



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington



MIDWEST COMPOSERS SYMPOSIUM 2019



*Featuring works by student composers from
Indiana University, University of Cincinnati,
University of Iowa, and University of Michigan*

Saturday, November 9 • 10 AM, 2 PM, 4 PM, 8 PM | Auer Hall

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It gives us great pleasure to welcome you to Bloomington and the Indiana University Jacobs School of Music, the site of the 2019 Midwest Composers Symposium. The staff, faculty, and students of our school stand ready to assist you as you enjoy our halls and surroundings.

This symposium has a long history of collaboration among top music schools in the Midwest. It is truly heartening to witness the vitality, curiosity, and musicality of the participant composers and performers.

The Jacobs School of Music is grateful to all of you who have worked hard in organizing and presenting this year's conference, and we are delighted to be your host this year.

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

Gwyn Richards

A handwritten signature in black ink that reads "Gwyn Richards". The signature is fluid and cursive, with a long horizontal flourish under the first name.

David Henry Jacobs Bicentennial Dean
Indiana University Jacobs School of Music

Indiana University Jacobs School of Music

For nearly a century, the Indiana University Jacobs School of Music has educated and shaped the careers of countless performers, scholars, and music educators who are leaders in their respective fields around the globe. The more than 1,600 students who study at the Jacobs School of Music come from all 50 states and as many as 55 countries.

The essence of a great music school is its faculty. The 175 full-time faculty members in residence at the Jacobs School include internationally celebrated performers, scholars, and teachers who are dedicated to inspiring and mentoring the next generation of music leaders. The school offers more than 1,100 performances a year, including five fully staged operas, three ballets, and one musical.

Composition Department

Claude Baker

Class of 1956 Chancellor's Professor of Music

Tansy Davies

Associate Professor of Music

David Dzubay

Professor of Music; Chair, Department of Composition; Director, New Music Ensemble

Don Freund

Professor of Music

John Gibson

Associate Professor of Music (Electronic and Computer Music); Director, Center for Electronic and Computer Music

Larry Groupé

Associate Professor of Music (Music Scoring for Visual Media)

Eugene O'Brien

Professor of Music

P. Q. Phan

Professor of Music; Acting Chair (fall 2019)

Aaron Travers

Associate Professor of Music

Chi Wang

Assistant Professor of Music (Electronic and Computer Music); Associate Director, Center for Electronic and Computer Music

Alicyn Warren

Adjunct Assistant Professor of Music (Electronic and Computer Music)

The faculty is thoroughly committed to providing the best environment, stimulation, training and opportunities for student composers, acting individually as teachers and mentors and together as a department.

The Center for Electronic and Computer Music offers an M.M. in Computer Music Composition, as well as minors for undergraduate and doctoral composition students. The Center presents several concerts of electronic music each year.

Offerings in Music Scoring for Visual Media started in 2017. Scoring minors are available to both undergraduate and graduate students. As of fall 2019 the department offers an M.M. in Music Scoring for Visual Media as well as certificates at the undergraduate and graduate levels for degree and non-degree students.

University of Cincinnati College-Conservatory of Music

Nationally ranked and internationally renowned, the University of Cincinnati College-Conservatory of Music (CCM) is a preeminent institution for the performing and media arts. CCM provides life-changing experiences within a highly creative and multidisciplinary artistic environment.

The synergy created by housing CCM within a comprehensive public university gives the college its unique character and defines its objective: to educate and inspire the whole artist and scholar for positions on the world's stage.

CCM's educational roots date back to 1867, and a solid, visionary instruction has been at its core since that time.

CCM's faculty and staff and its state-of-the-art facilities make possible the professional training and exceptional education on which CCM believes the future of the arts relies. The school's roster of eminent faculty regularly receives distinguished honors for creative and scholarly work, and its alumni have achieved notable success in the performing and media arts.

Composition Department

Michael Fiday

Professor of Composition

Mara Helmuth

Professor of Composition, Director: CCM Center for Computer Music

Douglas Knehans

Norman Dinerstein Professor of Composition Scholar

Miguel Roig-Francoli

Distinguished Teaching Professor of Music, Theory and Composition

Ellen Harrison

Adjunct Associate Professor of Composition

The Composition Department at College-Conservatory of Music/University of Cincinnati offers programs to students at the bachelor's, master's, and doctoral levels devoted to the art of composing original music. Through individual lessons, coursework, and a variety of performance opportunities, students engage their intuitive and intellectual talents to gain the skills and experience needed to cultivate their own individual voices as composers, enabling them to write music of value to performers, audiences, and other composers in the field of composition.

University of Iowa School of Music

The University of Iowa was founded in 1847 and began operating in the fall of 1855. Instruction in music began just five years later through a series of affiliated quasi-independent units. In 1921, the School of Music was fully incorporated into what was then called the College of Liberal Arts. Its first director, Phillip Greely Clapp, the fourth Ph.D. composer to graduate from Harvard University, was hired to lead the School. As the first public university in the United States to admit men and women on an equal basis, the University of Iowa was also the first institution to accept creative work as theses for advanced degrees in theater, writing, music, and the visual arts.

Creation lies at the heart of our teaching practice, with a focus on both craft and imagination. The area encourages collaborations with a variety of departments, including Dance, Writer's Workshop, and Theatre. Our courses in electronic music include all dimensions of new media, especially interactive programming and the creation of new instruments. Established in 1966 through a Rockefeller Foundation Grant, the sinfonieta ensemble known as the Center for New Music reads and performs Ph.D. thesis compositions. Additionally, the newly formed Laptop Orchestra integrates acoustic sounds and electronics in various projects across disciplines. Performance opportunities are an integral component of the curriculum that includes guest artists, strong creative relations with instrumental studios, and frequent collaborations with the school's ensembles.

Currently, the area supports 14 graduate composers in the terminal degree.

Sivan Cohen Elias

Visiting Assistant Professor, Composition; Director, Electronic Music Studio

Jean-François Charles

Assistant Professor, Composition; Director, Laptop Orchestra

David Gompper

Professor and Head of Composition/Theory; Director, Center for New Music

Zach Stanton

Lecturer, Theory/Composition

University of Michigan School of Music, Theatre & Dance

The University of Michigan Department of Composition comprises a distinguished faculty of internationally-known composers who empower, guide, and encourage students to develop their individual voices and to realize their creative goals. Composition students at the University of Michigan work at the highest technical and artistic levels, creating pieces that explore a wide range of media and styles. Alumni of the program are active as composers-in-residence with major symphony orchestras, as professors at leading academic institutions around the globe, and as film and opera composers. Ample performance opportunities, a lively performer-composer collaborative environment, outstanding facilities, and an innovative career-training program contribute to the University of Michigan's reputation as one of the country's premier centers for the training of composers.

Michael Daugherty

Professor of Composition; Faculty Coordinator, Midwest Composers Symposium

Evan Chambers

Professor of Composition

Roshanne Etezady

LEO Lecturer IV

Kristin Kuster

Associate Professor and Chair of Composition

Erik Santos

Director of Electronic Music Studio, Associate Professor of Composition and Performing Arts & Technology

Paul Schoenfeld

Professor of Composition

Bright Sheng

Leonard Bernstein Distinguished University Professor of Composition

Greetings from Indiana University Jacobs School of Music Opera and Ballet Theater!

We are excited to invite Midwest Composers Symposium attendees to enjoy a dress rehearsal of our upcoming production of Richard Wagner's *Parsifal*. This iconic opera has special meaning to the Jacobs School and to Indiana University. In the early, formative years of IU Opera Theater, from 1948 to 1968, it was a mainstay of our seasons and has not been performed at IU since 1976—having been resurrected for performances in 1974 and 1976.

Through the generosity of IU President Michael McRobbie, we are able to mount a brand new production at IU for three performances this season. The principal roles will be sung by professional vocalists, with our students performing the secondary roles and populating a chorus of 70. The importance of this experience in working with professionals today as our students seek to become the professionals of tomorrow is immeasurable.

Through the years, IU Jacobs Opera and Ballet Theater has grown from an ambitious academic theater with faculty conductors, directors, and designers to a major performing arts organization—co-producing operas with professional companies such as Houston Grand Opera, Santa Fe Opera, Cincinnati Opera, and Washington National Opera. Our productions have also played on the stages of Atlanta Opera, San Diego Opera, Lyric Opera of Kansas City, and the Metropolitan Opera in New York City.

What we do today ensures the future of music and opera for tomorrow. Traditional works in tandem with new works and compositions define our mission to give our students the very best experience possible as they prepare for their chosen musical profession.

Opportunities for exploration of the musical past and creation of the musical future, in all areas, is what the Jacobs School of Music and Opera and Ballet Theater have stood for during their long history and what we will continue to provide for our young artists for many years to come.

Welcome to the Jacobs School of Music, and I hope you enjoy our production of *Parsifal*!

