



# **sci region five conference**

eastern Illinois university  
charleston, illinois

october 11 and 12, 2019

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# sci region five conference

eastern Illinois university  
october 11 and 12, 2019

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Greetings, everyone!

I would like to welcome you to Eastern Illinois University, and to our beautiful campus. We are glad you are here for the Society of Composers, Inc. Regional V Conference. It is my hope that you all have a wonderful experience here at EIU, and that you enjoy all the amazing performances over the next few days.

EIU is excited to provide a platform for talented composers and musicians to perform in our beautiful Doudna Fine Arts Center. We are also proud to showcase some of our own EIU music faculty, including those representing our Concert Choir, Jazz Band, and Percussion Ensemble.

Here at EIU, we recognize the importance of the humanities in higher education, and we value its contributions to our students and to our communities. EIU especially recognizes the importance of music in global culture, and its role in bringing together friends, comforting families, and stimulating kinship amongst us all. We have seen many pieces of incredible work emerge from the minds of our students and faculty, and it is my hope that EIU is able to play a role in continuing to inspire the many gifted performers and composers here with us this week.

Once again, I hope you feel welcome here at EIU, and please enjoy your time at the conference. Best wishes to each and every participant and performer for sharing their incredible gifts with us, and to all who are here to enjoy them.

Very sincerely,

Dr. David Glassman President, Eastern Illinois University



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Dear Members of the Society of Composers:

I want to extend to you a warm welcome to EIU and to the Doudna Fine Arts Center! We could not be more excited about the chance to host the the Society of Composers, Inc., Region V, Conference this year. Not only do we all get the chance to hear compositions and performances by dozens of composers and musicians from around the country, but our own faculty and students in Concert Choir, Jazz Band, and Percussion get the chance to perform with our special guests. I hope that you will find our venues in the Theatre, Recital Hall, and Concert Hall up to your exacting standards. Please know that all of us here in the Doudna are ready to work with you to make sure that they do. If you need or want anything, don't hesitate to ask any one of us. I look forward to welcoming you in person - and to a couple of days of exciting music!



Anita Shelton, Dean  
College of Liberal Arts and Sciences



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## conference overview

all events take place in the Doudna Fine Arts Center

### Friday, October 11, 2019

11:00am	Concert 1	Recital Hall
2:00pm	Concert 2	Recital Hall
4:00pm	Concert 3	Theater
7:30pm	Concert 4	Dvorak Concert Hall

### Saturday, October 12, 2019

11:00am	Concert 5	Recital Hall
2:00pm	Concert 6	Theater
3:00pm	Multimedia Installation	Lobby
4:00pm	Concert 7	Recital Hall
7:30pm	Concert 8	Theater



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## concert one

oct 11, 2019 - 11am  
doudna fine arts center :: recital hall

### *Shadow Dance*

Laura McLaughlin, clarinet  
Drew Whiting, soprano sax  
Kirstin Ihde, piano

Ed Martin

### *Poem Recitation*

Hong Da Chin, Chinese flute in G

Hong Da Chin

### *Six Preludes*

Nancy DeSalvo, piano

Daniel Perttu

### *Cold Brew Rejuvenation*

Thomas Roggio, violin

Jon-Luke Martin

### *Romance*

Tracy Carr, oboe  
Mark Dal Porto, piano

Mark Dal Porto

**Shadow Dance** (2015) is based on the rhythmic motive heard in the first measure. The dance's character develops throughout the piece - from a syncopated groove, to an uneasy calm, to a driving frenzy - as the motive is fragmented, expanded, embellished, and layered upon itself. Throughout the piece, the piano shadows the clarinet and saxophone by adding coloristic tones notes in rhythmic unison. At times, the shadow becomes unhinged from its source and continues the dance on its own.

**Ed Martin** (b. 1976) is an award-winning composer whose music has been performed at events such as the ISCM World New Music Days, the World Saxophone Congress, the Seoul International Computer Music Festival, and International Computer Music Conferences. His works have been performed throughout the U.S. by ensembles such as the Minnesota Symphony Orchestra, Ear Play, the Emyrean Ensemble, the Synchrony Ensemble, Musical Amoeba, and duoARTia. His album of piano music "Journeys," performed by Jeri-Mae G. Astolfi, is available from Ravello Records, and other works are recorded on the Mark, Centaur, innova, Emeritus, and SEAMUS labels. His music has received awards from the Percussive Arts Society, Musical Amoeba, the Electro-Acoustic Miniatures International Contest, and the Craig and Janet Swan Composer Prize for orchestral music. Martin holds degrees from the University of Illinois at Urbana-Champaign (DMA), the University of Texas at Austin (MM), and the University of Florida (BM). He is Professor of Music at the University of Wisconsin Oshkosh where he teaches music theory and composition. Visit [www.edmartincomposer.com](http://www.edmartincomposer.com) for more information.

**Kirstin Ihde** is currently Assistant Professor of Piano at the University of Wisconsin-Oshkosh, where she teaches class piano and collaborates frequently with both faculty and students. Her prior appointments include teaching class piano at Edgewood College and class piano and accompanying at the University of Northern Iowa. Her research, in collaboration with the late soprano Karen Bishop, focuses on the unpublished songs of the American composer John Duke. Kirstin and Karen can be heard on their recording *Songmaking: A Collection of Unpublished Songs by John Duke*, and Kirstin is presently finishing an edition of these 25 songs for eventual publication. Kirstin can also be heard on two other soon-to-be-released recordings: *The Inclusive Repertoire: Flute and Piano Duos by Women Composers* with flutist Erin K. Murphy and *La Loba* with hornist Katie Johnson-Webb. In addition to her extensive work as a collaborative pianist, Kirstin maintains a private studio where she teaches students of all ages and abilities. When she is not busy with her academic year, Kirstin has served as the pianist for the Interlochen Trumpet Institute.

**Laura McLaughlin** is on faculty at the University of Wisconsin Oshkosh and Carroll University. Dedicated to the chamber music medium, Dr. McLaughlin has performed both nationally and in some cases internationally with several ensembles including the Vine Street Trio with colleagues Dr. Ihde and Dr. Whiting, Lakeshore Rush, the Wisconsin Wind Orchestra, and Duo LaRo. Recent commissions include Roger Zare's *Zodiacal Light* as part of the flute and clarinet duos consortium with Lakeshore Rush members Elena Doubovitskaya and Erin Murphy, and Chris Thomas's *Farewell River Bend* premiered by Duo LaRo at the International Clarinet Association conference in Belgium. Dr. McLaughlin is acting principal clarinet of the Oshkosh Symphony and performs regularly with Wisconsin Philharmonic, Madison Symphony, Kenosha Symphony, and Fox Valley Symphony Orchestras. Her primary teachers include Dr. Linda Bartley, Dr. Elsa Ludewig-Verdehr, and Dr. Kimberly Cole-Luevano.

Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He presented the first-ever Performer Curated Concert at the 2017 SEAMUS Conference, and was the featured performer at Electronic Music Midwest in 2019. Drew has also performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, SPLICE Festival and Institute, North American Saxophone Alliance Conferences, and the Navy Band Saxophone Symposium. He has worked closely with

composers such as Jeff Herriott, Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers. Innova Recordings will be releasing his solo album, *In Lights Starkly Different*, featuring all debut recordings of recent works for saxophone and electronics. Drew can also be heard on the albums *Memos: Music by Erik Lund* (Centaur) and *Percy Grainger: Music for Saxophones* (NAXOS). Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer. Drew is a proud Yamaha Performing Artist and Vandoren Artist Clinician, exclusively performing on Yamaha saxophones and Vandoren woodwind products.

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**Poem Recitation** is inspired by Chinese poetry that has been an important part of Chinese culture for thousands of years. In this piece the dizi soloist serves as a poet that recites the poem "Thoughts on a Silent Night" that reflects his feelings of homesickness by Tang dynasty poet Li Bai.

Originally from Kajang, Malaysia, **Hong-Da Chin** explores multiculturalism and diversity. He incorporates cultural elements from the Malay, Chinese and Indian cultures from Malaysia into his music. Being a Chinese flutist of the Chinese orchestra at his high school, he was invited to perform with gamelan groups and Indian traditional ensembles at cultural and political events. Exposure to traditional Malaysian musics instilled the importance of diversity in his creative output. The festivals and residencies where his music has been performed include Spoleto Festival USA, World Saxophone Congress, Asian Composers League Festival and Conference, Bowling Green New Music Festival, NEOSonic Festival, Electronic Music Midwest, Electroacoustic Barn Dance, Rasquache Artist Residency and Avaloch Farm Institute. In addition to his work as a composer he is an accomplished Chinese flutist specializing in contemporary music. In addition to his work as a composer he is an accomplished Chinese flutist specializing in contemporary music. He has performed at venues and festivals such as Carnegie Hall, Alice Tully Hall, the John F. Kennedy Center for the Performing Arts, Lincoln Center Festival, Lincoln Center Global Exchange and Spoleto Festival USA. Chin is currently Assistant Professor of Music Theory and Composition at Western Illinois University.

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Each of these **preludes** was written as a way to exploit a single, abstract musical concept. The outer preludes (1 and 6) feature melodic material accompanied by perpetual motion figuration. The second one develops a denser texture as a way to accompany melodic material. For contrast, the third prelude features slower harmonic writing, particularly through the use of clusters and chromatically altered added-note chords. The fourth takes the concept of the clusters and added-note harmonic writing and activates them through a driving, rhythmic texture. After this, the musical material in the fifth prelude is simplified dramatically: it consists only of a simple, slow melody with obsessive eighth-note motion as an accompanying texture, but features stark melodic and harmonic contrast.

