been commissioned by institutions such as the Cincinnati Symphony Orchestra as well as performed at many events across the US, including the Texas Music Educators Association Conference (TMEA), the Midwest Composers Symposium, and the International Double Reed Society Conference (IDRS). A native of Birmingham, AL, he obtained the Master of Music degree in Composition from the College-Conservatory of Music (CCM) at the University of Cincinnati. Before his studies at CCM, he obtained a Bachelor of Music Theory & Composition degree from the School of the Arts at Samford University. He is currently completing a Doctor of Musical Arts degree in Composition at CCM.

No More Noise

Jacob McFarland (CCM)

Program Note

No More Noise is an excerpt from a much longer piece yet to be titled which is being written for a local choreographer, Lydia Davis. The piece discusses mental illness and how it effects the lives of those around us. It is composed solely of sound from the human voice. This excerpt, *No More Noise* depicts thoughts and sensations the composer has experienced in his own life. Words and phrases echo around, overlapping each other as the piece progresses towards a chaotic and distorted ending.

Biography

Jacob McFarland is a composer from Hamilton, OH who is currently attending the College-Conservatory of Music. His work has been performed by the new music ensemble Ars Futura and received the Virginia Budge Award for one of his orchestral pieces. More recently, Jacob McFarland has been commissioned to write two pieces for local dance company, Miami Valley Ballet Theater.

The image shows a musical score for a piece titled "No More Noise" by Jacob McFarland. The score is for two staves: A. Sx. (Alto Saxophone) and Hp. (Harp). The A. Sx. staff begins at measure 145 and features a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 146. The Hp. staff begins at measure 145 and features a series of chords and moving lines, with a triplet of eighth notes in measure 146. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *norm.* (normal). A specific instruction for the A. Sx. part reads "strong, fast gliss to random high notes". The Hp. part includes chord symbols: E \sharp , B \sharp , C \sharp , and F \sharp .

CONCERT V—8:00PM

CLOSING CONCERT

As icy breath, ascending

Weston Gilbert (Michigan)

Front Porch

Benjamin Jackson, violin
Matthew Wildman, bassoon
Jacob Rogers, percussion
Karalyn Schubring, piano

Architecture of Silence

Dayton Hare (Michigan)

Front Porch

Benjamin Jackson, violin
Matthew Wildman, bassoon
Jacob Rogers, percussion
Karalyn Schubring, piano

Look at Her

Leigha Logan (Michigan)

Front Porch

Benjamin Jackson, violin
Matthew Wildman, bassoon
Jacob Rogers, percussion
Karalyn Schubring, piano

extra-temporal deviations

Alexander Spenceri (Iowa)

Alexandro Cazares, bass
Sean Miller, saxophone

Footmark

Yan Fang (CCM)

Katie Riley, flute
Ken Chen, clarinet
Xin Nie, violin
Wenxin Zhao, viola
Peter Chan, cello

Statues in London

I. He Kissed to Sleep

II. He Cast his Wrathful Eyes

III. I Walk the Cool Rooms

Matthew Recio (Indiana)

Denique Isaac, soprano
Jake Walsh, English horn
Svenja Staats, violin
Crystal Kim, cello

Trail

Xiner SHEN (CCM)

Minkyung Kim, flute
Paatrick Grimone, oboe
Taylor Overholt, clarinet
Gabe Ramey, bassoon
Camilla Jacquet, French horn

Untitled, for solo cello

Ramin Roshandel (Iowa)

Eva Richards, cello

Amor Fati

Jung-Woong Oh (Indiana)

Julianna Eidle, flute
Wai Ki Wun, clarinet
Tyler Taylor, French horn
Leigha Amick, violin
Crystal Kim, cello
Jung-Woong Oh, piano

As icy breath, ascending

Weston Gilbert (Michigan)

Program note

As icy breath, ascending was written for the ensemble Front Porch. As I began thinking about their name and what connotations it held for me, I remembered something I sometimes do to diffuse pent-up anger or irritation: I go out onto my front porch at night and watch my breath ascend and dissipate. This piece follows the arc of my emotions from the pent-up anger to the sense of calm caused by stepping out onto the porch, where breath and anger can dissipate in tandem.