Timothy Stebbins

A handwritten signature in black ink, appearing to read "Ted Jones", with a long, sweeping horizontal flourish extending to the right.

Ted Jones Executive Director of Production

***Parsifal* Dress Rehearsal Observation**
Friday, November 8, 2019 at 5 p.m.
Musical Arts Center

Arthur Fagen, *Conductor*
Chris Alexander, *Stage Director*
S. Katy Tucker, *Set Designer*
Linda Pisano, *Costume Designer*
Todd Hensley, *Lighting Designer*
Walter Huff, *Chorus Master*
Brent Gault, *Children's Chorus Master*
Walter Althammer, *German Diction Coach*
Leraldo Anzaldua, *Fight Choreographer*
Scott Heumann, *Supertitle Author*

Cast

Guest Principles

Amfortas Mark Delavan
Amfortas (cover) John Green
Titirel/Gurnemanz (cover). Dominic Barberi
Gurnemanz. Kristinn Sigmundsson
Klingsor Mark Schnaible
Klingsor (cover) Mitchell Gindlesperger
Parsifal Chris Lysack
Parsifal (cover) Kevin Ray
Kundry Renée Tatum
Kundry (cover) Edna Prochnik

Student Principles

Erste Gralsritter Spencer Boyd
Knappe. Kayla Eldridge
Zweiter Gralsritter Steele Fitzwater
Knappe. Carl Rosenthal
Knappe. Gregory McClelland
Knappe. Jing Zhang
Blumenmädchen Hayley Abramowitz
Blumenmädchen Tal Heller
Blumenmädchen Ahyoung Jeong
Blumenmädchen Virginia Mims
Blumenmädchen Lauriane Tregan-Marcuz
Blumenmädchen Mary Catherine Wright-Beath
Titirel (cover) SonJin Kim



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Two Hundred Seventy-Second Program of the 2019-20 Season

MIDWEST COMPOSERS SYMPOSIUM 2019

Program 1

Nos2010b (2019) [4:00] Trinton Prater
(Iowa, born 2000)

Trinton Prater, *Solo Rocks*
Live Electronics

Shadow of Sky (2019) [6:00] Wenxin Li
(Iowa, born 1994)

David Mercedes, *Tuba*
Wenxin Li, *Live Electronics*

Cicadas – A Life Cycle (2019) [9:31] Yunze Mu
(CCM, born 1994)

Four-Channel Fixed Media

Aulim (2018, rev. 2019) [8:00] Sanggeun Choi
(Iowa, born 1987)

Gwang-won Park, *Piano*

Green Peas (2019) [3:00] Jamie Kunselman
(IU, born 1993)

Brianna Murray, *Soprano*
Sohyun Park, *Piano*



Auer Concert Hall
Saturday Morning
November Ninth
Ten O'Clock

*Indiana University prohibits the unauthorized recording, publication,
and streaming of live performances. Please silence all electronic devices.*

Afraid (2018) [5:00] Matt Mason
(Iowa, born 1994)

Matt Mason, *Piano*

Fixed Media

Strike Palm To Ask Buddha (2019)
[8:43] Owen Hopper
(CCM, born 1995)

Four-Channel Fixed Media

Kyrie (for the earth) (2019) [6:00] Carl Jacobson
(CCM, born 1995)

Nicolas Bizub, Owen Hopper,
Carl Jacobson, and Yunze Mu, *Laptops*

r-p-o-p-h-e-s-s-a-g-r (2019) [6:00] Ramin Roshandel
(Iowa, born 1987)

Anika Kildegaard, *Soprano*
Will Yager, *Double Bass*

Soaring Over a Storm (2019) [7:00] Hongwei Cai
(Iowa, born 1988)

Yixue Snow Zhang, *Violin*

The Abyss (2019) [8:00] Vahid Jahandari
(Iowa, born 1992)

Fixed Media

«Arborescencia» (2018) [9:00] Felipe Tovar-Henao
(IU, born 1991)

Tierney Rebecca McClure, *Flute*
Live Electronics

Notes for Program 1



Trinton Prater (b.2000) is an American composer, pianist, vocalist, percussionist, and producer who is actively expressing and pursuing realism and humanity through music. Prater specializes in theatrical, chamber, and cross-over music, with interests spanning from popular music to the avant-garde. Prater graduated from LaGrange College in 2019 with a Bachelor of Music in Composition and Music Technology. He is currently pursuing a Master of Arts in Composition at the University of Iowa.

Nos2010b – *Nos2010b* was inspired by prehistoric stone instruments such as rock gongs and lithophones. The piece uses electronics to emulate the acoustics of a cave, shaping the reverberation and echo of two rocks' natural sounds. It also uses the human voice, filling the cave's soundscape with echoes of distant phrases and ancient words. These elements work together to postulate how the earliest musicians would have created musical material and explored their sonic surroundings.



Wenxin Li is a native of Chongqing, China, and is currently pursuing her Ph.D. in composition at the University of Iowa, studying with Sivan Cohen Elias. She earned her master's degree in composition from the University of Wisconsin-Madison, and her bachelor's degree from Sichuan Conservatory of Music. Wenxin's works have been selected for the Midwest Graduate Music Consortium, SCI Student National Conference,

FSC New Music Festival, Midwest Composers Symposium, and Caroga Lake Music Festival, and have been performed by the JACK Quartet, Accroche Note, Cygnus Ensemble, Western Percussion Ensemble, and Sound Out Loud Ensemble.

Shadow of Sky – This piece is inspired by an ancient Chinese song “Sky-Shading Apricot Blossoms” (杏花天影) composed by Jiang Kui in 1187. I used the first four notes of this song, which are formed in a quasi-symmetrical structure, as the foundation and motive in my piece. This quasi-symmetry can be found in its pitches, rhythm, and structure. This piece also used some extended techniques on tuba, including exhaling, singing, whispering, and whistling through the instrument, to create an ancient song feeling. This piece was composed for David E. Mercedes.



As a composer and music programmer based in Cincinnati, Ohio, **Yunze Mu** (b.1994, China) is currently pursuing a Doctor of Musical Arts in Composition at the University of Cincinnati College-Conservatory of Music, where he studies computer music with Mara Helmuth and teaches introductory courses in electronic music. Mu earned a bachelor's degree in music composition from Central Conservatory of Music (Beijing,

China). His music has been performed at numerous events, conferences such as ICMC, SEAMUS, NYC Electronic Music Festival, and venues in China, Poland, France, United State, and Korea.

Cicadas – A Life Cycle – The idea of this piece comes from a story I imagined. In this story, the main character spends his whole life searching for different kinds of cicadas because he heard the sound of a special genus of cicada, Magiccicada, when he was a child. Early in the summer after his children buried him, Magiccicada's voice suddenly echoed in the valley. By using different samples of different types of cicada, this soundscape composition

not only shows the circle of a cicada's life by using cicada sounds in different phases of the summer but also shows a circle of all life.

Sanggeun Choi (b.1987) is a Korean composer. His primary identity for music is based on Korean traditional musical themes and materials, which shows an aesthetic sense in Korean music applying Western musical techniques. Sanggeun is currently pursuing a Ph.D. in music composition at the University of Iowa with Sivan Cohen Elias and David Gompper. He earned a Master of Music degree in Composition from the Mannes School of Music The New School in New York City, where he studied with Paul Moravec.

Aulim – *Aulim* denotes the harmonization between two contrasting ideas in a Korean word. It contains Korean traditional colors throughout the piece. The main theme of the composition is based on Korean traditional lyrical beauty in music. Those Korean characteristics are developed in accordance with Western general musical techniques.



Jamie Kunselman is currently attending Indiana University for his D.M. in Composition. He has studied with Sven-David Sandström, Aaron Travers, Claude Baker, Don Freund, P. Q. Phan, and Clint Needham. His composing includes instrumental, choral, electronic, and visual media scoring works that have been performed on new music concerts, at the Cleveland Museum of Art, the Museum of Contemporary Art, multiple universities, and in Newport Beach, California, by Choral Arts Initiative. As a performer, Kunselman is active within IU's NOTUS Contemporary Vocal Ensemble and various new music and percussion groups, and he co-founded the Defiance Duo with Kia Frank.

Green Peas – The opening section sets the scene: a grocery store, under glaring light, stalling the efficient shopping of a passerby. Imagine that same passerby stunned by the gleaming surface of a compelling snack. Upon closer inspection, is it a snack, or is it a vegetable? Surely it has some healthy features? Or have you been duped? Consumerism.



Matt Mason (b.1994) is a composer, pianist, and educator from Illinois. He earned a Master of Music in Piano Performance and Music Composition from Butler University. His compositions represent an intersection of poetry, theater, and music creating a psychogram where melodic, harmonic, and intervallic elements are dictated by tense constellations and brooding undertones. These oft-serious elements sharply contrast Mason's often effervescent personality. Highlight performances of his works include the German premiere of his *Heiligenstadt Echo* by pianist Susanne Kessel for the international 250 Pieces for Beethoven project, and a performance with New York clarinetist Thomas Piercy.