Bringing audiences to their feet, **Daniel Perttu's** music conveys vivid musical narratives frequently inspired by poetry, art, nature, and the fantastical. His music has been performed in Europe, Asia, South America, and in nearly 40 states across the country. Dan was the first living composer ever programmed by Carl Topilow with the Firelands Symphony Orchestra, and the performance of his "Spring" Overture was received with great enthusiasm. His orchestral music has also been performed by the Falcon Symphony in Venezuela, the Nis Symphony in Serbia, and the Acadiana Symphony in Louisiana. Performances of his music have also occurred in arts festivals new music festivals and concert series from France to Panama India and China. In the 2019-2020 season his orchestral music will be performed by professional orchestras spanning from Pennsylvania to Arizona. His music has also been published by TrevCo-Varner Music Editions Musica Ferrum BRS Music Inc. and Dorn Publications. He currently works as an Associate Professor at Westminster College in New Wilmington Pennsylvania where he serves as School of Music Chair. Previously he taught at the University of Louisiana at

Lafayette. He received his doctorate from The Ohio State University master's degrees from Kent State and bachelor's from Williams College.”

Pianist **Nancy Zipay DeSalvo** performs extensively as a soloist, a professional accompanist(specializing in string and saxophone repertoire), and a chamber music collaborator. She has been a guest soloist with the Hong Kong Philharmonic Orchestra, various University orchestras across the United States and is currently a pianist with the Youngstown Symphony Orchestra. She is an Associate Professor at Westminster College in New Wilmington, Pennsylvania where she teaches applied piano, vocal and instrumental accompanying/coaching, piano techniques courses, coaching students, capstone and music history. She has also served as the Chair of the Department of Music. Dr. DeSalvo completed a Doctor of Musical Arts degree from the Cleveland Institute of Music/ Case Western Reserve University in Collaborative Piano, where she was a student of Anne Epperson. She and baritone singer Jason Fuh captured First Prize for their performance of Four Claudal Poems in the Darius Milhaud Performance Auditions held at the Cleveland Institute of Music.

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**Cold Brew Rejuvenation** was written for Tom Roggio, and uses two sets that spell out his first and last names. The sets are organized by a system I devised using Tom's tweets. So, this is basically Tom's Twitter for your ears.

**Jon-Luke Martin** is an active composer based out of Bowling Green, Ohio. His music has been described as, “hilarious,” and containing sounds that makes one feel like they're, “in a dentist office where everyone hates their job.” Martin aspires to make music that is entertaining, laughable, and bombastic while (loosely) holding onto his title of Composer in the world of serious art music. The Bizarre but True Story of the Rusty Hammer Donut, his newest MicroOpera, was premiered in January of 2019 at Bowling Green State University, where he is currently pursuing his M.M. in Composition under Dr. Marilyn Shrude, was performed at the Cleveland Opera {NOW} Fest at Baldwin-Wallace University, and placed First in the 2019 Ohio Federation of Music Clubs Collegiate Composition Contest. Martin graduated from Fort Hays State University in Hays, KS with a B.A. in Music Theory/Composition. While there he studied Composition under Dr. Timothy Rolls, Voice under Dr. Joseph Perniciaro, and Piano under Dr. Irena Ravitskaya.

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**Romance for Oboe and Piano** is dedicated to my beloved wife and oboist Tracy who inspired the deepest feelings behind every note found in this piece.

**Dr. Mark Dal Porto** has had his works performed by numerous instrumental and vocal ensembles throughout the US and abroad. His commissions include those from the Orchestra of Southern Utah, the College Orchestra Directors Association, and the Pemigewasset Choral Society of New Hampshire.

In 2015, Dal Porto was awarded certificates of excellence in band, choral, and orchestral composition from The American Prize organization. He was also awarded first prize in the CODA (College Orchestra Director's Association) 2013 International Composition Contest for his orchestral work Song of Eternity.

Dal Porto serves on the faculty of Eastern New Mexico University as Professor of Music and Coordinator of Music Theory and Composition and frequently serves as a guest composer and conductor. A former student of Donald Grantham, Dal Porto received degrees from California State University, Sacramento, and the University of Texas at Austin.

**Oboist Dr. Tracy Carr**, a founding member of Trio Encantada, is active as a soloist, chamber musician, orchestral musician & clinician. Her performance and presentation venues include the IDRS International

Conference, CMS National & International Conferences & the Hawaii International Arts and Humanities Conference. She has also presented recitals and masterclasses at Texas Tech University, West Texas A & M University, Abilene Christian University, Hardin-Simmons University, UT-Brownsville, University of Southern California, Chapman University, Chicago State University, Southern Utah University, & the Sichuan Conservatory of China. Her articles on performance and pedagogy have been published in the NACWPI Journal, IDRS Journal, *NM Music Educator's Magazine*, and *The Instrumentalist* magazine among others. Tracy has also authored three book chapters, is Immediate Past President of the College Music Society Rocky Mountain Chapter and is Professor of Double Reeds and Music History at Eastern New Mexico University.



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## concert two

oct 11, 2019 - 2pm  
doudna fine arts center :: recital hall  
2:00 p.m.

*Cello Sonata, "The Rainforest"*

Aaron Fried, cello

Kevin Alexander Wilson

*Hearts*

Nicholas Provenzale, baritone  
Sonja Kraus, cello

Paul Lombardi

*Tuba Libre!*

Evan Kelsick, tuba

Amelia Kaplan

*Postcards*

Yu-Fang Chen, violin

Chin-Ting Chan

*Baily's Beads*

I  
II

Volkan Orhon, double bass  
David Gompper, piano

David Gompper

This my first **cello sonata** written for Melissa Bialecki, and premiered by Aaron Fried. I thank you both for the inspiration and realization of this difficult work. This sonata reflects on the various layers and animals found in the rainforest. The third movement is the unique one where I focus on how we have impacted the rainforest and led it to near extinction. This “awareness” is expressed through both beautiful, and contemplative sonorities. Towards the end there is a shift showing what was once beautiful and full of life, to now a disturbed feeling of realizing what has happened.

**Kevin Alexander Wilson** is a composer curious about various perspectives on life and music held by cultures throughout the world. His works reflect a variety of musical characteristics from various origins. He is particularly interested in intercultural and the confluence of composition, and the collaboration and inclusion process of performer input through improvisation. Kevin has received performances with Grammy Award winning Cleveland Chamber Symphony, University of Akron Symphony Orchestra, Duo Esplanade, the Greater Cleveland Flute Society, Kavazabava, and has also been included in NASA, and SCI conference programs. Kevin has been awarded the Grand Prize of the Ohio Federation of Music Clubs Collegiate Composition award. Kevin is a Doctoral candidate in Music Theory/Composition and is also pursuing his Masters degree in Ethnomusicology at Kent State University. Kevin has also studied at Central Michigan University and the University of Akron. His compositional affiliations include: ASCAP, Society of Composers, and the Cleveland Composers Guild.

**Aaron Fried** is a cellist, multi-instrumentalist, and adjunct music faculty member at Kent State University. Committed to contemporary music, he has premiered recent works by composers such as Keith Kusterer (Chicago), Sid Richardson (Boston), Rachel Stott (London), Michael Harrison (New York), Jonathan Sokol (Cleveland), and Daniel Walzer (New Hampshire). Also a composer, Mr. Fried's music has been performed by The Kent State Jazz Orchestra, electroacoustic duo Tilted Arc (New York), and rock violinist Josh Knowles (Boston). Aaron has performed extensively with FiveOne Experimental Orchestra, Earth and Air String Orchestra, and the Traverse Symphony Orchestra. Aaron holds degrees from Boston Conservatory and Kent State University, and performed in a featured ensemble at the Juilliard Quartet Seminar, alongside violinist Joseph Lin. In addition to teaching at Kent State, Mr. Fried teaches a studio of young cellists. Trained in Creative Ability Development (CAD), Mr. Fried regularly leads workshops on improvisation for all ages and levels.

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John Witte's “**Hearts**,” like many of the poems from his 2005 collection *The Hurling* conveys the sense of being helplessly swept along by the sometimes heartbreaking events in our lives. In the music the text “his heart” is set on the beat while the text “her heart” is set off the beat indicating that the perspective of the two hearts is not synchronized. The song is constructed on a symmetrical pattern of intervals centric around B-flat. The reflected intervals likewise represent the dichotomy between “his heart” and “her heart.” The first and third parts of the song focus on the intervals below B-flat while the middle part focuses on the intervals above B-flat. After an emotional journey, the voice settles on a B-flat pedal. Here, the cello plays open fifths on G-flat from one end of the interval pattern as the voice sings “they kept on trying” making a hopeful major triad with the voice’s pedal. Then, the cello plays open fifths on G from the opposite end of the interval pattern as the voice sings “they couldn’t help themselves” giving way to a despairing minor triad as the two hearts remain trapped in their inability to communicate.

**Paul Lombardi** (Ph.D., University of Oregon) is an associate professor of music theory and composition at the University of South Dakota, where he was awarded the 2018 Belbas Larson Award for Excellence in Teaching. His music has been performed in more than 30 states across the US, as well as in other

areas in North America, South America, and Europe. Recordings of his music are available from Parma Records, Capstone Records, Zerx Records, ERMMedia, and Thinking outLOUD Records. He has received numerous commissions, the third-place winner of the orchestra division of the 2014 American Prize in Music, and winner of the 2011 Rene B. Fisher Piano Composition Competition. Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the *Music Theory Spectrum*, *Indiana Theory Review*, and *Mathematics and Computers in Simulation*, among other places.

From the Kennedy Center to Hong Kong City Hall, **Nicholas Provenzale's** international appearances have delighted audiences and critics alike. Nicholas' operatic engagements include performances with Musica Viva Hong Kong, Indianapolis Opera, Kentucky Opera, San Diego Opera, Dicapo Opera Theatre, and Bronx Opera. As a soloist, he has appeared with the China National Symphony Orchestra, the San Diego Symphony Orchestra, and the Thailand Philharmonic Orchestra. Most recently, he was a soloist in *The Messiah* with the South Dakota Symphony and performed recitals in Idyllwild, California, and Chiang Mai, Thailand. His recordings include the roles of Eisenstein in *Die Fledermaus*, and Beau Braxton in the world premiere of Pasatieri's *God Bless Us, Every One*, both released by Albany Records. Nicholas won Third Place in the Art Song division of The American Prize in 2016, and won the Hawaii Public Radio Art Song Competition in 2013. An enthusiastic educator, Nicholas joined the faculty of the University of South Dakota in 2017 as Assistant Professor of Voice and Opera. He previously served on the faculty of Eastern Illinois University and Mahidol University in Thailand, where he was Chair of the Classical Voice Department.