Biography

Weston St. Charles Gilbert is an 18-year-old violinist and composer from Cincinnati, Ohio. He is currently a student at the University of Michigan, where he is getting a BM in violin performance and music composition. Weston has won awards in composition from the American Composers Forum and the National YoungArts Foundation, and his compositions have been performed in Cincinnati, Chicago, Ann Arbor, Burlington, and New York City. Weston is also active as a performer of contemporary music, and has performed works by composers such as Marcos Balter, Dai Fujikura, Ellen Harrison, and Brian Nabors.

Architecture of Silence

Dayton Hare (Michigan)

Program note

Writing this, I was considering meditative spaces, quiet places we make for ourselves to think. The title comes from a book of photography featuring Cistercian abbeys, structures that were built to be places apart from everything. Those who built them attempted, in literal architecture, to encapsulate silence. But to inhabit a space like this is not truly to inhabit silence. Instead, it creates a heightened awareness of minutiae, an attention to small sounds that are made huge by the quiet. This piece is about the significance of the small, the space we take up, and the way we fill things – and above all else, it's about our relationship to nothingness.

Biography

Born in Boulder, Colorado, Dayton Hare began studying composition in 11th grade, at the University of North Carolina School of the Arts. Currently, he is an undergraduate at the University of Michigan, where he is a dual degree student in Music Composition and English, with a minor in French. His principal teachers at Michigan have been Evan Chambers, Kristin Kuster, Paul Schoenfeld, and Bright Sheng. He has participated in numerous summer festivals, including the BUTI, EAMA, and NMOP. Additionally, he is the Managing Editor of The Michigan Daily, where he is also the Classical Music Columnist.

Look at Her

Leigha Logan (Michigan)

Program note

(Poem by Jessica Jameison, 2018)

*look at her
Body dysmorphia
betting her future on half-healed scabs
Peels the bandage back
To Falsely free the white skin underneath her melanin
An attempt to snatch the power she never had.
Her nails bitten down thin
She is summer's reason in December
Her soul's purity is soiled
But her first truth she still remembers
Even as red blood runs blue
Even as The fire Runs Cold
(soon
her heart will too)
she still remembers the revolution that brought her here
If she wants to survive she'll have to do it again.
This time, leading an army of 300 million.*

Biography

Leigha Logan is a second year undergraduate composer currently studying with professor Kristen Kuster at the University of Michigan. Born in Silver Spring, MD, Leigha grew up playing classical piano and listening to mostly gospel, R&B/Soul, and classical music. Throughout her high school years she studied at Duke Ellington School of the Arts and Interlochen Arts Academy as a pianist. Leigha intends to continue composing in her time at Michigan and much further on. In the future, Leigha hopes to write for film and any other format that brings music, image, and a storyline together.

extra-temporal deviations

Alexander Spenceri (Iowa)

Program note

Two performers are given three types of sound objects: the static, the variation, and the deviation. The static is a constant to which they must always return. The variation is a subordinate quality applied to the static object. The deviation is one of many possible lines the performer may follow. The resulting texture is such that any formal relationship between the parts is more or less coincidental.

Biography

Alexander Spenceri is a student pursuing a B.M. in music composition at the University of Iowa. His music is predominantly concerned with the act of listening and the fluid roles of participants in the musical process.

Footmark

Yan Fang (CCM)

Program note

This piece shows my imagination of footmarks.

Biography

Yan Fang began her musical studies as a child. In 2010, Yan was accepted into the composition department at The Music Middle School affiliated to Shanghai Conservatory of Music. In November of the same year, as a class representative, Yan gave a speech in the composition department seminar called The Interpretation of Contemporary Piano Works. In 2012, Yan's work 'Old Melody' was awarded the Gold Award in New Pieces of Chinese Folk Music Composition Contest by the Shanghai Conservatory of Music. In the summer of 2018, she attended the EMMA music festival with scholarship in Paris.