Afraid – *Afraid* is an expression of love for the film *Night of the Living Dead*, which is considered the originator of zombie film culture. Not only was the film a campy, experimental entry into the horror genre, but it was also full of scathing yet subtle social commentary on issues of race, gender, and the American nuclear family. In an effort to mimic the same campy yet depth-full spirit of the original film, *Afraid* is a blend of humor and introspection. Using dialogue from the film (which fell into the public domain because of a copyright oversight), the fixed media element uses the film's dialogue to create rhythmic drive, somber accompaniment, and anxiety-inducing underscore.



Owen Hopper (b.1995) is a sound artist whose work focuses on fragile correlations between landscape and meaning. Much of his work meditates our relationship with technology and issues of modernity and acoustic ecology. Through ideas that encompass sound, digital media, field recordings, and found objects, he often collaborates with visual artists, scientists, and engineers to develop collaborative works. His sonic world creates a balance between natural sounds and the sonic palette of digital glitches, sound degradation, and failure. He is currently an M.M. in Composition candidate at University of Cincinnati College-Conservatory of Music.

Strike Palm To Ask Buddha – The piece explores a quiet sonic landscape that reflects the passage of thoughts observed through meditative practices. The work was composed entirely from field recordings of the construction of a sand mandala by monks from the Drepung Gomang Monastery as well as recordings of singing bowls taken from the composer’s personal collection. The structure and form for the work is based on the spectral analysis of a single singing bowl resonance.



In composer **Carl Jacobson’s** work, fragments from sources as varied as Ockeghem, Laurie Anderson, and Zimbabwean folk music find their place among morphing drones, pulsing rhythms, and glitchy electronics. Described as an “always-curious ear for sounds”, Jacobson uses a colorful musical palate to explore themes of place, memory, and history. Originally from Quito, Ecuador (b.1995), Carl is a current M.M. candidate at the University of Cincinnati College-Conservatory of Music, where he has studied with Mara Helmuth, Michael Fiday, and Ellen Ruth Harrison. He earned a B.M. in Composition from Wheaton College.

Kyrie (for the earth) – This piece explores themes of environmental degradation and climate trauma through sampling and processing sounds of wind, wood, and fire. I take Johannes Ockeghem as my interlocutor, using quotes and fragments from the first Kyrie of his *Missa a 3* to form the core pitch content of the piece, set in a texture which gradually evolves from calm environmental sounds into a harshly distorted and processed world.



Ramin Roshandel (b.1987, Iran) started studying the setar (an Iranian classical music instrument) at the age of 14. He earned his bachelor’s degree 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 and the second year of his Ph.D. in Composition at the University of Iowa (UI), he worked with Josh Levine and Sivan Cohen Elias. He’s currently working with David Gompper in his third year. Roshandel’s pieces have been performed at the New Music On the Point festival, the Midwest Composers Symposium, and the Exchange of Midwest Collegiate Composers Festival of New Music, and read by the JACK Quartet and UI Kantorei. Also, two of his papers on Hossein Alizadeh’s Neynavā and Elliott Carter’s Dialogues have been published in Persian journals.



Hongwei Cai (b.1988), a Chinese composer and pianist, is currently a Ph.D. candidate in music composition at the University of Iowa studying with David Gompper. He has composed for various ensembles, and his works have been performed by the ensemble Accroche Note, the JACK Quartet, and the University of Iowa Center for New Music. He has been active as both a composer and a pianist in the Midwest Composers Symposium, the Exchange of Midwest Collegiate Composers, and for Composers' Workshop concerts at the University of Iowa. Cai earned his M.M. degree in Composition at Oklahoma City University and his B.M. degree in Composition from Shenyang Conservatory of Music (China).

Soaring Over a Storm – As the title of the piece suggests, *Soaring Over a Storm* depicts an imaginary bird flying through a storm. Having confidence in triumph, he is fearless of the crashing of the thunder, never retreating nor cowering, but bravely flying forward until the clouds are scattered and the storm has abated. Based on this idea, there is no rest in this piece, especially the perpetual motion at the beginning. This piece was written in Iowa City in October for Yixue Snow Zhang.



Vahid Jahandari's works have been performed and recorded in the United States, Europe, Asia, and the Middle East, and he has received several awards for his music including first prizes at 2 Agosto and Pejman competitions for his orchestral and chamber music, as well as the winner of PUBLIQ Access. Jahandari's music has also been selected and performed at numerous festivals, including ISCM World Music Days in Estonia, World Saxophone Congress in Croatia, South by Southwest, SEAMUS at Berklee, International Saxophone Symposium at GMU, Electroacoustic Barn Dance, EMS60 at UIUC, ElectroAcousticMiniFest, West Fork Festival, Fusebox Festival, and many more. Currently, he is a Ph.D. student at the University of Iowa.

The Abyss – “The only way to escape the abyss is to look at it, gauge it, sound it out and descend into it.” – Georg Buchner



Characterized by a strong interest in engaging the audience on multiple perceptive levels, the music of Colombian-born composer **Felipe Tovar-Henao** (b.1991) has been consistently awarded and performed throughout his emerging professional career. His oeuvre, driven by an interest in a variety of musical aesthetics, exists mainly within the realms of chamber, electro-acoustic, choral, vocal, and orchestral music. Recent highlights include being a finalist for the 2019 SEAMUS/ASCAP Award, as well as receiving the 2018 SCI/ASCAP Student Commission Award, the 2018 ASCAP Foundation Morton Gould Young Composer Award, Indiana University's 2017 Dean's Prize Award, and the Colombian Ministry of Culture's Beca de Creación para la Música Contemporánea 2017. He has participated in a variety of festivals such as the SEAMUS 2018 National Conference (U.S.), the 2017 Seoul International Computer Music Festival (South Korea), IRCAM's 2016 CIEE Summer Contemporary Music Creation + Critique Program and ManiFeste Academy (France), the 2016 Electroacoustic Music Midwest (U.S.), and the 2016 Midwest Composers Symposium (U.S.). He is currently pursuing a D.M. degree in Composition at the Indiana University Jacobs School of Music while teaching as an associate instructor of the Composition Department.

«*Arborescencia*» – «*Arborescencia*» circles around utterances of tree-like gestures and representations in music, taking the phenomenon of branching as a metaphor or model to derive musical events. This tendency manifests itself both vertically—timbre and harmony—and horizontally—duration, rhythm, and time—with a particular emphasis on the perceptual domain. The listener might then be able to notice instantiations of arborescence through the segmentation of the flute sound into multiple spectral strands, entangled rhythms that arise from juxtaposition of echoes, harmonies that stem and grow from the flute lines, or hierarchically established repetitions and fragmentations of sound sequences. Just like in trees, one might also occasionally hear semblances of chirps and warbles of the birds that inhabit them. «*Arborescencia*» was written for the Mexican flutist and composer Alejandro Escuer, and was commissioned by the C3: Colombian Composers Collective through the 2018-19 Rainwater Innovation Grant from University of Texas at Austin.

Two Hundred Seventy-Fourth Program of the 2019-20 Season

MIDWEST COMPOSERS SYMPOSIUM 2019

Program 2

Glass Embrace (2019) [6:30] Kolten Heeren
(IU, born 1997)

Yi-Ping Chou, *Flute*
Josef Lamell, *Clarinet*
Chi-Jo Lee, *Piano*
Bryson Karrer, *Violin*
Peter Cho, *Viola*
Jaemin Lee, *Cello*
Tyler Readinger, *Conductor*

There Were None (2016) [5:00] Meng Wang
(CCM, born 1989)

Yan Fang, *Piano*
Dan Qiao, *Violin*
Suzie Lee, *Cello*

Tandem (2018) [10:30] Geng Zhang
(Iowa, born 1993)

Matthew Mason, *Piano*

Entertainer (2017) [7:00] Yuseok Seol
(IU, born 1990)

Sooyeon Wang, *Violin*
Jeehee Kang, *Violin*
Anna Mach, *Viola*
Jennifer Jordan, *Cello*

Auer Concert Hall
Saturday Afternoon
November Ninth
Two O'Clock

Isolation of sky at evening (2018)
[8:00] Dayton Hare
(UM, born 1996)

Converge Quartet
Malhar Kute, *Violin*
Megan Rohrer, *Violin*
Ryan McDonald, *Viola*
Hannah Rumora, *Cello*

needless to say (2018) [8:00] Ari Sussman
(UM, born 1993)

Converge Quartet
Malhar Kute, *Violin*
Megan Rohrer, *Violin*
Ryan McDonald, *Viola*
Hannah Rumora, *Cello*

Ain't Gonna Study War No More
(2019) [8:00] Robert Rankin
(IU, born 1994)

Saxophone Quartet
Catelyn Hawkins, *Soprano*
Wes Taylor, *Alto*
Alonzo Barrett, *Tenor*
Brandon Trent, *Baritone*