**Sonja Kraus**, a native of Germany, is an internationally acclaimed cellist, teacher, and music scholar, whose concertizing and teaching career has taken her through Europe, Asia, Latin America, and the United States. Currently, Kraus holds the position of Assistant Professor of Cello/Bass at the University of South Dakota and is the cellist in the renowned Rawlins Piano Trio. Prior to joining the faculty at the University of South Dakota, Kraus was the Cello Professor at the Universidad de Especialidades Espiritu Santo as well as the principal cellist of the Orquesta Filarmónica Municipal de Guayaquil in Ecuador. Kraus holds her bachelor's in Cello Performance and Pedagogy from the State University of Music and Performing Arts in Stuttgart (Germany) as well as a master's and doctoral degree from the Jacobs School of Music – Indiana University Bloomington. While in Bloomington, Kraus was the winner of the Popper Competition and received the 1<sup>st</sup> prize in the *Indianapolis Matinee Musicale* Competition. During the past few years, Kraus participated as a teacher and performer in several music festivals and is a sought-out clinician and instructor of masterclasses throughout the US, Latin America, and Germany. Her latest solo performances were with the Orquesta Sinfónica de Loja – Loja (Ecuador), Camerata Romeu – Havana (Cuba), and the South Dakota Symphony Orchestra. As a researcher, Kraus focuses on broadening the cello repertoire by identifying manuscripts and creating editions of unpublished cello works from the classical era. So far, she has found three cello concertos by Franz Anton Hoffmeister and is in the process of creating scholarly editions and first recordings for these works.

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**Tuba Libre!** exploits the utterly noisy nature of the tuba. It uses pitched motivic materials that move from pitched to unpitched noisy sounds, both in short passages and on the large scale. It works its way to a crazy fast passage requiring the tubist to leap up and down quickly between pitches that are over an octave apart, a very untuba-like gesture, which mostly results in noise due to the nature of the instrument. The leaping continues as it works its way back to a more pitched world.

**Amelia Kaplan** is Associate Professor of Composition at Ball State University in Muncie, IN, where she

teaches composition, theory, and directs the New Music Ensemble. She previously taught at Oberlin Conservatory, the University of Iowa, and Roosevelt University. She completed her A.B. at Princeton University, and her A.M. and Ph.D. at the University of Chicago as a Century Fellow, where her primary teachers were Shulamit Ran and Ralph Shapey. She worked with Azio Corghi at the Milan Conservatory on a Whiting Fellowship, and received a Diploma of Merit from the Accademia Musicale Chigiana while studying with Franco Donatoni, and a Diploma from the American Conservatory in Fontainebleau. Ms. Kaplan has had residencies at the MacDowell Colony, Ucross Foundation, Atlantic Center for the Arts, and the Virginia Center for the Creative Arts. Her work has been performed at numerous contemporary music festivals, including Mise-En, Thailand International New Music Festival, SCI, SICPP, Wellesley Composers Conference, Gaudeamus, Darmstadt, June in Buffalo, and others. In 2013 her work *Insolence* was a runner up in the Forecast Call for Scores. Recordings can be heard on Albany, NAVONA (Parma), Centaur, and soon on the ABLAZE labels.

Through recital performances and music education, **Evan Kelsick** seeks to strengthen the solo literature of the euphonium and tuba and to foster a passion for music in his students and audiences. Evan has performed solo recitals throughout the country including guest recitals at Northeastern Illinois University, Elmhurst College, Nazareth College, California State – East Bay, University of Redlands, and others. Evan has also performed as a soloist with the University of Houston Wind Ensemble, the Northwestern University Symphony Orchestra, the Eastman Philharmonic Orchestra, the Eastern Illinois University Wind Symphony, and he has also been recorded as a soloist with the Northwestern University Wind Symphony on their Summit Records album entitled, *Rising*. After he was a semi-finalist for the Principal Euphonium position in the United States Air Force Band in 2012, he commissioned solo works by several prominent composers including Chris Teichler, Andrew Waggoner, Gary Fry, Robert Morris, Jeffrey Stadelman, and Samuel Adler. His first solo album featuring these commissioned works, *Euphoned? / Answered!*, was released in early 2017. Before completing his doctorate at the Eastman School of Music, Evan attended the University of Houston for a bachelor's degree in music education. He later finished his master's degree in euphonium performance at Northwestern University. His main teachers include Philip Freeman, Michael Warny, Rex Martin, Don Harry, Larry Zalkind, and Mark Kellogg. Evan is in constant demand as an adjudicator and performer across the United States and performs on Hirsbrunner Euphoniums and Kanstul tubas, exclusively.

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**Postcards** is commissioned by violinist Yu-Fang Chen for performance in the 2017 Thailand International Composition Festival (TICF). It consists of six miniatures (musical gifts), each with different characteristics, but are also inter-connected. The miniatures can be played together, or separately as standalone pieces. Each "postcard" depicts a personality or an impression of a scene sonically, like what one expects from a photographic postcard.

Hong Kong-American composer **Chin Ting CHAN** has been a fellow and guest composer at festivals such as IRCAM's ManiFeste (Paris, 2013/2018), the ISCM World Music Days Festival (Tongyeong, 2016; Tallinn, 2019), and UNESCO International Rostrum of Composers (Tallinn, 2015). He has worked with ensembles such as Ensemble intercontemporain, ensemble mise-en, Ensemble Signal, eighth blackbird, Hong Kong New Music Ensemble, and Mivos Quartet, with performances in more than twenty countries. He is currently an Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri–Kansas City, as well as degrees from Bowling Green State University and San José State University. [www.chintingchan.com](http://www.chintingchan.com)

A native of Taiwan, Dr. **Yu-Fang Chen** is the Assistant Professor of Violin at Ball State University and a member of Indianapolis Symphony. She received her Doctoral of Musical Arts degrees on both violin and viola performance from the University of Missouri-Kansas City in 2013, under the tutelage of Benny Kim and Scott Lee. As a sought-after performer and pedagogy, Chen has been invited to teach and perform at various music institutions and festivals, including the Sunflower Music Festival and the Heartland Chamber Music Academy in U.S.A, the InterHarmony International Music Festival in Italy, and Thailand International Composition Festival in Salaya, Thailand, etc. Chen has won many awards and competitions and her career as a performing artist is extensive. Her international performing career has taken her to more than fifteen countries on five continents, and she continues to perform as a guest musician nationally and internationally with various concert artists, chamber ensembles, and orchestras. As an enthusiastic performer of contemporary music, Chen has commissioned, premiered, and recorded many compositions by living composers. Her recordings can be found in ABLAZE and Parma Recordings.

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**Baily's Beads.** This two-movement work is the fourth in a series of compositions based on the Farey sequence, rendered as a visual model known as a Sunburst and made aural through a set of pitch mappings. Just as light from the sun, traveling through the valleys of the moon, seems to dance around the edges during a total solar eclipse, I was interested to position and use the double bass to suggest shadows, auras, glimpses of sound that are suggestive and ambiguous, often whispered and always muted.

**David Gompper** has lived and worked professionally as a pianist 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 composers Jeremy Dale Roberts and Humphrey Searle, and pianist Phyllis Sellick. After teaching in Nigeria, he received his doctorate at the University of Michigan. He is Professor of Composition at the University of Iowa. In 2002-2003 Gompper was a Fulbright Scholar 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.

**Volkan Orhon** was a prizewinner in the Concert Artists Guild Competition in NYC, and was the co-first place winner of the International Society of Bassists Solo Competition. Additionally, he distinguished himself as the first double bass player ever to win the grand-prize overall at the American String Teacher's Association Solo Competition. Orhon has performed with internationally recognized musicians including Gary Karr, Fazil Say, the JACK, Emerson, and Tokyo String Quartets. Orhon has recorded CDs under the Albany, Centaur, and Crystal Records labels. Most recently he recorded a Double Bass Concerto with the Royal Philharmonic Orchestra in London, a work written for him by David Gompper. This recording will be released under the Naxos label in 2020. Orhon is Professor of Double Bass at the University of Iowa.



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## concert three

oct 11, 2019 - 4pm  
doudna fine arts center :: theater

*Get Lost in a Dream*

Eric Fassbender, bassoon

Jean-Paul Perrotte

*Train of Thoughts*

fixed media

Kyong Mee Choi

*Liquid Desires Reborn*

Mike Pounds, controller

Mike Pounds

*Metallic Rain*

fixed media

Rhys Barnes

*DuoTube*

Robin Meiksins, flute (interactive YouTube video)  
Everyone in attendance, laptops

Ralph Lewis

*On the Permanence of Water*

Ryan Olivier, controller

Ryan Olivier

*Ripple - for electronic music*

fixed media

Qianni Lin

*Polystyrene*

fixed media - video

Timothy Moyers, Jr.

**Get Lost in a Dream** blends pre-recorded bassoon sounds including extended technique and sounds produced by the performer live. Tape and performer are meant to move in and out of each other thus blurring the line between the electronic and the acoustic. This piece conveys the changes in moods and textures as if the listener was moving through a dream. The swirling opening gesture is meant to represent that dropping feeling one experiences just as they fall asleep. Key clicks represents twitching fingers while asleep and the final breaths bring us back to the real world as we are about to “wake up.”

Dr. **Jean-Paul Perrotte** is a composer whose work includes compositions for electronics, acoustic instruments, video, dancers, and improvisations using Max/MSP. Dr. Perrotte received his Ph.D. in Composition from the University of Iowa. He is currently Assistant Professor of Composition and Director of the ElectroAcoustic Composition Laboratory at the University of Nevada, Reno. His music has been performed both in the United States and in Europe at festivals including ICMC Greece, Klingt Gut! Germany and IDRS Spain.

**Dr. Eric Fassbender** teaches bassoon and woodwind chamber music at the University of Nevada, Reno, where he also directs the aural skills curriculum. He regularly performs on both bassoon and oboe with the Reno Philharmonic, the Reno Chamber Orchestra, the reed trio "Trio Reno", and various other ensembles in northern Nevada and California. He is also an active commissioner and performer of new works for double reeds, and is particularly interested in pieces which mix acoustic and electronic sounds. A native of Marquette, Michigan, Dr. Fassbender holds degrees from the University of Nevada, Las Vegas, the University of Nevada, Reno, and Northern Michigan University. He has studied bassoon with Janis McKay, Christin Schillinger, and Donald Grant.