Statues in London

Matthew Recio (Indiana)

Program note

Jenna Lanzaro (poet) had visited the Acropolis and the British Museum; she noticed vast portions of the Acropolis missing- empty alcoves for statues. When visiting the British Museum a month later, she was astounded to see what felt like the missing half of the Acropolis—statues, columns, even a whole temple. The British Museum only acknowledged their possession of the pieces as something done for the sake of their preservation, that the Greek government had neglected the Acropolis and that it was Britain's duty to the rest of the world, essentially to care for them. *Statues in London* seeks to show the contrast the seemingly impassivity of the displaced marbles with the vibrant narratives of the gods they represent. The first stanza portrays Persephone revolting against her kidnapping to the underworld. The second is about Poseidon, raging against his loss of the city of Athens to Athena. In the third, she contemplates the gaps construed in time and space, how strange it is to try to make sense of place.

Biography

An avid vocal composer, Matthew Recio (b.1991) was named the 2017 American Prize winner in the choral composition category. That same year, the New Voices Opera Company commissioned his work "In Memoriam" (libretto: Molly Korroch). He is a two-time winner of the NOTUS Composition Competition, the Cincinnati Camerata Competition, and finalist in the YNYC competition. This past year he was a featured composer with Beth Morrison Projects as an operatic composer at the National Sawdust. Recio is an alumnus of the IMANI Festival, the Atlantic Music Festival, VIPA, Norfolk Series and Donald Nally's choir, "The Crossing". A graduate of Ithaca College (B.M.), Recio is completing his D.M. in composition at the Jacobs School of Music.

Trail

Xiner SHEN (CCM)

Program note

This is a five movements work. In each movement, I try to depict a distinctive image. There is no pause between each movement, and the connection between each movement is the descending pitch center.

Biography

Xiner Shen received her Bachelor of Arts in composition from the Zhejiang Conservatory of Music in 2017. She is intelligent and sentimental with a heart full of delicate feelings which resonates with the charm and emotions in the music. Her piano work and piano trio work has been performed by Piano Trio in New Zealand on the seminar of Jack Body's cultural and musical works. She is with a strong sense of self-

motivation, so now she is completing her Master of Music degree in composition at University of Cincinnati–College- conservatory of Music.

Untitled, for solo cello

Ramin Roshandel (Iowa)

Program note

Inspired by Japanese Haiku, I have always thought about the role of silence in music; not from a Cagean point of view, but from a psycho-acoustic perspective. Also, our conception of repetition [or repetitive structures with slight but notable changes] in relation to silence between materials is explored and developed.

Biography

Ramin Roshandel (b.1987) started studying the setar (an Iranian classical music instrument) at the age of 14. He completed his Bachelor's in Iranian Music Performance at the Tehran University of Art, and his Master's in Music Composition at the University of Tehran. In the first year of his PhD in composition at the University of Iowa, he worked with Josh Levine, and is currently pursuing the second year with Sivan Cohen Elias. His pieces have been performed in EMCC Festival of New Music (Exchange of Midwest Collegiate Composers) and read by the JACK quartet.

Amor Fati

Jung-Woong Oh (Indiana)

Program note

Amor Fati is a Latin idiom which means love of fate. One would have not needed this idiom if it had been a happy one because you would have naturally loved your life. You can cope with or run away from unhappy matters usually, but you cannot with fate as it stands for the inevitability of life. You won't accept this idiom for your life until you realize that there is no other way, after which the fate and its impact would gradually fade away.