Voluble Breath (2017) [4:00] Ian A. Frederick
(UM, born 1987)

Marco Chen, *Clarinet*

The Arborist (2019) [3:00] Andy McFarlane
(CCM, born 1992)

Audrey Hudgens, *Cello*

Torn Meniscus Related Motion Study

(2019) [7:00] Lang Chen
(IU, born 1996)

Garrett Nichols, *Clarinet*
Patrick Lenz, *Alto Saxophone*
Mikayla McCommas, *Horn*
Daniel Lehmann, *Trumpet*
Alexi Whitsel, *Violin*
Anna Mach, *Viola*
William Cayanan, *Cello*
Lang Chen, *Conductor*

Harbinger (2019) [6:00] Henry Dickson
(UM, born 1999)

Justine Sedky, *Flute*
Marco Chen, *Clarinet*
Celia van den Bogert, *Harp*
Megan Rohrer, *Violin*
Malhar Kute, *Violin*
Ryan McDonald, *Viola*
Hanna Rumora, *Cello*
Henry Dickson, *conductor*

Sands of Time (2019) [8:00] Meilina Tsui
(UM, born 1993)

Justine Sedky, *Flute*
Marco Chen, *Clarinet*
Ezra Gans, *Contrabassoon*
Ancel Neeley, *Percussion*
Meilina Tsui, *Piano*
Weston Gilbert, *Violin*
Ryan McDonald, *Viola*
Hanna Rumora, *Cello*
Stephen Mitton, *Conductor*

Notes for Program 2



Kolten Heeren is a composer of acoustic and electronic music whose pieces have been performed in the United States and Europe. He has received commissions from a wide range of ensembles and soloists, including Michael Cameron (double bass), Nathan Geim (violin), All-Score Urbana, Illinois Modern Ensemble, Indiana University Hammer and Nail, and Ensemble Linea. He earned his B.M. in both Music Composition/Theory and Double Bass Performance from the University of Illinois Urbana-Champaign and is currently pursuing an M.M degree at the Indiana University Jacobs School of Music. Heeren has been a composition fellow for both the June in Buffalo and the Etchings festivals.

Glass Embrace – *Glass Embrace* depicts the evolving, crystalline structures of a kaleidoscope. Normally, when looking through a kaleidoscope we can only observe the overall process, flitting through a wide range of colors before the eye has a chance to catch them. In *Glass Embrace*, however, only a small rotation is depicted, maybe only a millimeter of movement, but it is slowed down so we can hear how these colors slowly unfold, and the spectrum appears as a dappled light through a crystal canopy. Rather than being part of the larger fanfare we normally see, these changes now appear delicate, with each shade given its time to flourish, before inevitably fading away.



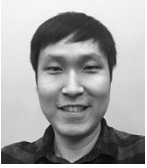
Meng Wang is a Chinese composer currently based in Cincinnati. Her music has been performed throughout North America, Europe, and China, by esteemed orchestras and ensembles, including the Cincinnati Symphony Orchestra, Columbus Symphony Orchestra, Jacksonville Symphony, MSM Composer's Orchestra, China Youth Symphony, Aspen Contemporary Ensemble, Thin Edge New Music Collective, Longleash Trio, and F-Plus Ensemble. Wang was a composer fellow at the Aspen Music Festival in 2016 and was selected to participate in the American Composers Orchestra EarShot New Music Readings in 2018. Recent performances include a new piece for Brussels Philharmonic Orchestra and will premiere at Belgium on November 27, 2019, and a solo piece for accordionist Hanzhi Wang for her tour recitals in the first half of 2020, represented by the agency Young Concert Artists. Wang is the co-founder of Path New Music, a collective based in New York City drawing from a variety of artistic disciplines to bring a fresh, vital perspective to the theatrical stage. Wang is currently pursuing her D.M.A. in Composition at the University of Cincinnati with the Graduate Incentive Award as a student of Douglas Knehans. She is an alumna of the Central Conservatory and Manhattan School of Music, where she held the Deolus W. Husband Scholarship for Composition (2015-17). Her primary instructors have included composers Wenchen Qin and Reiko Fueting. She also received instruction from Andreia Pinto Correia.

There Were None – *There Were None* derives its title from Agatha Christie's masterpiece *And Then There Were None* and strives to convey the suspense of the story. It is divided into four sections, each of which widens the spatial register and explores various degrees of intensity as the drama unfolds.



Chinese composer **Geng Zhang** is a first-year Ph.D. student in composition at the University of Iowa, studying with Sivan Cohen Elias. She earned her master's degree in composition from the Manhattan School of Music, studying with Reiko Fueting, and her bachelor's degree from Shanghai Conservatory of Music.

Tandem – *Tandem* is an invitation to the audience to meditate along with the performer. The concept of the poem by Nariman Gasimoglu reflects the idea of this piece and its meditative mood.



Yuseok Seol was born in Incheon, South Korea, in 1990. He has studied with a variety of composers, including Aaron Travers, Don Freund, Claude Baker, P. Q. Phan, Taejong Park, and Geung-Soo Lim. His works have been performed in Korea, the United States, and France. He is currently pursuing his D.M. degree at the Indiana University Jacobs School of Music. He is also a pianist and enjoys performing colleagues' music.

Entertainer – During composing *Entertainer* I thought of “forced happiness.” I imagined a person who has a depression deep in the mind but pretends he/she is happy and shows a smile every time in front of others. I decided on the title after a famous singer in my country killed himself because of his depression, and the media focused on how many celebrities making the public happy with their exciting shows actually have depression or other kinds of mental disease.



Dayton Hare (b.1996) is a composer and writer living in Ann Arbor. Born in Boulder, Colorado, he began studying composition in high school when he attended the University of North Carolina School of the Arts. Currently, he studies at the University of Michigan, where he majors in Music Composition and English with a minor in French. Now in the final year of undergraduate studies, he is writing a thesis on the politics of Samuel Beckett. Formerly he was the managing editor and classical music columnist of *The Michigan Daily*.

Isolation of sky at evening – *Isolation of sky at evening* is a nocturne of sorts, a reflection on the beauty of Vermont's Lake Dunmore just after dusk. It's also a reflection on the type of emotions beautiful evenings tend to engender in me, like the gentle solitude you experience at goodbyes, or the sort of personal quiet you feel when listening to a loon-haunted night. It's about an emotional state tinged with a quiet melancholy, a sort of vague undefinable sadness that is neither wholly unpleasant nor overpowering. It's about the sky at evening.



Ari Sussman (b.1993) is an award-winning Philadelphia-born and Ann Arbor-based pianist, clawhammer banjoist, and composer of vocal, chamber, orchestral, choral, and electronic music. His music illustrates equivocal worlds of sounds that are ambient, euphonious, and ethereal in nature. Sussman studied composition at the New England Conservatory of Music (B.M., M.M.), and on fellowship at the Tanglewood Music Center (2019).

He is currently pursuing his D.M.A. in Composition at the University of Michigan with Evan Chambers and Kristin Kuster. In his spare time, Sussman enjoys long walks, playing basketball, drinking tea, *Broad City*, mancala, cheesecake, and sitting under trees.



Robert Rankin (b.1994) is a composer who grew up in North Carolina and now lives in Bloomington, Indiana. Hailed as “one of the nation’s brightest and most talented emerging composers” (Fort Wayne Philharmonic), his works are characterized by colorful orchestration and a deep love of narrative storytelling through music. He has been commissioned and performed by various ensembles, music festivals, and solo artists including the Fort Wayne Philharmonic, the Durham Symphony, Split The Lark, pianist Kevin Madison, and numerous high school and college wind ensembles across the country. He has received awards and honors from organizations including Tribeca New Music, the Greater Bridgeport Symphony Orchestra, and the American Composers Orchestra. Upcoming performances in the 2019-20 season include consortium performances of *Scorched Earth* for wind ensemble, the premiere of *Full Fathom Five* by the Indiana University Concert Orchestra, and a new work commissioned by the Durham Symphony Orchestra.

Ain’t Gonna Study War No More – I rarely come up with musical materials quickly. Usually, ideas need to ferment, change, and sit on the shelf for a while before I feel like they are ready for use. In the case of this quartet, the opening minute or so was written in a single night, the night John Bolton was selected as the next National Security Advisor of the United States. Bolton has long been a “bomb first, ask questions later” sort of foreign policy adviser, and at the time of his selection, there were several high-profile disputes between the United States and other countries that very easily could have resulted in war. *Ain’t Gonna Study War No More* opens with brutally violent music that doesn’t let up for roughly two minutes. The flow is suddenly interrupted by a very brief and contrasting bit of serene music. As the more calm and serene music gradually becomes more and more clear and takes dominance, the opening material gets shorter and more disoriented and distorted. The work ends with the calm, melodic music in its purest form revealing a folk tune, “River of My People,” which emerges from the ambience.