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**Train of Thoughts** is based on the experience of sitting on a train and having various thoughts evoked by the sounds of the environment. In the piece, the initial train sound morphs into various sonic gestures that represent thoughts. Over time, thoughts are intruded upon and triggered by ambient sounds such as a siren and city noise. Train of Thoughts describes how our mind travels through our present moment via sonic events.

**Kyong Mee Choi**, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Musica Electroacustica de Sao Paulo among others. Her music was published at Ablaze, CIMESP (Sao Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Donants Voyages (Studio Forum, France). She is the Head of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

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**Liquid Desires Reborn** is a reimagining of a very old fixed media piece, performed live using a Keith McMillen QuNeo controller. The original composition, entitled “Liquid Desires” and inspired by the Salvador Dali painting Birth of Liquid Desires, was completed in 1995 using hardware synthesizers of that era. In the new piece, the original material has been sliced up and is remixed live with signal processing that is controlled in real time. This new piece was created for a concert honoring Cleve Scott, my teacher at the time the original piece was composed.

**Michael Pounds** began his career as a mechanical engineer, but returned to the academic world to study music composition with a focus on computer music and music technology. He studied at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois. He specializes in computer music composition/performance and collaborative intermedia projects.

His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His work was awarded the 2014-2015 #wildsound Music Contest First Prize at the University of Notre Dame and third place in the Musicworks 2016 Electronic Music Composition contest. His music has been performed throughout the United States and abroad, with recent performances at the national conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), the ElectroAcoustic Barn Dance Festival, and the MOXsonic festival. He was a co-host of the 2005 SEAMUS national conference, as well as the 2014 SCI national conference. Michael teaches composition, acoustics, music perception, recording and computer music at Ball State University, and co-directs the Music Media Production program.

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**Metallic Rain** is an electroacoustic work composed for 5.1 surround sound. It was first composed Spring 2018 for MUS 2070 as a stereo concrète work titled "The Train". Since that time, it has undergone many changes and now stands finished as a much larger and more coherent work. The piece employs the public domain poem "Going Back" by D. H. Lawrence and was originally published in "Bay" in 1919:

"The night turns slowly round,  
Swift trains go by in a rush of light;  
Slow trains steal past.  
This train beats anxiously, outward bound.

But I am not here.  
I am away, beyond the scope of this turning;  
There, where the pivot is,  
the axis Of all this gear.

I, who sit in tears,  
I, whose heart is torn with parting;  
Who cannot bear to think back to the departure platform;  
My spirit hears

Voices of men  
Sound of artillery, aeroplanes, presences,  
And more than all, the dead-sure silence,  
The pivot again.

There, at the axis  
Pain, or love, or grief  
Sleep on speed; in dead certainty;  
Pure relief.

There, at the pivot  
Time sleeps again.  
No has-been, no here-after; only the perfected Silence of men."

**Rhys Barnes-Yu** is an Organ Performance, Composition, and Music Education Major attending Eastern Illinois University for their bachelor's degree. Their major instrument is Organ, however they also play Piano, Viola, and Percussion as secondary instruments and are a Tenor and Soprano. They have been involved in the Panther Marching Band, Eastern Symphony Orchestra, Jazz Lab Band, Eastern Symphonic Band, and Concert Choir at EIU. They are currently employed as the Music Director at Old State Road Christian Church in Charleston, Illinois.

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**DuoTube** is inspired by flutist Robin Meiksins' use of YouTube as a music community building space with her 365 Days of Flute and 52 Weeks of Flute projects. In particular, what connected with me was Robin's deep devotion to collaborating with composers and her aim to move YouTube and other digital music spaces from being mostly archival to more creative circumstances. *DuoTube* uses YouTube's video shortcut keys to allow a viewer to play a video like an instrument. By pressing numbers 1 through 0 on the keyboard, fragments and loops of the original video are created out of a solo deliberately written as source material for this piece. In its original conception that was meant for a casual viewer at home, you would have one copy of the video playing the original flute solo as a fixed media with the score instructions visible while playing the score's directions on a second copy of the video. In our concert, the performance part has been expanded to include several laptop performers placed throughout the audience. After the concert, you are invited to explore the piece yourself on Ms. Meiksins' YouTube channel. If you do, I hope you enjoy performing music using this everyday website and discovering this hidden instrument within your computer.

**Ralph Lewis** is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis's music has been presented at festivals and conferences including Society for Electro-Acoustic Music in the United States (SEAMUS), Boston Microtonal Society, SCI National Student Conference, College Music Society, Electronic Music Midwest, MOXsonic, N\_SEME, Xenharmonic Praxis Summer Camp, CHIME Fest, New Music on the Point, Thirsty Ears Festival, Etchings Festival, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. Throughout his time as a doctoral student in music composition at University of Illinois, he has pursued opportunities to support community-focused music composition, especially through the All Score Urbana workshop program.

**Robin Meiksins** is a freelance contemporary flutist focused on collaboration with living composers. While Chicago-based, she uses the Internet and online media to support and create collaboration, as well as more traditional means of performance. In 2017, Robin completed her first year-long collaborative project, 365 Days of Flute. In this project she performed 138 works by living composers, as well as works from the established flute repertoire. Each day featured a different work or movement and each video was recorded and posted to YouTube the same day. In 2018, Robin launched the 52 Weeks of Flute Project. This project builds on the ideas of internet performance and collaboration from the 365 project. Each week, Robin works with a different living composer to workshop a submitted work, culminating in a performance on YouTube. Robin has premiered over 100 works by living composers and has performed at SPLICE Institute, the SEAMUS national conference, Oh My Ears New Music Festival, and Frequency Festival. In 2018, she was a guest artist at University of Illinois for their first annual '24-Hour Compose-a-thon.' Robin was awarded the Mrs. Hong Pham Memorial Recognition Award for New Music Performance at Indiana University in 2016.

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**On the Permanence of Water:** While the human necessity for water is an obvious fact of life, our appreciation of its natural presence and movement in our lives is not always readily apparent. After reviewing videos I captured during my travels in the Midwest, I couldn't help but notice that all of the videos without people were of water. It turns out I had been subconsciously seeking out the various sounds, motions, and states of water. I decided to create a piece which would allow me to reflectively travel through these moments, viewing the scenes from different angles, slowing down or speeding up the natural movements, and slightly manipulating the sonic and visual landscape. The Leap Motion controller became the perfect tool for this meditative navigation. With the Leap Motion the performer can move

through each scene by gliding their hand North, South, East, or West, selecting and morphing among four videos of each scene creating a cubist depiction of each moment. By traveling up or down the performer can progress through the scene quickly or slowly. The shape of the hand also causes slight sound modulations, altering the environment as one is helpless to do in an observation of the natural world.

**Ryan Olivier** (b. 1985), who grew up in the southern United States, is a composer and multimedia artist. Over the years he has been fortunate to work with talented performers, such as the Relache Ensemble, the Cygnus Ensemble, the Euclid Quartet, and Ensemble Concept/21. In addition to his concert works, his various interests have led him to work with a wide array of media including electronics, video, and dance. Ryan continues to compose for both traditional concert ensembles and fixed media, but his current focus is the real-time incorporation of visualized electronic music with live performers. Deb Miller of DCMetroTheaterArts described his evening-length show Imaginary Music as, “a highly intelligent synthesis of the arts with science and technology, an equally lofty aesthetic of transcendent beauty; at once cerebral and emotive, intellectual and hypnotic.”

Ryan is an Assistant Professor of Music at Indiana University South Bend, where he teaches courses in music technology, music theory, and interdisciplinary composition. Previously, Ryan taught at Temple University and St. Joseph’s University in Philadelphia. Ryan holds a bachelors degree in music composition from Loyola University New Orleans as well as a doctorate from Temple University.

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This piece is for the recorded shakuhachi and electronic music. I try to use the unconventional performance technique of shakuhachi and combine it with electronic music to emerging the ripple spread on water.

**Qianni Lin** is a rising Chinese young composer pursuing a Doctor Degree in composition at Hartt School of Music. She earned Master Degrees of both composition and music theory at the Manne School of Music. Qianni began studying piano at the age of 4 and began studying composition at the age of 13. Currently, she studies with Huang Ruo. Her electronic piece Ripple has been performed on the National Student Electronic Music Event in University of North Texas in 2018. Her string quartet Rebound, commissioned by the Beo String Quartet, has been performed at the Charlotte New Music Festival in 2018. Her choral piece Epitafio para un Poeta has been performed by the C4 choir in The Church of St. Luke in the Fields in New York City in same year.

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**Polystyrene** is an exploration of the juxtaposition of abstract audio and image. Audio has the power to change and affect our emotional response to the imagery it is presented with, just as the visual components can affect and change our relationship to the sonic material. Our focus can be attuned to different aspects of the audio, depending on the synchronization or lack of synchronicity with the visual events. It is my intention, through utilizing visual components within this piece, to guide the listener through the dense and chaotic musical passages which are so intrinsic to the work and to bring the dense rhythmic and compositional details into greater focus and clarity.

**Timothy Moyers Jr.** is a composer and audio-visual artist originally from Chicago. He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky and is the head of the Electroacoustic Music Studio. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIT-D (Indraprastha Institute of Information Technology), Delhi, India where he was the Founder & Director of ILIAD, Interdisciplinary Lab for Interactive Audiovisual Development, and GDD Lab, Game Design and Development Lab. He completed his PhD in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), a BA in Jazz Performance and a BA in Philosophy from North Central College (USA).