Biography

OH Jung-Woong (b.1992) is composer, performer, and producer. He was born and raised in Seoul, and he currently resides in Bloomington, Indiana. He studied music composition with Hyun-Sue Chung in Seoul Arts Center Academy, music composition with Uzong Choe and computer music with Roland Breitenfeld in Seoul National University, music composition with P.Q. Phan and computer music with John Gibson and Jeffrey Hass. He is currently studying harpsichord with Elisabeth Wright in Indiana University. His music has been performed and broadcasted numerous times throughout Asia, North America and Europe.

Guest Faculty Biographies

Michael Daugherty (University of Michigan) Multiple GRAMMY Award-winning composer Michael Daugherty was born in Cedar Rapids, Iowa in 1954 and is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He has achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. Daugherty's orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY awards, including Best Contemporary Classical Composition in 2011 and 2017. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world. Daugherty's music is published by Peermusic Classical/Faber Music, Boosey & Hawkes and Michael Daugherty Music. For more information on Michael Daugherty and his music, see michaeldaughertycomposer.com and his publisher's websites.

David Gompper (University of Iowa) has lived and worked professionally as a pianist, a conductor, and a composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with Jeremy Dale Roberts and Humphrey Searle. After teaching in Nigeria, he received his doctorate at the University of Michigan and taught at the University of Texas, Arlington. Since 1991, he has been Professor of Composition and Director of the Center for New Music at the University of Iowa. In 2002-2003 Gompper was in Russia as a Fulbright Scholar, teaching, performing and conducting at the Moscow Conservatory. In 2009 he received an Academy Award from the American Academy of Arts and Letters in New York City, and a Fromm Commission in 2013. Gompper's compositions have been performed at Carnegie Hall, Lincoln Center and Merkin Halls (New York), Wigmore Hall (London), Konzerthaus (Vienna) and the Bolshoi and Rachmaninoff Halls (Moscow Conservatory). His compositions have been released on 17 discs, including his Violin Concerto with Wolfgang David and the Royal Philharmonic Orchestra on the Naxos label. As a pianist, he continues to maintain an active profile accompanying instrumentalists and singers, including Wolfgang David (violin), Stephen Swanson & John Muriello (baritones), Michael Norsworthy (clarinet), Christine Rutledge (viola), Timothy Gill (cello) and Volkan Orhon (double bass).

P.Q. Phan (Indiana University Jacobs School of Music)

A Rome Prize winner, Vietnam-born American composer PQ Phan has written a large body of works including opera, requiem, concerto, symphonic, and chamber music. They have been performed in prestigious venues and music festivals worldwide. Phan composes in the Eurocentric tradition and infuses in his works aspects of Western and Vietnamese/Vietnamese-American traditions highlighting their profound and intricate aesthetics instead of the mere physical soundings. He founded the Vietnamese American Society for Creative Arts and Music (VASCAM) and organizes relevant music workshops and art festivals for communities. Phan is a regular visiting scholar/composer to Asia and Professor of Music at Indiana University Jacobs School of Music. He previously taught at Cleveland State University and University of Illinois at Champagne-Urbana.

UNIVERSITY OF CINCINNATI, COLLEGE-CONSERVATORY OF MUSIC FACULTY BIOGRAPHIES

Michael Fiday, Professor, has had his works performed extensively throughout the United States and Europe. These works have engaged a diverse range of performers such as pianist Marc-Andre Hamelin, Percussion Ensemble: The Hague, American Composers Orchestra, Oakland East Bay Symphony, and the Atlanta Symphony. He has received commissions from the Composers Commissioning Project (American Composers Forum), the James Irvine Foundation (Oakland East Bay Symphony), and New York's Sequitur ensemble. His teachers have included Richard Toensing at University of Colorado, George Crumb at University of Pennsylvania, and in 1992 he studied privately in Amsterdam with Louis Andriessen under the auspices of a Fulbright Grant. Fiday is the recipient of numerous awards, grants and residencies from, among others, BMI, ASCAP, American Composers Forum, Virginia Center for the Creative Arts, The MacDowell Colony, Yaddo, Headlands Center for the Arts, and the Ohio Arts Council.