Born in Bogotá, Colombia, to a Colombian mother and an American father, **Ian A. Frederick** won the National Prize of Music in Composition from the Ministry of Culture of Colombia. His three orchestral works have been performed by the National Symphony Orchestra of Colombia. He currently is pursuing a doctorate at the University of Michigan where his mentors have been Michael Daugherty, Bright Sheng, and Paul Schoenfeld. He also studied with Mark W. Phillips and André Gribou. He attended the International Course for Composers Synthetis in Poland, and studied with Zhou Long, Philippe Manoury, Simon Steen-Andersen, and Martijn Padding.

Voluble Breath – The opening introduces a dark and grim landscape. The player goes through wild and extroverted shouts to almost audible whispers. Elements heard previously continue while a driving motion persists throughout the piece.



Composing for a variety of media, from full orchestra to a single looped piano, **Andy McFarlane** (b.1992) writes music ranging from aggressive depictions of war to deeply personal emotional narratives, from experimental collaborative studies to upbeat jazz charts. Having worked with a wide range of talent—from youth symphonies to the New York Philharmonic Principal Brass Quintet—he explores any possible way of organizing sound to reflect the human experience. He considers every aspect of life an inspiration for a new work. McFarlane is pursuing his Master of Music in Composition at the University of Cincinnati College-Conservatory of Music.

The Arborist – Curious, the relationship an old tree might have with an arborist in a park. Imagine the tree-expert sizing up the beast—diagnosing a disease, checking for insects or blights, pruning back undesirable branches, or establishing grounds for removal due to rot or obstruction. Think of the tree’s perspective. Slowly establishing roots and shooting branches upward, producing leaves and fruit every year while withstanding storms and winters, the tree notices a human come closer than usual—more interested than the occasional human-lings that hang on its branches. Not knowing this human’s intentions, the old plant observes, full of curiosity and helplessness.



Lang Chen is a music composer born in China and educated in the United States. Currently, he is a second-year master student studying with Tansy Davies at the Indiana University Jacobs School of Music. Electric toothbrushes, cooking, medical observation, international traveling, and Python coding, among many others, are all his sources of inspiration. Chen takes influences from virtually everything into his music. Recently, he is especially interested in non-academic music, such as dubstep, Indie Pop, and Chinese Pop, and AI composition. Lang is trying to build his own AI composition program that helps reduce his composing workload. Besides composing music, he also enjoys traveling around the world, going to the gym, programming, reading, photography, and technology in general.

Torn Meniscus Related Motion Study – Last spring, I tore my meniscus during a futsal game. It was a harrowing yet unique experience. After the surgery, for three months, I could not bend my knee, nor could I walk normally. I had to live with a pair of crutches and do physical therapy regularly. At first, it was a total nightmare. I cursed my life every day. As I gradually got used to that lifestyle, however, I started thinking about what this experience might have influenced or changed about me. Later, once I could comfortably sit on a chair, I put those thoughts into music composition and wrote *Torn Meniscus Related Motion Study*.



Henry Dickson (b.1999) strives to compose works that capture and amplify experiences that cannot be communicated in words. With an unapologetic lyricism, energy, and candor, his music seeks to explore ethereal and visceral worlds in a sincere, invigorating manner. He is currently pursuing a Bachelor of Music in Composition from the University of Michigan, where he is studying with Michael Daugherty. He has also studied with and been mentored by Roshanne Etezady and Jules Pegram.

Harbinger – *Harbinger* for small ensemble (2019) invites listeners to a damp meadow just before dawn, which begins to glow in the muted colors of sunrise. This scene is a confluence of components each with their own histories; dewdrops having seen every inch of the earth, soil composed of thousands of years of life, and delicate flora ages in the making, finally emerging at a single special moment. By signaling the coming of a verdant spring, this first bloom serves as a reminder of the resilience and strength of the nature that surrounds us. I hope that we can find optimism in this thought, and act as harbingers of the future we hope to share.



Meilina Tsui (b.1993) is an award-winning composer and pianist born in Kazakhstan and based in Hong Kong. She is currently pursuing a D.M.A. in Composition at the University of Michigan and studying with Michael Daugherty. In 2018, Tsui's music won the Audience Vote Prize at the Intimacy of Creativity festival in Hong Kong, where she was a composer fellow. Her String Quartet No. 2 also received the I Creation

Mivos Quartet Composition Prize and was selected for the Kaleidoscope Chamber Orchestra Call for Scores. Her works have been performed by the National Symphony Orchestra of the Republic of Bashkortostan (Russia), Hong Kong Philharmonic, Kazakh State Philharmonic, Israeli Chamber Project, Mivos Quartet, Quartetto Indaco, Kazakh State String Quartet, TURAN Ethno-Folk Ensemble, and Radio Television Hong Kong Chamber Soloists, among many others. Recent commissions include *Sounds of New Eurasia* for mixed chamber ensemble, commissioned by the Hong Kong Government. Other commissioning organizations include the Hong Kong Arts Development, Hong Kong Philharmonic, Radio Television Hong Kong, Musicus Society, and Hong Kong Composers Guild.

Sands of Time – When I wrote this piece, I was imagining the endless deserts that I saw during my trip to Jerusalem last summer. The vastness of desert had captured my imagination and somehow, I started thinking about the relationship between sand and time, the material and non-material, the ephemeral and eternal. I wanted to show how the passage of time, in the form of sand, was trickling away against the images of the different events of my life that stir in me a variety of sensations and emotions. The tempo is set at 60bpm, resembling the ticking of the clock, and is kept unchanged throughout the piece. At the same time, I was trying to reach some point of extremity in creating a very contrasting content and showing the big range of polar moods and feelings - from peaceful and blissful to violent and desperate. The structure of the piece resembles the concept of the Buddhist belief, Samsara, a beginningless and endless cycle of birth, evolution, death and rebirth.

Two Hundred Seventy-Sixth Program of the 2019-20 Season

MIDWEST COMPOSERS SYMPOSIUM 2019

Program 3

Rhiannon's Condemnation (2018,
rev. 2019) [5:00] Leigha Amick
(IU, born 1997)

Annaka Grismer, *Soprano*
Steven Berlanga, *Bass-Baritone*
Leah Wolfe, *Flute*
Asako Maruyama, *Clarinet*
Drew Gascon, *Bassoon*
John Cloeter, *Trumpet*
Stefan Wiebe, *Trombone*
Yuesen Yang, *Percussion*
Stephen Karukas, *Percussion*
Alexey Logunov, *Piano*
Alexi Whitsel, *Violin*
Monet Takeda, *Violin*
Maeve Whelan, *Viola*
Crystal Kim, *Cello*
Mitchell Ballester, *Double Bass*
Jee Won Yang, *Conductor*

Five Movements (2018) [4:50] Jung-Woong Oh
(IU, born 1992)

Daroo Lee, *Piano*
Minji Kim, *Violin*
Hanna Lee, *Violin*
Wan-Zhen Xie, *Viola*
Crystal Kim, *Cello*

Auer Concert Hall
Saturday Afternoon
November Ninth
Four O'Clock

Crescent Shadow (2019) [9:00] Nicolas Bizub
(CCM, born 1992)

Robert Bloomquist, *Clarinet*
Michael Delfin, *Piano*
Dan Qiao, *Violin*
Audrey Hudgens, *Cello*

Apophis (2019) [9:30] Alexey Logunov
(IU, born 1990)

Rebecca Tutunick, *Flute/Piccolo*
Garrett Nichols, *Bass Clarinet*
Colin Babcock, *Bass Trombone*
Ryan Chao, *Percussion*
Neil Clifton Cain, *Electric Guitar*
Emma Churchill, *Cello*
Kolten Heeren, *Double Bass*
Tyler Readinger, *Conductor*

From *Letters* (2019) Qingye Wu
movement 2 [3:30] (CCM, born 1993)
movement 3 [5:20]

Shenxiao (Sean) Lyue, *Cello*

Sunset Everlasting (2019) [7:00] Ancel Neeley
(UM, born 2000)

Ancel Neeley, *Marimba*
Sylvan Talavera, *Vibraphone*

Fear of Efficiency (2019) [5:00] Weston St. Charles Gilbert
(UM, born 2000)

Ancel Neeley, *Marimba*
Sylvan Talavera, *Vibraphone*

osho (2018) [7:00] Sylvan Talavera
(UM, born 2000)

Vibraphone & Kick Drum
Ancel Neeley
Sylvan Talavera

sul (2019) [5:00] Zachery Meier
(Iowa, born 1992)

Will Yager, *Double Bass*

Crystal Heart (2018) [4:30] Jacob McFarland
(CCM, born 1999)

Emily Haynes, *Flute*

Villanelle no. 2 (2019) [5:00] Mark Rheume
(Iowa, born 1990)

Mark Rheume, *Trombone*

The Last Fenghuang (2018) [4:35] Kevin Li
(CCM, born 1997)

Youbeen Choe, *Flute*

Fragile Goods (2019) [3:00] Gala Flagello
(UM, born 1994)

Danielle Gonzalez, *Percussion*

Limit (2019) [4:00] Olivia Davis
(UM, born 1990)

Danielle Gonzalez, *Percussion*

Notes for Program 3



Composer **Leigha Amick** is a senior at Indiana University, where she studies composition with Aaron Travers and performs as a violinist and vocalist. She studies voice with Judith Malafronte, has sung in the NOTUS Contemporary Vocal Ensemble under the direction of Dominick DiOrio, and sang in IU's production of *The (R)evolution of Steve Jobs*. For two years, she was the president of the IU Student Composer Association, which organizes collaborative compositional opportunities for students. Additionally, Amick is pursuing minors in mathematics and electronic music.