# sci region five conference

eastern Illinois university  
october 11 and 12, 2019

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## concert four

oct 11, 2019 - 7:30p  
doudna fine arts center :: dvorak concert hall

*At toi Atrem*

Timothy Kramer

*A Mighty Woman with a Torch*

Nathan Froebe

EIU Concert Choir, Richard Robert Rossi director and piano  
Mr. Stephen Larson, graduate conductor  
Preston Rice, snare drum  
Brandon Colmark, trumpet

*The Echoing Green*

Jonathan Schwabe

Julie Junghwa Park, voice  
Kristin Sarvela, oboe  
Victor Cayres de Mendonca, piano

*Episodes*

Sepehr Pirasteh

Justin Evangelist, alto saxophone  
Kai Johanson, percussion  
Kathryn Lemon, percussion  
Spencer Nolton, percussion  
Stephen Andrews, percussion

*Six Little Piano Pieces*

Robert Fleisher

William Koehler, piano

*Earth Endures Stars Abide*

Mark Zanter

Magie Smith, clarinet  
Annie Mason, bassoon  
Victor Cayres de Mendonca, piano

*Maximum Impact*

Matthew Saunders

*Dancing In Dreams*

Evgeniya Kozhevnikova  
EIU Jazz Ensemble, Sam Fagaly director

In 2004, I composed a *Lux æterna* for Scott Macpherson and the Trinity University choir. After hearing a performance in the Cologne Cathedral, I wished to make a larger cycle that addressed the subject of light from different religious perspectives. *Lux Cælestis* (Celestial Light) was the result of that process. The cycle begins with the creation of light (Genesis) and the words “Yehi-or” - let there be light. The first piece opens with a solo reflecting Jewish cantillation and the choir enters on the creation of light. The second piece in the cycle, ***At toi Atrem***, which will be performed on this concert, comes from the Zoroastrian scriptures and is sung in Avestan. These excerpts are some of the oldest texts in the cycle (3800 years old) and some are hymns attributed to Zoroaster himself. The piece sets different words for fire (*Atrem, Atarsh, Athro*) and uses the metrical lines of the hymns in rhythmic strophes. The other texts in the cycle come from Theravada Buddhism and the Pali canon (sung in Pali) and a setting of the *Gayatri Mantra* (sung in Sanskrit). The cycle closes with the *Lux æterna*.

**Timothy Kramer's** works have been performed throughout the world by groups such as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble, the Detroit Chamber Winds, Luna Nova, and Ensemble Mise-en. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the AGO, and commissions from the Midwest Clinic, the Utah Arts Festival, and the Detroit Chamber Winds, among others. His degrees are from Pacific Lutheran University (B.M.) and the University of Michigan (M.M., D.M.A.), and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University for 19 years, where he also founded CASA (Composers Alliance of San Antonio). In 2010 he became Chair of the Music Department at Illinois College in Jacksonville, Illinois, and was named the Edward Capps Professor of Humanities. His works are published by Southern Music, Earnestly Music, Hinshaw, and Selah and are recorded on Calcante, North/South, Capstone, and Parma, who will soon release a CD of all his orchestral music with the Janacek Philharmonic. Kramer also serves this year as the Composer-not-in-Residence with the San Francisco Choral Artists.

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When I was approached for a piece to be used on a patriotic program, I was originally unsure that I would be able to produce such a work for such a specific program. I decided to peruse a few texts to see if there was anything I could select to reflect these thoughts, and I began thinking of the epithet on the Statue of Liberty, based off the Emma Lazarus poem “The New Colossus.” The Lazarus text piqued my interest in several ways. First, it was a poem by a female author, expressly portraying a female figure. Secondly, the section beginning with the epithet from the Statue of Liberty, “Give me your tired, your poor, your huddled masses,” strikes at a concept that has become very muddled in America currently, namely that this country is a melting pot of different nationalities, cultures, and backgrounds like no other nation has even been. Ultimately, the piece does not intend to answer any questions, but to instead promote dialogue surrounding all the aforementioned issues. Not all of the questions may be answerable, but as long as productive, constructive discussion can be had, there just might be an opportunity to discover what patriotism truly means to you.

**Nathan Froebe** (b.1983) is a composer of chamber, choral, orchestral, wind band, and electronic music, as well as a music educator and conductor. His works have been featured at various North American Saxophone Alliance conferences, various International Tuba-Euphonium conferences, at the 2018 Society of Composers, Inc. Region VI Conference, the 2017 National Flute Association Conference, and the 2018 International Trombone Festival, as well as being chosen for the 2017 University of Wisconsin-Madison Symphony Showcase. Additionally, he has been featured as both a composer and conductor with the University of Wisconsin-Madison Bands, as well as the University of Wisconsin-Madison Contemporary Chamber Ensemble.

Froebe's works vary greatly in style, and nearly all contain a programmatic narrative with a heavy emphasis on creative orchestration and coloring. His music has been performed by saxophonist Steve Carmichael, mezzo-soprano Jessica Kasinski, trombonist Thomas Macaluso, trombonist Lane Weaver, and has been a featured composer for the New Muse Ensemble of Madison, WI. In particular, Froebe has

a penchant for winds and percussion, and has also collaborated with dancers on electronic works. His current work focuses on exploring issues of addiction and recovery, as well as the narratives of coming out as LGBT in today's society. His teachers include Laura Schwendinger, Stephen Dembski, Timothy Michael Rolls, Jeff Jordan, and John C. Ross. His conducting mentors are Scott Teeple and Craig Fuchs. Froebe also holds memberships in ASCAP, the Society of Composers, Inc., Phi Mu Alpha Sinfonia, and Kappa Kappa Psi (honorary).

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**The Echoing Green** for soprano, oboe and piano is a setting of the poem by William Blake, published in his 1789 collection "Songs of Innocence". I was attracted to the energy and optimism of the text. The poem is at once exuberant, nostalgic and poignant; the three stanzas refer to youth, middle and old age.

**Jonathan Clarke Schwabe** (DMA University of South Carolina) is Professor of Theory and Composition at the University of Northern Iowa. His works have been performed at the Kennedy Center, the World Saxophone Congress, the Sichuan Conservatory of Music, the Spoleto Festival, the Eastman School of Music, the SCI Midwest Festival, the Conductor's Institute and the Midwest Band and Orchestra Festival. In 2010 he composed the work Follow for wind symphony and choir to commemorate a historic visit by the 14th Dalai Lama. His principal teachers include Samuel Adler, John Anthony Lennon, Dick Goodwin and Peter Hesterman. He has participated in masterclasses with David Diamond, David Amram, Kamillo Lendvai and Karel Husa. His music is published by Musikverlag Bruno Uetz and Musica Veritas."

Soprano **Julie Junghwa Park** is an active concert artist and opera singer who has performed with the New York Lyric Opera in New York City, Castleton Music Festival under the direction of Maestro Lorin Maazel, the National Music Opera Theater ensemble in Kassel, Germany and Salon Opera festival in Seoul, South Korea. Ms. Park's concert works include Gala concerts at San Leo, Rimini, Cervia, Cesena, Montegridolfo, Novafeltria in Italy, Kassel in Germany, Duszniak in Poland. Dietlinde Turban Maazel, the Castleton Music Festival Founder and Artistic Director describes Ms. Park as "Not only does she have natural predilection for the art of interpreting classical music, but she is also exceptionally skillful in expressing her interpretations and conceptualizations for a given piece of music in actual voice performances – she has the utmost creativity and technical skills that are so highly developed and precise." Park has received her Doctor of Musical Arts degree in voice performance from Rutgers University, a Master of Music degree and Professional Studies certificate from the Manhattan School of Music, a bachelor of music from the Ewha Womans University in Seoul, Korea and a Diploma from the Staatliche Musik Akademie in Kassel, Germany, and Orfeo Music Academy in Parma, Italy. Ms. Park made her solo recital debut at Weill recital hall at Carnegie hall in 2012 where she also performed Winners' concerts of the Golden era of romantic music international competition, and BAIVC international competition as first prize winner. Park is currently the Assistant professor of Voice at Eastern Illinois University.

**Kristin Sarvela** joined the faculty of Eastern Illinois University in 2016 and is known for being an inspiring oboist and pedagogue. She was the principal oboist of the Danville Symphony Orchestra for four years, second oboe in the Sinfonia da Camera for the 2014-2015 season, and an oboist and English horn player in the Southern Illinois Symphony Orchestra for many years. She has also performed with a number of other orchestras including the Heartland Festival Orchestra, the Owensboro Symphony Orchestra, the Lafayette Symphony Orchestra, the Illinois Symphony Orchestra, the Champaign-Urbana Symphony Orchestra, and the Kankakee Symphony Orchestra. She has participated in Le Domaine Forget, Ad Astra, Madeline Island, Outside the Box, and Southern Illinois Summer Music Festivals, and has performed with such artists as Menahem Pressler, Emmanuel Ax, and the Mark Morris Dance Group. She has performed in such halls as the Schermerhorn Symphony Center and Carnegie Hall. Along with oboe and English horn, she plays the piano, and also dabbles in the Renaissance Oboe and the harp. Dr. Sarvela received her Bachelors degree in Oboe Performance at the University of Illinois with a Minor in

Math and a Masters Degree in Oboe Performance at the Jacobs School of Music at Indiana University with a Masters Minor in Music History. She completed her Doctorate of Musical Arts in Oboe Performance and Literature at the University of Illinois, with a Cognate in Musicology in 2017. Her doctoral document is entitled "The Oboe Compositions of Kalevi Aho, Riikka Talvitie, and Osmo Tapio Räihälä," and it focuses on the oboe compositions of three contemporary Finnish composers. Her primary teachers include John Dee, Linda Strommen, Roger Roe, Edward Benyas, Phillip Ross, and Cally Banham.