The music of **Ellen Ruth Harrison** has received numerous awards from organizations such as the American Guild of Organists, the Fromm Music Foundation, the IBLA European International Music Foundation, the International League of Women Composers, the Jacob K. Javits Foundation, the Ohio Arts Council, the Rebecca Clarke Society, SPECTRI SONORI, and UC Berkeley. Her works have been widely performed in the United States and abroad by a diverse range of performers such as A/tonal, Cincinnati Soundbox, the Cincinnati Symphony Chamber Players, concert:nova, Earplay, the Empyrean Ensemble, Left Coast Chamber Ensemble, the Linton Chamber Music Series, the Lydian String Quartet, Octagon, Parnassus, the San Francisco Contemporary Music Players, the Society for New Music, Voices of Change, and Zafa Collective. Harrison hails from Streator, Illinois. As a recipient of a Jacob K. Javits fellowship, she earned her doctorate in composition from U.C. Berkeley, where her teachers included Edwin Dugger, Richard Felciano, Andrew Imbrie and Olly Wilson. She spent two years studying in Paris supported by Berkeley's Prix de Paris, and attended composer workshops with Tristan Murail at IRCAM. She also studied with Milko Kelemen at the Musikhochschule in Stuttgart, and with Thomas Frederickson and Paul Zonn at the University of Illinois.

Mara Helmuth, Professor, is a composer with special interest in electroacoustic and computer music and research. Her compositions have received numerous performances in the U.S., Canada, Europe, and Asia. Her recordings include *Sounding Out!* (Everglade, 2010), *Sound Collaborations*, v. 36 of Centaur Records Consortium to Distribute Computer Music Series (CRC 2903, 2007), *Implements of Actuation*, including collaborations with Allen Otte, released in January, 2001 by the Electronic Music Foundation (EMF 023), *Open Space CD 16* and the 50th Anniversary University of Illinois Experimental Music Studios commemorative collection (2008).

She has participated in research involving granular synthesis, object-oriented and graphical user interface programming, Internet 2 applications and most currently, wireless sensors. She has created the composition applications StochGran and Patchmix, and the improvisation application Soundmesh. Her articles concerning computer and electronic music have appeared in the *Journal for New Music Research*, *Perspectives of New Music*, *Computer Music Journal*, and *Computers and Mathematics with Applications*, and a chapters in the monographs *Analytical Methods of Electroacoustic Music* (Simoni, ed.) and *Audible Traces* (Barkin and Hamessley, ed.).

Helmuth has received grants from the University of Cincinnati University Research Council, the Tangeman Sacred Music Center, Open Meadows Foundation, the Brazos Valley Arts Council and Texas A&M's Associate Provost for Computing. Dr. Helmuth plays the piano, and is currently learning to play the Chinese qin to incorporate in her compositions.

She created two interactive installations for the SinoNordic Arts Space in Beijing. She has been on the board of directors of the International Computer Music Association and Society of Electroacoustic Music in the United States, and is a recent ICMA President.

Douglas Knehans Winner of prizes, awards and recognitions for his compositions and recordings, Douglas Knehans' (b.1957) work has been awarded by The American Prize; The Kennedy Center; Clouzine International Music Awards; Independent Music Awards; Global Music Awards Gold Medalist; The Australia Council for the Arts; The Ohio Arts Council, the National Endowment for the Arts; Meet the Composer; New Music USA; The American Music Center; Carnegie Hall and many others. His compositions feature at concert halls globally including Carnegie Hall and Steinway Hall in NYC, and equally prestigious venues in Europe, Asia and Australia such as The Esplanade in Singapore and Lysenko Hall in Kiev.

His recent operatic monodrama for soprano, electric cello, surround electronics and video, *Backwards from Winter*, was premiered in two different productions this past summer: at Symphony Space in New York City as part of the NYOperaFest and in a season of performances for the DARK MOFO festival in Australia by the Dutch new opera company Foundation IHOS Amsterdam. These both met with enthusiastic critical acclaim as has his recent award winning disc *Unfinished Earth* of which *The New Yorker* magazine said "...the sounds of nature course through the orchestral pieces on his latest album "Unfinished Earth," with a primitive force and melodic insistence that recall Stravinsky."