Rhiannon's Condemnation – *Rhiannon's Condemnation* depicts a scene inspired by a passage from the first book of *The Mabinogion*, a collection of medieval Welsh stories. Pwyll and Rhiannon, a happily married royal couple, had finally given birth to a long-awaited heir, only to wake up to find it dead. In this scene, Rhiannon is put on trial for the murder of her own son. By medieval Welsh law, a murderer would be put to death, but Rhiannon's royal status complicates matters.



Jung-Woong Oh (b.1992, South Korea) was born and raised in Seoul and currently resides in Bloomington, Indiana. He studied music composition with Hyun-Sue Chung at the Seoul Arts Center Academy; music composition with Uzong Choe and computer music with Donoung Lee and Roland Breitenfeld at Seoul National University; and music composition with P. Q. Phan, Eugene O'Brien and Tansy Davies, computer music with Jeffrey Hass and John Gibson, and harpsichord with Elisabeth Wright at Indiana University.

Five Movements – *Five Movements* is about the five elements in East Asian metaphysics: wood, fire, earth, metal, and water. The idea is often translated as "Five Elements," but in the word 行 (Korean: Haeng, Chinese: Xing), there are several different meanings implied, and this piece underlines their kinetic aspect and relationship. The musical flow here materializes macroscopic reconstruction of the image I grasped during the study of East Asian metaphysics, where each movement has idiosyncratic features and relationships.



Recognized for his lush and colorful orchestral and chamber music writing, **Nicolas Bizub** has received awards from the New York Youth Symphony First Music, The American Prize, Lawrence University, and the University of Cincinnati College-Conservatory of Music (CCM). He has been commissioned by the Lawrence Symphony Orchestra, CCM Concert Orchestra, and the Farmington Valley Symphony Orchestra. As an activist for new music, he has championed collaboration between composers and performers as the president of CCM's Society of Composers Incorporated. During his tenure, he brought in leading new music ensembles and artists including the Zodiac Trio, Unheard-of// Ensemble, FPLUS, violist Michael Hall, and Loadbang.

Crescent Shadow – I witnessed a total solar eclipse in 2017. During those otherworldly hours, those around me, most complete strangers to each other, became entranced with the heavens. Anyone with eclipse glasses offered to share with those around them. Crescent shadows appeared on the ground, smiles lit up, and phones snapped pictures. Everyone was brought together by light, and people's genuine kindness shone forth. *Crescent Shadow* is

about the lightness and darkness between people. Darker and colder music is juxtaposed with music that is simplistic and innocent. Each musical character works to infect the other, forging a battle between light and dark.



Alexey Logunov is a composer and pianist originating from Saint Petersburg, Russia. He graduated from Saint Petersburg State Conservatory of Rimsky-Korsakov studying composition with Vladimir Tsitovich, Gennady Bانشchikov, and Sergei Slonimsky, and piano with Ekaterina Murina. Currently, Logunov is a graduate student in composition at the Indiana University Jacobs School of Music where he studies with P. Q. Phan, Eugene O'Brien, and Tansy Davies. His music was performed in numerous Russian modern music festivals, such as From the Avant-Garde to the Present Day (2011, 2013, 2014, 2016), Sound Ways (2013, 2015), Musica Futura (Republic of Belarus, 2011), and Composer 2.0 (Yaroslavl, 2016). In 2016, he participated in the Roche Continents program in Salzburg, Austria. Logunov is a fellow of the Fulbright Graduate Students Program (2018-20).

Apophis – Apophis is a 0.230-mile-diameter asteroid discovered in 2004. Its orbit is characterized by close approaches to our planet which caused a period of concern about possible collision with Earth and the following global disaster. In this regard, the asteroid was named after the ancient Egyptian deity who embodied chaos. Apep (Apophis in Greek) appears in art as a giant serpent who tries to swallow the sun during its nightly journey through the underworld but each time is defeated by the sun-god, Ra. This catchy name was the main reason why observations of this asteroid got a noticeable resonance in the mass media and generated a lot of rumors. According to recent research, the possibility of collision with Apophis in 2029 or 2036 is excluded, but there is still some small chance of this happening in 2068 or later.



Qingye Wu was born into a musical family in China. In 2013, Qingye enrolled in the Cleveland Institute of Music, where she studied composition with Keith Fitch and piano with Daniel Shapiro. In 2018, Qingye enrolled in the University of Cincinnati College-Conservatory of Music (CCM). Her teachers at CCM are Douglas Knehan and Michael Fiday for composition and Michael Unger for harpsichord. She is currently a D.M.A. student of composition at CCM.

Letters – *Letters* is a three-movement composition for solo cello. Its three movements depict different feelings I go through in a relationship. The first movement is a sketch of the first encounter. The second movement is a reflection of the anxiety in the relationship. The third movement depicts the sweetness of love. The composition was finished in 2019.



Ancel Neeley (b.2000) is a composer, percussionist, performer, and musician who writes for percussion and occasionally other instruments, including, but not limited to, solo, chamber ensemble, winds, strings, and large wind ensembles. Neeley is currently earning a Bachelor of Music degree in Composition and Percussion Performance at the University of Michigan (UM), having studied with Michael Daugherty and Jonathan Ovalle. Neeley is inspired and influenced by a variety of sources, including John Cage, Julie Giroux, Andy Akiho, Joseph Schwantner, Frank Ticheli, Amanda Harberg, Dream Theater, miscellaneous mundane noises, cold colors, and all the composition majors at UM.

Sunset Everlasting – *Sunset Everlasting* is scored for marimba and vibraphone duet and was finished in February 2019. The piece is based more on a series of colors and emotions I had in my head than any specific story or meaning. If there was one feeling I felt I could capture with this piece, it was the feeling of loving something so that you'd never want it to leave. When it came time to title the piece, the idea manifested itself to me as a sunset, one that I could hope would last forever.



Ann Arbor-based musician **Weston St. Charles Gilbert** was recently heralded as “cool and stuff” by a close friend. As a composer, he has collaborated with performers such as the CSO Chamber Players, the Darling Duo, Front Porch, MoonGreen, and the Converge String Quartet. As a performer, they have collaborated with composers such as Brian Nabors, Kristin Kuster, and Ellen Harrison. Outside classical music, they perform with the improv band Vulnerability Hours and the Klezmer band Vaguely Yiddish. They also gave an interdisciplinary queer performance with writer Bronwen Brenner. Their non-musical interests include queer studies, poetry, giving hugs, and driving buses.

Fear of Efficiency – *Fear of Efficiency* is a semi-theatrical piece about my experience with depression and its effect on my ability to be efficient. The piece features two primary musical characters, representing my periods of extreme inefficiency and periods of extreme efficiency. Over the course of the piece, the periods of efficiency become more frequent, but never fully take over due to my “fear of efficiency”—my fear that if I become too efficient, I will become robotic and mechanical.



Sylvan Talavera is a composer, improviser, poet, visual artist, and performance artist studying composition with Kristin Kuster and percussion with Jonathan Ovalle at the University of Michigan. Most recently from Portland, Oregon, but born and raised in Rio Nido, California, his influences include perception of place, queer issues, catharsis, the sacred and profane, and power. Past teachers include Ryan Anthony Francis, Joseph Gramley, and Bright Scheng.

osho – *osho* references the history and beliefs of Bhagwan Shree Rajneesh and the rajneeshpuram, as well as cult thought and power. The rajneeshpuram was an intentional community constructed near Antelope, Oregon, led by Rajneesh, a spiritual leader from India who was most known for his sex-positive and anti-capitalist rhetoric. The community is most known for attempting to bring political power to Rajneesh by bringing in houseless people from around the country to gain residency, as well as attempting salmonella poisoning of the more urban surrounding areas. The piece is focused on the form of yoga created by Rajneesh and the pull of cult thought and power.