Brazilian pianist **Victor Cayres** has earned praise for concerts with the Sine Nomine string quartet and as soloist with Boston Pops, Orchestre des Jeunes de Fribourg in Switzerland, and Brno Philharmonic in the Czech Republic. He has been a guest artist at Banff Center for the Arts in Canada, Interlochen Center for the Arts, Boston University Tanglewood Institute, Claflin University, Western Washington University, Moscow's Tchaikovsky Conservatory and State University for Arts and Culture. He has recorded for Albany, Centaur, Navona, and Parma Records, and frequently performs in Brazil, Europe, and in the United States, including Weill Hall at Carnegie Hall, Chicago's Preston Bradley Hall, Boston's Symphony Hall and Jordan Hall. His concerts have been broadcast live at Brazil's TV Cultura channel, Boston's WGBH 99.5 All Classical, and Chicago's WFMT Fine Arts Radio. Mr. Cayres recently served as Associate Director for Boston University Tanglewood Institute Young Artists Piano Program (summers of 2018 and 2019), and as piano faculty at Boston University School of Music from 2013 to 2019. He is currently instructor of piano at Eastern Illinois University, Department of Music. For more information, please visit: [www.victorcayres.com](http://www.victorcayres.com)

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**Episodes** is organized into three movements. Each movement captures a subject representing an internal journey based on my personal experiences and thoughts about the world we are living in. The first movement "*Alone*" captures us as humans abandoned in this chaotic world. The second movement "*Onslaught*" depicts how life grapples us and tries to take us down. The third movement "*Farewell*" is:

*for those so beloved who never returned*  
*for the mothers who embraced the corpses of their children*  
*for the people who never again saw freedom*  
*for the Earth who never again saw the Sun*  
*for the prophet who never came back to us*  
*And*  
*for the mankind who forgot to love*

This piece was commissioned by the CMU Percussion Ensemble. This version for solo saxophone and percussion quartet is dedicated to Justin Evangelist

**Sepehr Pirasteh** (b. 1993) is a composer and conductor born in Shiraz, Iran. His compositions are influenced by Persian classical and folk music as well as contemporary classical vocabulary. He represents Persian music and culture by using modern Western musical elements and makes connections between those two aesthetics. His musical subjects express his concerns and fears about the political and social realities of the world we are living in. Sepehr's works have been performed by ensembles such as Orquestra Criança Cidadã, Hole in the floor, fivebyfive, and members of the Fifth House Ensemble. He has been commissioned by Detroit Composers' Project, YInMn project, Pushback Collective, Fresh Inc. Festival, Yara Ensemble, Central Michigan University's (CMU) Percussion Ensemble, and the CMU Saxophone Ensemble. His music has been performed in Argentina, Brazil, Iran and the United States.

As a conductor, he has been focusing on premiering new music written by young and emerging composers as well as conducting the classical repertoire. Sepehr is currently the director of the CMU New

Music Ensemble, Pierrot Ensemble, and Concert Orchestra. He is also the assistant conductor of the CMU Symphony Orchestra.

Currently, he is pursuing his MM in Composition and Orchestral Conducting at Central Michigan University. Sepehr is studying composition with Dr. Evan Ware and conducting with Dr. Jose-Luis Maurtua. He has participated in workshops and masterclasses by Derek Bermel, Julia Adolphe, Dan Visconti, Jennifer Jolley. Sepehr received his BA in Composition from Tehran University of Art (Iran) where he studied with Mohammad-Reza Tafazzoli, Shahram Tavakoli, Arman Nowrouzi. He plays a Persian instrument, Tanbour and is currently based in Michigan.

**Justin Evangelist** is an active performer of solo works and chamber music from Akron, OH. He has appeared as a soloist and chamber musician throughout the Midwest in a variety of settings performing new works for saxophone as well as other classical repertoire. Justin's playing has earned him several awards, including winner of the 2019 University of Akron Concerto Competition and first place in the 2017 MTNA Young Artist Woodwind State Competition (OH). Justin has been featured as a soloist on numerous occasions, including the 2018 MTNA State Conference at Cleveland State University, the 2019 North American Saxophone Alliance Region V Conference, and the 2019 University of Akron College Concerts. He has also been the recipient of several scholarships for excellence in music performance, including the Agnes Fowler Memorial Scholarship and the Robert D. Jorgensen Scholarship. Justin is currently pursuing a Master of Music degree in saxophone performance at Central Michigan University, where he studies with Professor John Nichol and also serves as a Graduate Teaching Assistant in the saxophone studio. Before coming to CMU, Justin earned a Bachelor of Music in saxophone performance from the University of Akron, where he studied with Dr. Todd Gaffke. Justin is currently a member of the North American Saxophone Alliance (NASA).

**Kai Johanson** is a Master student at Central Michigan University and freelance percussionist in central Michigan area.

**Kathryn Lemon** is a sophomore at Central Michigan University pursuing a degree in Music Education. She is a member of CMU's percussion studio and also plays bass drum in the Chippewa Marching Band. In high school, she was a member of Strike Percussion Ensemble, and performed multiple collegiate level percussion ensemble pieces throughout her four years there. This group showed her that she has a true passion for music. During her first year as a music major, she performed in collegiate level concert bands in addition to percussion ensemble, and she won second place in Delta Omicron's Young Artist scholarship competition. This year, in addition to these ensembles, Kathryn is also a member of CMU's Symphony Orchestra and is principal percussionist of CMU Concert Orchestra.

**Stephen Andrews** is a Senior Percussionist at CMU studying Music and Psychology. When not playing percussion, Stephen is also taking lessons on piano and guitar to prepare for a career in Music Therapy.

**Spencer Nolton** is currently a member of the Central Michigan University Percussion Studio studying under Dr. Andrew Spencer and is pursuing a bachelor's degree in music education. At CMU, he is involved with various ensembles including the CMU Percussion Ensemble, Orchestra, and their Symphonic Wind Ensemble. As an educator, Spencer has made it his focus to work with as many ensembles around Michigan as possible and has done so since his time involved in the activity. He is currently a percussion coordinator and music arranger at Mount Pleasant High School and front ensemble coordinator at Genesis Indoor Percussion (World).

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The **Six Little Piano Pieces** were composed (mostly in 2018) under the influence of Schoenberg's Op. 19 for the noted British pianist Martin Jones, who premiered them at Radford University. His recordings of this work and my Gig Harbor (2010) are included in Vol. 5 of PnOVA's American Piano Music Series. Much of No. 1 and most of No. 6 date from the early 1970s. No. 1 has a new middle section derived from the movement's opening phrase. No. 2 begins with a brief gesture from the middle of a piece in Op. 19;

(each movement here references another from Op. 19). No. 3 comprises multiple encryptions of Martin Jones' name. No. 4 combines material from a mass Mr. Jones composed while studying at London's Royal Academy of Music and Schoenberg's *Verklärte Nacht*. No. 5 recalls a familiar melody known as "Westminster Chimes." An interior phrase encrypting Schoenberg's last name recalls another one of his solo piano works. No. 6, largely unchanged, has one new pitch and a chord from Op. 19. In recognition of Schoenberg's lifelong triskaidekaphobia, this movement's 13 measures served as a model for each piece in the set. Today's pianist, William Koehler, is a dear friend and colleague with whom I have been privileged to collaborate for many years.

**Robert Fleisher** attended New York City's High School of Music and Art, graduated with honors from the University of Colorado, and earned his M.M. and D.M.A. degrees in composition at the University of Illinois. Author of *Twenty Israeli Composers* (1997), he is also a contributing composer and essayist in *Theresa Sauer's Notations 21* (2009). Fleisher's acoustic music has been described as "eloquent" (*Ann Arbor News*), "lovely and emotional" (*Musicworks*), "astoundingly attractive" (*Perspectives of New Music*), and "ingenious" (*Strad*)—his electroacoustic works as "rich, tactile" and "endearingly low-tech" (*New York Times*). Fleisher's music is regularly performed in the U.S. and has been heard in more than a dozen other countries, recently including Greece, Russia, Switzerland, and the U.K. His music may also be heard on Albany, Capstone, Centaur, Navona, PnOVA, Sarton, and SEAMUS labels. Fleisher is Professor Emeritus at Northern Illinois University.

**William Koehler**, a native of Houston, taught piano at Northern Illinois University from 1985 to 2014. He studied with Moreland Roller, Adele Marcus, and William Race, and his competition awards include first prizes in the 1984 San Antonio International Keyboard Competition and the 1989 New Orleans International Piano Competition. Koehler received his D.M.A. degree from the University of Texas at Austin in 1986. Prior to teaching at NIU, he was on the piano faculty at the University of Missouri-Columbia in 1981 and 1982. He is an active performer of chamber music throughout the Midwest and has recorded for Cedille Records, Canti Classics, and Centaur Records as a collaborative pianist. In 2011 and 2013, he taught masterclasses and appeared on chamber music concerts in Tuxtla Gutierrez, Chiapas State, Mexico. Koehler is a past president of the Waubensee Valley chapter of the Illinois State Music Teachers Association.

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In **Earth endures; Stars abide** (2016) I explore concepts garnered from John Beaulieu's *Music and Sound in the Healing Arts*, in which he correlates the Greek elements: Earth, Fire, Water, Air, and Ether with musical intervals, tempi, and timbre; and uses these as a metaphor to describe musical affect and as a diagnostic tool in his practice. In Beaulieu's paradigm elements have individual qualities, which are altered when two or more are combined. As one explores the concept, it is readily apparent that though the mappings of the elements are easy to grasp, the possibilities are rich especially when one begins combining the individual elemental qualities in a musical context. My application of the concept had profound implications with regard to the musical material, and the structure of the work from the watery texture of the opening, the slow steady rise of the earth theme, the energy of fire and air and so on. At first I wanted to title the work *Earth Song* after Ralph Waldo Emerson's poem, but the meaning of the poem didn't quite fit; so instead I used a line from the poem which seemed to capture the essence of the music.

**Mark Zanter**, composer/performer, has been commissioned by the UIUC Creative Music Orchestra, CU Symphony, the American Composers forum, the WV Commission on the Arts, WVMTA, *Due East*, Şölen Dikener, Rick Kurasz, Çetin Aydar, Ankara University Soloists, Lindsey Goodman, *Trifecta!*, *Awea Duo* and many others. He has appeared on NPR's *Live at the Landmark*, *WILL*, *IPR*, on *WVPM In Touch With The Arts*, is published by *Les Productions d'OZ*, *Schott European American* and *MJIC*, and his works have been performed nationally and internationally at festivals including, *MUSIC X*, *June in Buffalo*, *Soundscape* (Maccagno, Italy), *NYCEMF*, *Echofluxe* (Prague, Czech Republic), *SEAMUS*, *Generative Art International*, *Atlantic Center for the Arts*, *Seensound*, *MIUC* (Melbourne,AU), *SPLICE*, *NFA* and *ICA*

International Conferences. Zanter has received awards from ASCAP, AMC, ACF, Meet the Composer, WV Division Culture, WVMTA; *Lament and dream* for string orchestra, piano and percussion received special distinction for the ASCAP Rudolph Nissim Prize. Zanter's music has been issued on the Ablaze, Navona, and innova record labels. Dr. Zanter is professor of music; and Distinguished Artist and Scholar at Marshall University.