A graduate of the prestigious Australian National University, Queens College, CUNY and Yale University, Knehans has studied with Scottish-American composer Thea Musgrave while at Queens and Pulitzer prize winner Jacob Druckman while at Yale. He also studied briefly with Pierre Boulez while a young composer fellow at Carnegie Hall.

He has received commissions and awards from the Australia Council, the NEA, the Ohio Arts Council, the MacDowell Colony, the Leighton Artist Colony (Canada), Bundanon Artist Colony (Australia), Yale University, the George Rieveschl Jr. Award for Creative and/or Scholarly Work from the President of University of Cincinnati, Carnegie Hall, the Kennedy Center, National Symphony Orchestra and many others. He is a voting member of NARAS–The Recording Academy, a member of the Fulbright Specialist Roster and an expert assessor of the Australian Research Council. His music is published by Alexander Street Press, and recordings are available on the Crystal, Move, CRI and Ablaze Records labels. More on his music can be found at www.douglasknehans.com

Miguel Roig-Francolí, Ph.D., Distinguished Teaching Professor of Music Theory and Composition, has been recognized internationally for his work as a music theorist, composer, musicologist and pedagogue. His research interests include Renaissance instrumental music and history of theory, the music of Tomás Luis de Victoria, twentieth-century music, and music theory pedagogy. At CCM, he regularly teaches history of theory, sixteenth-century counterpoint, post-tonal theory, music theory pedagogy, and a seminar on the analysis of early music. He is the author of *Harmony in Context* (McGraw-Hill, 2nd edn., 2011) and *Understanding Post-Tonal Music* (McGraw-Hill, 2007; Chinese translation, Beijing: People's Music Publishing House, 2012). He has presented papers at numerous conferences, including several annual

meetings of the Society for Music Theory, American Musicological Society, and Music Theory Midwest. Roig-Francolí has also taught at the Eastman School of Music, Northern Illinois University, Indiana University, and Ithaca College, and has been invited to lecture internationally at the Universidad Complutense de Madrid, Shanghai Conservatory, and EAFIT University in Colombia. He is currently on the editorial board for the *Journal of Music Theory Pedagogy*.

Roig-Francolí's compositions have been widely performed in Spain, England, Germany, Mexico, Italy, Switzerland, Colombia, France, and the U.S., including a 2013 monographic chamber concert at Weill Hall (Carnegie Hall), and he has held commissions from the National Orchestra and Chorus of Spain, Spanish National Radio, Fundación Juan March, Rawlins Piano Trio, Institut Ramon Llull, and the Foundation for Iberian Music (CUNY). His compositions are published by EMEC, Piles, Fundación Juan March (Madrid), and Perennis Music Publishing. Among his many honors are first prize at the National Composition Competition of the Spanish Jeunesses Musicales (1981) and second prize at the UNESCO International Rostrum of Composers (Paris, 1982), both for Five Pieces for Orchestra; the Dean's Dissertation Prize, Indiana University (1991); the Dana Research Fellow Award, Ithaca College (1992); grants from the US-Spain Joint Committee for Cultural and Educational Affairs, Spanish Ministry of Culture, Ithaca College, Northern Illinois University, and the University of Cincinnati; the Medal of Honor from the Superior Conservatory of Music of the Balearic Islands (2004); the University of Cincinnati's A.B. "Dolly" Cohen Award for Excellence in Teaching (2007) and George Rieveschl Jr. Award for Creative and/or Scholarly Work (2009); 2010 Ramón Llull Prize of the Government of the Balearic Islands (Spain); and the 2013 Distinguished Teaching Professor Award from the University of Cincinnati.

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Kris Peysen—*INSINUATIONS*