Zachery S. Meier is a composer, collaborator, and flutist whose work seeks to intermedialize physical and sonic art forms through the concepts of sculpting sound. Much of his creative output resides in solo works and chamber ensembles and has received performances from the JACK Quartet, United States Air Force Band, Ho Chi Minh Ballet Orchestra, CCM Wind Symphony, and George Mason Wind Symphony. Meier is

currently pursuing a Ph.D. at the University of Iowa in composition with David Gompper and previously with Josh Levine. He is also serving as visiting instructor at Denison University in Granville, Ohio.

sul – *sul*, for solo double bass, is inspired by my own experiences of observing the intricate choreography that light creates as it travels through the natural world, specifically the sunlight that flows through tree branches when observing from the ground. The concept of those fragile moments juxtaposed with the visual strength that these small performances create inspired me to consider ways in which I can occupy a similar performative space within sound. Abstract art is important to my compositional process when making formal and structural decisions. This piece takes inspiration from the abstract paintings of Jason Twigg Lott, specifically his work “Equation.”



Jacob McFarland is a composer from Hamilton, Ohio, who is currently attending the University of Cincinnati College-Conservatory of Music (CCM). McFarland is serving as secretary of CCM’s chapter of Student Composers Inc. and as vice president of NACUSA Midwest. His work has been performed by the new music ensembles *Ars Futura* and *Loadbang*. Additionally, he has been awarded a commission from CCM’s Wind Ensemble that will be performed next March.

Crystal Heart – For inspiration of *Crystal Heart*, I asked one of my younger brothers to tell me a story with an evil witch and then wrote the piece depicting the story.



Mark Rheume (b.1990) offers music, poetry, and research that integrate ideas both foreign and intimate. His works explore movement, space, and semiotics. Mark is in his second year of doctoral studies at the University of Iowa.

Villanelle no. 2 – The villanelle is a poetic form consisting of five tercets and a final quatrain. Described by one anthology as “exquisite torture, wrapped into 19 lines,” the alternating pattern of two repeating rhymes and two refrains produces a complex structure of juxtaposition and growth during its linear progression. *Villanelle no. 2* tests how this scheme might inform a strictly musical setting. For me, the villanelle aptly breeds thematic variations. This treatment of recursion offers the same as any good form: the chance to foster, assess, and liberate expectation.



Kevin X. Li, 22, born in Queens, New York, earned his bachelor’s degree in music production at the University of Cincinnati College-Conservatory of Music (CCM). In his childhood, he moved to Beijing, China, and lived there for more than 10 years. This experience heavily influenced his music and made him bicultural. Besides composing contemporary classical music, he also writes and produces film music. Currently, he is pursuing a master’s degree in composition at CCM, studying with Douglas Knehans.

The Last Fenghuang – “In the ancient mountains, one fenghuang, alone, calling out for her fellow creatures but only answered by her own echo. Crying, she is the last of her kind...” Fenghuang (鳳凰) or Chinese phoenix is a mythological bird found in Chinese

mythology that reigns over all other birds. It is a symbol of high virtue and grace. The head represents virtue (德), the wing represents duty (義), the back represents propriety (禮), the abdomen says credibility (信) and the chest represents mercy (仁).



Composer **Gala Flagello**'s music "is both flesh and spirit, intensely psychological without sacrificing concrete musical enjoyment" (*I Care if You Listen*). She is also the co-founder and festival director of the nonprofit contemporary music festival Connecticut Summerfest. Flagello is a recipient of the Edward Diemente Prize (The Hartt School), the Artist Scholarship (Artists for World Peace), and the Dorothy Greenwald Graduate Fellowship (University of Michigan). She earned a Bachelor of Music in Composition degree from The Hartt School, a Master of Music in Composition degree from the University of Michigan, and is currently pursuing a Doctor of Musical Arts degree at the University of Michigan, where she is studying with Michael Daugherty.

Fragile Goods – *Fragile Goods*, written for percussionist Danielle Gonzalez, is a piece about the fragility and volatility of both nature and humankind. The work incorporates literal fragile objects—glass and ceramic—whose strength is tested physically and musically, while metaphorically exploring the strength of human beings. How are we tested, and how do we respond? Are we strong, or do we break? How can we be both fragile and resilient, and what beauty comes of this? Thank you to Danielle for premiering *Fragile Goods* and for her dedication to new music for solo percussion.



Olivia Davis is a D.M.A. candidate in composition at the University of Michigan. She earned her B.M. in Violin Performance and Composition at the University of Oregon, and her M.M. in Composition at the University of Texas at Austin. She is an accomplished visual artist and an active performer, both as violinist and violist.

Limit – The work on this piece is ongoing and is in collaboration with Danielle Gonzalez as part of her Natural Beauty series, considering the human impact on the environment.

Two Hundred Eightieth Program of the 2019-20 Season

MIDWEST COMPOSERS SYMPOSIUM 2019

Program 4

The Night at the Canyon (2017)

[6:00] Wenxin Li
(Iowa, born 1994)

Percussion Quartet

Lucas Allen
Thomas Faulkner
Haley Cowan
Caleb Posey

NGC 3370 (2017) [5:30] Gregory Rowland Evans
(Iowa, born 1995)

Percussion Trio

Justin Anderson
Caleb Posey
Haley Cowan

Three Liturgies (2019) [6:00] William Appleton
(UM, born 1991)

IU New Music Ensemble
Natalie Rae Rossi, *Flute*
Teresa Ching Lin, *Oboe*
Guangzhao Huang, *Clarinet*
Drew Gascon, *Bassoon*
Mikayla McCommas, *Horn*
Daniel Lehmann, *Trumpet*
Colin Babcock, *Trombone*
Chris Trlak, *Percussion*

McKayla Phillips, *Percussion*
Charlene Chin, *Harp*
Noah Sonderling, *Piano*
Gracie Carney, *Violin*
Bryson Karrer, *Violin*
Maeve Whelan, *Viola*
Will Cayanan, *Cello*
Will Kline, *Bass*
Jonathan Spandorf, *Conductor*

Auer Concert Hall
Saturday Evening
November Ninth
Eight O'Clock

Triboluminescence (2017, rev. 2019)

[10:00] Corey Dundee
(UM, born 1991)

IU New Music Ensemble
Natalie Rae Rossi, *Flute/Piccolo*
Teresa Ching Lin, *Oboe*
Guangzhao Huang, *Clarinet/Bass Clarinet*
Drew Gascon, *Bassoon*
Charlene Chin, *Harp*
Alexey Logunov, *Piano*
Bryson Karrer, *Violin*
Gracie Carney, *Violin*
Maeve Whelan, *Viola*
Will Cayanan, *Cello*
Will Kline, *Bass*
Andrew Downs, *Conductor*

Intermission

Wave (2019) [7:30] Wenxin Li
(Iowa, born 1994)

IU Wind Ensemble
Rodney Dorsey, *Conductor*

Tides Within (2019) [21:00] Martin Hebel
(CCM, born 1990)

IU Wind Ensemble
Rodney Dorsey, *Conductor*

Impulse (2017) [4:30] Martin Hebel
(CCM, born 1990)

IU Chamber Orchestra
Tyler Readinger, *Conductor*

Imperiled Sea (2019) [12:00] William Trachsel
(IU, born 1988)

IU Chamber Orchestra
Tyler Readinger, *Conductor*

Notes for Program 4



Wenxin Li is a native of Chongqing, China, and is currently pursuing her Ph.D. in composition at the University of Iowa, studying with Sivan Cohen Elias. She earned her master's degree in composition from the University of Wisconsin-Madison, and her bachelor's degree from Sichuan Conservatory of Music. Wenxin's works have been selected for the Midwest Graduate Music Consortium, SCI Student National Conference, FSC New Music Festival, Midwest Composers Symposium, and Caroga Lake Music Festival, and have been performed by the JACK Quartet, Accroche Note, Cygnus Ensemble, Western Percussion Ensemble, and Sound Out Loud Ensemble.

The Night at the Canyon – This piece is inspired by a trip I took to the Grand Canyon in 2017. I was deeply touched by its magnificence and the splendid starry night that I had never experienced before. In this piece, I try to reveal the beauty of that night in my memory through various percussion instruments.

Wave – This piece is inspired by the wave movement of water ripples. Water waves are a mixture of longitudinal and transverse waves, and they have various shapes, directions, and dimensions. In this piece, I try to present an auditory illustration of three-wave movement and its effects, from formation to the point until it fades from view. In the first section, the wave forms at a single point, and starts to disperse and expand to the surrounding area. In the second section, vertical movements of the wave cause the water to rise gradually from a low point to a high point, then cycle back. In the final section, after a long time propagating, the energy of the water ripples decreases, and we can barely see the wave but know that it is still going and moving toward another place, another dimension.



Gregory Rowland Evans is a composer and cellist. His compositional interests include computer music and biological and mathematical processes in music. He earned a B.M. in Cello Performance and Music Composition from the University of Cincinnati and a M.M. in Composition focusing on digital arts and sound design from the University of Miami. His music has been performed in the United States and Canada.

NGC 3370 – NGC 3370, also known as the Silverado Galaxy, is a spiral galaxy in the constellation Leo. Contained in NGC 3370 is a supernova that is, thus far, the nearest and best observed on record.