**Magie Smith** joined the music faculty at Eastern Illinois University in the fall of 2006. Dr. Smith teaches clarinet and teaches courses in general music. She is an active recitalist, orchestral musician, clinician, and adjudicator. She earned Master's and Doctor of Musical Arts degrees in clarinet from The Ohio State University. While at Ohio State, Dr. Smith was the recipient of the prestigious University Fellowship, served as the graduate teaching associate for the clarinet studio, and held responsibilities in the music education department. She graduated Summa Cum Laude from Western Kentucky University with a Bachelor's degree in Music Performance. Her principal teachers include James Pyne, Tod Kerstetter, John Carmichael, and Lee Levine. She has enjoyed performing concerts and teaching in Europe, South America and all over the United States. She often performs with her friend and colleague, flutist Rebecca Johnson. In her free time, Dr. Smith enjoys cooking, storytelling, and traveling.

**Annie Lyle Mason** holds master's degrees in both Bassoon Performance and Contemporary Music from Louisiana State University and Manhattan School of Music respectively, and a Bachelor of Music from the University of Illinois. Her teachers include Timothy McGovern, William Ludwig, Martin Kuuskmann, and Grant Gillett. Her coaches include Anthony de Mare, Brian McWhorter, David Krakauer, Johnathan Keeble, Linda Chesis, and Mark Stewart. She is currently studying for the final stages of her Doctorate in Bassoon Performance and Literature at the University of Illinois where her research focuses on the music of Dai Fujikura. A champion of new music and living composers, Professor Mason has premiered numerous works for bassoon, most notably Gernot Wolfgang's *Low Agenda* for double bass and bassoon in New York City where she also premiered her original solo bassoon composition, *Onion Breath*. She premiered Ralph Sylvester Lewis' work, *I Was on the Side of the Highway*, for solo bassoon and his *Drive to the Edge/of the Highway* for bassoon and electronics at Slate Arts + Performance, Chicago. Professor Mason was a Teaching Assistant at the University of Illinois at Champaign-Urbana, served as Associate Professor of Applied Bassoon at Knox College and was a Guest Artist at Western Illinois University. She is currently Instructor of Bassoon at Eastern Illinois University.

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**Maximum Impact** is a composition for jazz big band commissioned by Ed Michaels for Lakeland Jazz Impact, a high school honors jazz ensemble housed at Lakeland Community College. It honors the 50th anniversary of the college and the music that has been an integral part of the college's life. While I came up as a trombonist playing in big bands from middle school through college and studied jazz improvisation, I had not applied my experience to big band arranging or composition until approached by Mr. Michaels, a respected jazz saxophonist and music educator. I found myself using a fairly conventional language, although my preferences for mixed meter, chorale-style writing, and polyphonic approaches all come through in this work.

Dr. **Matthew C. Saunders** has taught music from kindergarten to college in styles from madrigal to mariachi, and strives to make beautiful music for and with captivating people. He has climbed mountains, saved someone's life, and watched the moon rise over the prairie. He has loved, lost, and loved again; helped friends find salvation, and found it for himself as well; taught genius students, and learned from genius teachers. His dreams are to walk on Mars, hear a grand piano fall into an orchestra pit, make more people laugh than cry, and love his wife Becky passionately and forever. He plays trombone and is always getting better at playing piano, and in the course of a long, love-filled, productive life, he wants to compose the Great American Symphony, ride the rails, hike the trails, read all of the good books, finally watch *The Godfather*, and storm the castles in the air. He doesn't call his mother often enough, but he still

tries to do a good turn daily. Dr. Saunders is Professor of Music and music department chair at Lakeland Community College, where he directs the Lakeland Civic Orchestra.

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**Dancing in Dreams** is a Latin-jazz piece by Evgeniya Kozhevnikova, originally created for her band Insomnis (included alto saxophone, tenor saxophone, piano, bass, drums, percussion). The big band version features trombone and piano in the improvisation section. The title of the piece reflects the dream of the composer to learn dancing some day. Due to a great amount of work, the only time available for dancing is in dreams (while sleeping).

**Evgeniya “Jane” Kozhevnikova**, a Fulbright Scholar, is a candidate for the Master of Music degree in composition - jazz, studying at Western Michigan University. Evgeniya received her bachelor’s degree from the Russian State Professional Pedagogical University. She has been working as a musician in drama theatre, performing original music with her jazz band and teaching piano in music schools. Though Evgeniya mostly works on jazz composition, she writes chamber music, as well. Her classical compositions are inspired by Rachmaninov, Chopin, Brahms, and Scriabin.

# concert five

oct 12, 2019 - 11am  
doudna fine arts center :: recital hall

*Still*

James Romig

Ashlee Mack, piano

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***Still***, for solo piano, was commissioned in 2016 by Ashlee Mack, Carl Patrick Bolleia, Louis Goldstein, Michiko Saiki, and Paola Savvidou, with additional support provided by the Clyfford Still Museum (Denver, Colorado). The work was a finalist for the 2019 Pulitzer Prize in Music, and a recording by Ashlee Mack is available on New World Records. *Still* has been performed in concert halls, art museums, historic homes, and in *plein air* performances at national parks. As the work unfolds over the course of approximately 54 minutes, a strand of 24 pitches (a linear concatenation of eight unique trichords) is gradually revealed via a series of 43 iterations of equal duration performed without pause. Each iteration comprises three, four, five, or six pitch-classes, progressing successively in a repeating pattern of 3–4–5–6–5–4–3.... Because iterations containing a larger number of pitches also incorporate a higher degree of musical activity, seven large-scale arcs of rhythmic density are formed over the duration of the piece. On the musical surface, each of the 43 iterations contain a similar arc of intensity, resulting in a fluctuation of moment-to-moment activity that corresponds isomorphically to the work's large-scale structure. The music is inspired by the paintings of American abstract expressionist Clyfford Still, who felt that his work was best appreciated when shown in a gallery containing *only* his work. He preferred not to sell his paintings, and on the rare occasions when he did he endeavored to keep the works together in groups. Collections that he parted with during his lifetime can be seen at the Metropolitan Museum of Art in New York, the Hirshhorn Museum in Washington, the San Francisco Museum of Modern art, and the Albright-Knox Gallery in Buffalo. Aside from these exceptions, and a smattering of single paintings and small collections held elsewhere, most (95%) of his work was held in storage during his lifetime. After his death in 1980, his estate searched for an American city willing to house the enormous collection, and In 2011 the Clyfford Still Museum opened in Denver, Colorado. When visiting the Clyfford Still Museum, one wanders intuitively from work to work, making a variety of connections between different paintings. Each visitor has a unique experience, but because all the works come from a single creator a "big picture" eventually emerges. The goal of this piano piece is to create a similar environment, allowing a listener to develop a notion of the work's entirety by listening to multiple iterative variations of harmony and rhythm (color and form). The inner repetitions and associations within and between the sections of music are likely to provide each listener with a unique experience, determined by whichever musical features are noted, remembered, and compared. It is the hope of the composer that *Still* is in some ways a "museum of sound" that provides each listener with a variety of aesthetic pathways to wander and explore.

**James Romig** composes music in response to an increasingly fragmented and accelerated world, creating highly self-referential works that evolve isomorphically and reveal themselves gradually. Endeavoring to reflect the intricacies of the natural world, his compositional paradigms exert influence on both small-scale iteration and large-scale design, obscuring boundaries between form and content. Critics have described his music as “profoundly meditative, haunting” (The Wire), “a complex quilt of sound” (Moline Dispatch), and “rapturous, slow-moving beauty” (San Francisco Chronicle). *Still*, for solo piano, was a finalist for the 2019 Pulitzer Prize in Music. His works have been performed by such notables as Talujon, Harpverk, Iktus, JACK, Khasma, Helix, Chronophonie, Altered Sound, Suono Mobile, Cadillac Moon, Due East, Collide-O-Scope, flutist Harvey Sollberger, violinist Erik Carlson, pianists Ashlee Mack and Taka Kigawa, and the Quad City Symphony. Recordings of his music have been released by New World, Navona, Blue Griffin, and Perspectives of New Music. Guest-composer visits include Eastman, Buffalo, Cincinnati, Bowling Green, Illinois, Northwestern, and the American Academy in Rome. Artist residencies include Copland House, Centrum, Everglades, Grand Canyon, and Petrified Forest. He holds degrees from the University of Iowa (BM, MM) and Rutgers University (PhD), where he studied with Charles Wuorinen. Milton Babbitt provided additional mentoring and served on Romig's PhD dissertation committee. Since 2002, he has been on faculty at Western Illinois University, where he heads the composition area. His music is published by Parallax Music Press (ASCAP).

Pianist **Ashlee Mack** has given recitals in Germany, Italy, and across the United States. Specializing in contemporary music, she has premiered works by many notable composers including Christian Carey, Matthew Heap, David Maki, Robert Morris, Lawrence Moss, Paul Paccione, Bruce Quaglia, James Romig, Edward Taylor, and David Vayo. In 2012, she and Katherine Palumbo founded the Khasma Piano Duo, an ensemble dedicated to performing music from the 20<sup>th</sup> and 21<sup>st</sup> centuries. Their albums are available on CD Baby, Amazon, and iTunes. Other solo and chamber recordings by Mack can be heard on Navona Records, Parallax Music Press, Perspectives of New Music/Open Space, and New World Records, with upcoming releases on Innova and Parma. An avid hiker and nature enthusiast, she has been an artist-in-residence at Wupatki National Monument, Everglades National Park, Grand Canyon National Park, Petrified Forest National Park, and Centrum in Fort Worden State Park, WA. In 2017, she premiered James Romig's 55-minute piano solo, *Still*, which was recognized as a Finalist for the 2019 Pulitzer Prize in Music. She has since presented the work more than twenty times, including performances at the Clyfford Still Museum, the Milwaukee Art Museum, and Frank Lloyd Wright's historic Cedar Rock estate in Quasqueton, IA. Mack is Director of Piano Studies at Knox College in Galesburg, Illinois. For more information, please visit [www.khasmapianoduo.com/ashlee-mack](http://www.khasmapianoduo.com/ashlee-mack).