Through the use of impersonal systems, **William Appleton** seeks to create music that exists outside the domineering will of the individual, and explicitly acknowledges how small we each are in the vastness of the universe. Favorite systems include exploring all permutations of simple elements and using additive metrical processes to structure time. Appleton is a Melon Foundation grant recipient, and a past participant in the Atlantic Music Festival, the Walden Creative Musicians Retreat, and the Oregon Bach Composers Festival. Past teachers include Thomas Flaherty, Kristen Kuster, and Evan Chambers. Appleton graduated from Pomona College in 2014 with a B.A. in Music Composition and

is currently pursuing an M.A. in Composition at the University of Michigan. In addition to composing, William is an avid player of modern and contemporary piano music.

Three Liturgies – These short pieces attempt to reconcile impersonal process with earnestly felt emotion. Each movement develops according to its own unique process, but all three exist along a shared spectrum of somber emotion – each illustrating a different shade of melancholy and reverence.



Corey Dundee is an Ann Arbor-based composer and saxophonist whose work has been described as “trippy dream music” (casual university acquaintance) and “falling down a black rabbit hole” (six-year-old concertgoer in Norfolk, Connecticut). A recipient of Chamber Music America’s 2016 Classical Commissioning Grant, he was recently named Honorable Mention for MTNA’s 2018 Distinguished Composer of the Year Award, as well as finalist for the 2018 Cortona Prize. Dundee has undertaken an Artist Residency at the Kimmel Harding Center for the Arts in Nebraska City, and he has received commissions from the Michigan Music Teachers Association, the Norfolk Contemporary Ensemble, Front Porch, the Spatial Forces Duo, Taos Chamber Music Group, the UNCSAx ensemble, and saxophonist Shawna Pennock. As a performer, he has appeared as a concerto soloist with the Cincinnati Pops Orchestra and the North Carolina Symphony, among others. He is also the tenor saxophonist of Kenari Quartet, a first-place laureate ensemble of the inaugural M-Prize Chamber Arts competition and 2018 Protégé Project Artists at the Chamber Music Northwest festival in Portland, Oregon.

Triboluminescence – *Triboluminescence* is an optical phenomenon in which light is generated through the breaking of chemical bonds when a material undergoes frictional contact, such as being crushed, ripped, scratched, or rubbed. It is famously observable when crunching on Wint-O-Green Life Savers in front of a mirror in the dark. While this piece is not programmatic, I imagine its gestures and morphing sound-world as being evocative of the phenomenon—exploring the conundrum of a material being battered and deformed in various ways, yet somehow ending up transformed into a more luminous state.



Martin Hebel composes expressive, emotionally direct music for a wide variety of ensembles. In his orchestral compositions, Hebel explores strategies for engaging new audiences, combining varied traditional symphonic forms with his contemporary harmonic language. He is a two-time winner of The American Prize and national finalist for the Morton Gould Young Composer Awards. Hebel’s Symphony No.3 in E Minor: Concert in Three Acts was recorded by Mikel Toms and the Brno Philharmonic Orchestra and released internationally in August 2016 by ABLAZE Records. Hebel earned his M.M. in Composition from the University of Cincinnati College-Conservatory of Music in 2018.

Tides Within – *Tides Within* explores the ebb and flow of ocean tides as a natural metaphor for the wash of thoughts and emotions that sweep over all of us. Beginning with a pensive woodwind introduction, the musical intensity rises and falls, gradually building to new heights with each wave. Driven by the inexorable pulse of the percussion, brass fanfares and melodies crest over swirling woodwinds, sweeping *Tides Within* to a tumultuous conclusion.

Impulse – *Impulse: Fanfare for Orchestra* is a high-intensity, musical representation of driving force. Building momentum from the outset, it is propelled by the brass and strings, punctuated by outbursts from the woodwinds. *Impulse* features each section of the orchestra in turn, rapidly displaying a diverse array of characters—the vigorous agitato, the witty scherzando, and the dramatic appassionato—all without slowing the whirlwind tempo. A spirited composition, *Impulse* delivers significant musical energy in a concise musical package.



William Trachsel (b.1988) is a composer whose work embraces musical expression across a wide variety of acoustic and electronic media. In 2018, Trachsel won the Indiana University Jacobs School of Music Dean's Prize for his orchestral work *These Lines, Unseen*. His recent electronic works have explored the role of physical space as an aspect of musical structure and expressive energy. Trachsel's music has been programmed at the SEAMUS National Conference, CEMICircles, Electronic Music Midwest, Ball State New Music Festival, SCI Student National Conference, Midwest Composers Symposium, and NOW Music Festival. His works have been performed by ensembles such as the Indiana University Concert Orchestra and Chamber Orchestra, JCA Composers Orchestra, Emyrean Quartet, Soma Quartet, Capital University Percussion Ensemble, and Ascending Duo. Trachsel is an associate instructor of composition at the Jacobs School, where he is pursuing a D.M. in Composition. He holds a dual M.M. in Composition and Percussion Performance from Butler University and a B.M. in Composition from Capital University Conservatory of Music. He has studied composition with Claude Baker, David Dzubay, P. Q. Phan, Jeffrey Hass, John Gibson, Michael Schelle, Frank Felice, and Rocky Reuter.

Imperiled Sea – *Imperiled Sea* is an exploration of the paradoxical relationship that contemporary society shares with the oceans of the world. The musical language is informed by the movements, sounds, images, and physical sensations we experience when we come into contact with water. We find serenity, joy, and inspiration in the vastness, beauty, and the mystery of the ocean, yet our negligence places the sea in great peril. Industrial pollution threatens the delicate ecosystems that dwell beneath the ocean surface. Almost in retaliation, rising ocean temperatures increase the frequency and severity of devastating coastal flooding and catastrophic weather events.

IU Wind Ensemble

Piccolo

Jamey Guzman

Flute

Tierney McClure

Zeke Sarvis

Saeyeong Kim

Joowon An

Oboe

Nathalie Vela

Jordan Plunkett

Ying Jiang, *English*

Horn

Bassoon

Ben Mangonon

Grace Lerew

Larsen McFadden, *Contra*

Sara Erb

B-Flat Clarinet

Jack Kartsotis

Francisco Vidales

Simon Plum, *E-Flat*

Max O'Mary

Cailin Hodgson

Elena Prieto

Nathan Magley

Renaë Dishman

Sara McMillian

Bass Clarinet

Darius Bennett

Guangzhao Huang

Saxophone

David Bayard

Catelyn Hawkins

Daniel Whitworth

Jake Simons

Josh Tzuo

Horn

Tommy Endicott

Detrich Morrison-Jones

Blaine Smith

Nick Burr

Sydney Ballensky

Trumpet

Tyler Jesko

John Cloeter

Henry Drembus

Evan Bossenbroek

Cedric Dario

John La Combe

Trombone

Katie Franke

Noah Marez

Nathan Berry

William Clark, *Bass*

Euphonium

Troy Moeller

Joe Broom

Andrew Sallee

Joshua Bishop

Tuba

Jacob Kopis

Jacob Schuster

Timpani

Ryan Chao

Percussion

Haley Cowan

Samuel Keh, *Asst.*

Timpani

David Curtis

Justin Anderson

Will O'Halloran

Lucas Allen

Robbie Darling

Harp

Ari Schwartz

Piano

Giselle Goad

Double Bass

Bailey Ampsoker

Librarians

Lisa Cary

Elliott Fus

Becca Kronyak

Ben Mangonon

IU Chamber Orchestra

Violin I

Justin Li
Benjamin Goldstein
Marisa Votapek
Rebecca Edge
Jonathan Yi
Selena Janzen
Carly Paris

Violin II

Hua Zhang
Hasun Yoo
Kelsea Au
Chang-Ping Gu
Maris Pilgrim
JeeHee Kang

Viola

Ursula Steele
Elizabeth Asher
Bonnie Heung
Julia Lin

Cello

Shinae Ra
Dylan Kinneavy
Josephine Bastian
Gali Knaani

Bass

Mitchell Ballester
Samuel Dugo

Flute

Ashley Chen
Hyeyeon Kim, *Piccolo*

Oboe

Keslie Pharis
Paul Goeglein, *English*

Horn

Clarinet

Noah Pujol
Victor Battista, *E-Flat*

Bassoon

Graydon Howard
Blanton Boso, *Contra*

Horn

Madeline Grenier
Ethan Mattingly
Robert Levine
Douglas Nunes

Trumpet

Justine Auger
Ethan Mogilner

Trombone

Angela Prictoe
Justin Napier
Robert Rosen, *Bass*

Timpani

Lucas Allen

Percussion

Haley Cowan
Sébastien Moneyron

Piano

Alexey Logunov

Synthesizer (Fixed Media)

Bethany Brinson

Harp

Margaret Foster

Orchestra Manager

Lawson Long
Elizabeth Asher, *Asst.*

Orchestra Set-Up

Elizabeth Asher

Librarian

Cynthia Stacy



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