# sci region five conference

eastern Illinois university  
october 11 and 12, 2019

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## concert six

oct 12, 2019 - 2pm  
doudna fine arts center :: theater

*Parle Do I*

fixed media

Pinda D. Ho

*Cards*

fixed media

Mary Claire Miller

*If You Walked A Mile*

Jamie V. Ryan, marimba

Mike McFerron

*Red Plastic Bell Abstract*

fixed media

Andrew Walters

*Misprints*

fixed media

David Nguyen

*Ripple*

Rebecca Johnson, flute  
Jamie V. Ryan, marimba

Brad Decker

*Wolf by the Ear*

fixed media

Jonathan Wilson

This work is inspired by how often an idea or behavior of one individual is rejected by another with a simple phrase, “this makes no sense.” Too often have “sense” become a word of rejection in further understanding differences between individuals; it shuts down the opportunity of knowing and the celebration of diversity. However, this piece is not about conflict and rejection with a drama of finally being accepted. I am more fascinated by the rejected idea’s inner context, as it is a living organism that stands and lives by its own rights within its history and culture. Hence, following this idea, the piece is a practice of using minimal sound sources (a huge bag of Kraft paper) to create as many sounds and gestures with electronic engineering and granular synthesis (GRM tools); the monotone of the original sound source hence becomes the idea that “does not make sense,” and the processed result becomes the inner organism of the idea in question.

**Pinda** is an American born Taiwanese who has lived in Taiwan for most of his life; he is now a composition doctoral student in the University of Illinois at Urbana Champaign and a contract artist for SaliArt Studio, Taiwan. He has studied in Taiwan under Shu-Yin Guo and Chao-Ming Tung, and in the US under Erik Lund, Steve Taylor, Sever Tipei and Scott Wyatt. His pieces have been performed in both the US and Taiwan, participating in festivals and conferences such as WOCMAT, SEAMUS, EMM, NYCEMF, CUBE Fest, ICMC, and others. Pinda is also known for movement/sound/music improvising and for his strong interest in experimental arts such as multimedia installations, modern dance, theater, music improvisation, and cross discipline collaboration. He has great interest in utilizing semiotics and media theory in transforming narratives into musical phenomena and structures, especially folklore religious myths from both ancient and modern Chinese/Taiwan; his heritage as a born American, historical Chinese, and cultural Taiwanese are his main inspiration for composition. In a rare opportunity having a master class with Vinko Globokar in 2014, the old meister asked him a single question, “for whom do you write your music?” This question resonated.

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**Cards** is a window into a collection of fond memories of summer evenings spent in repose on a screened-in-porch, enjoying the rural peace, a couple hands of Euchre with family, and perhaps even a little ice cream. After a long day in the muggy Ohio heat, the soft pinks and blues of cumulonimbus clouds at twilight, the pixie-glow of fireflies, and the tranquil evening sounds of the countryside are balm for the soul. Yet the piece explores an underlying introverted personality, one for which there is a fine line between much-needed alone time and loneliness. A nighttime thunderstorm and the company of a beloved sister are grounding. Cards is dedicated with love and gratitude to Kate Miller, with whom I am free to be completely ridiculous.

**Mary Claire Miller** grew up with seven siblings on a small farm in northwest Ohio. She began studying piano when she was eight years old and continued studying music at Xavier University in Cincinnati, Ohio. There, she was awarded Xavier’s Presidential and McCauley Music scholarships and graduated summa cum laude with a Bachelor of Arts in Music; her primary concentrations were piano and composition. In the summer of 2016, she travelled abroad to teach general music and piano lessons in San Jose, Costa Rica. That year, she received the West Hills College Piano Award for her solo performances, and she also performed as an accompanist for the Cincinnati Children’s Choir. Mary Claire is now an active member of greater Toledo’s musical community. She has taught Pre-K through 8th grade general music at St. Augustine in Napoleon, Ohio. Inspired to foster music education, she founded the studio Field Lily Music, where she offers private piano lessons to local students. In 2018, Mary Claire was awarded a tuition scholarship to study music composition at Bowling Green State University. In addition to her composition studies, she works as a teaching assistant for sections of Bowling Green’s undergraduate music theory courses.

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“We must talk about poverty, because people insulated by their own comfort lose sight of it.” Dorothy Day

**If You Walked a Mile** for marimba and computer was written in 2015 for acclaimed percussionist, Andrew Spencer. Texts in this work are excerpted from George Miller's eponymous social justice poem, which was written specifically for this composition.

**Mike McFerron** is professor of music at Lewis University, and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). His music can be heard on numerous commercial recordings as well as on his website at <http://www.bigcomposer.com>.

Percussionist **Jamie V. Ryan** thrives on playing and teaching many types of music. He performs regularly with the Wisconsin Chamber Orchestra and the Heartland Symphony Orchestra. Jamie has also played much chamber music, including tours of South Korea with the Galaxy Percussion Group in 2010 and 2013. In 1999, Jamie co-founded the Africa->West Percussion Trio, an ensemble-in-residence at Baldwin Wallace University in Berea, Ohio. Africa->West has produced four of its own recordings, as well as BataGyil, a collaboration with percussionist Valerie Naranjo. All information about the group can be located at [www.africawesttrio.com](http://www.africawesttrio.com). Jazz, pop, and Caribbean groups throughout the Midwest choose Jamie as their drummer or percussionist, including: The Tim Whalen Nonet, Los Guapos, Champaign Freight, Chip McNeill, Larry Gray, Derrick Cordoba, and Leo Sidran. He is the Professor of Percussion at Eastern Illinois University. Jamie received his B.M. from Lawrence University (magna cum laude), and did his graduate work at the University of Wisconsin.

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**Red Plastic Bell Abstract** allowed me to utilize some of the programs that I have recently installed on my computer and iPad. It uses sine waves generated from Max/MSP and recordings of a red plastic tube that I bought from a teacher's supply store in St. Louis. This piece was partially inspired by the small abstract paintings of Hope Miller LeVan.

**Andrew Walters** was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Electronic Music Midwest, and the Electroacoustic Barn Dance. His piece "Before Clocks Cease Their Chiming" was premiered by Duo Montagnard at the 2009 World Saxophone Congress in Bangkok, Thailand. His music appears on various recordings including Volume Nine and Sixteen of the "Music from SEAMUS" compact discs. Currently he is Associate Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

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**Misprints** is influenced by the third cantos from a novel written by Nabokov called Pale Fire, a literary work that is part poetry and part prose. In the third cantos, the character John Shade has a near death experience and sees a "tall white fountain." He later reads in a magazine about a woman who came close to death, also claiming to have seen a "tall white fountain," but soon comes to discover that the woman's account in the magazine was a misprint, learning that in actuality the woman saw a "tall white mountain." This implies that rather than text (sound source), just like the words mountain and fountain, texture (sound qualities) plays more of a significance. This piece is conceived using string sounds to emulate the different worlds of poem and prose. In Misprints, I attempt to sonically resemble the contrast between poetic and prose structures in terms of having music material phrased as a pseudo-poem that resolves as well as abruptly changes to different environments, versus music material phrased as proses, which sonically resemble a continuous flow of iterations. The iterations of string

**David Quang-Minh Nguyen** is an electroacoustic composer devoted to acousmatic music. He believes with the possibility of acousmatic music, the malleability of sounds can be sculpted into sound representation, sound spatialization, and extracting the musical from sound qualities can cause an

affective experience. Along with concert music that he composes, he also enjoys doing sound design for film. Born in Virginia, David Q. Nguyen holds a BM from Old Dominion University. During his undergraduate studies, he studied with Andrey R. Kasparov and Mark Chambers. He has received his Masters and is currently a Doctoral student at the University of Illinois Urbana-Champaign, where his primary teachers are Reynold Tharp, Erik Lund, Eli Fieldsteel, Sever Tipei, and Scott A. Wyatt.

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**Wolf by the Ear** is a phrase used by Thomas Jefferson several times throughout his life to express the fear of danger that threatens someone on every hand. It is also derived from "wolf by the ears" - a phrase that Roman historian Suetonius attributed to Emperor Tiberius.

The works of composer **Jonathan Wilson** have been performed at the Ann Arbor Film Festival, European Media Art Festival, the Experimental Superstars Film Festival, the Big Muddy Film Festival, ICMC, SEAMUS, NYCEMF, NSEME, the Iowa Music Teachers Association State Conference, and the Midwest Composers Symposium. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition. Jonathan has studied composition with Lawrence Fritts, Josh Levine, David Gompper, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition, studies in conducting have been taken under Richard Hughey and Mike Fansler. Jonathan is a member of Society of Composers, Inc., SEAMUS, Iowa Composers Forum, and American Composers Forum.

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**Ripple** is about how small events can accumulate to contribute to broader, more meaningful ones. I began working on it during the grip of winter, 2019, and was longing for the promise of spring. During this time, I was struck by this famous quote by the late Robert F. Kennedy, which still holds true today: "Each time a man stands up for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope, and crossing each other from a million different centers of energy and daring, those ripples build a current that can sweep down the mightiest walls of oppression and resistance." - Robert F. Kennedy, 1966

Musically, this piece explores how two small pitch cells can interact in a variety of ways. The initial gesture is rather tame, but these gestures accumulate to create larger, sweeping polyrhythmic sections. The computer part surrounds the duo with a stereo soundscape, at times mirroring their pitch and rhythmic content.

This piece was written for my good friends Rebecca Johnson and Jamie V. Ryan, and is dedicated to them.

**Brad Decker** is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His music is performed at venues in the US and internationally, and is distributed through his website [www.braddecker.org](http://www.braddecker.org).

Dr. Decker holds a Doctorate of Musical Arts degree in composition from the University of Illinois at Urbana-Champaign. His research focused on the creative process of composer Franco Donatoni. He completed his Masters in Music composition and theory at the University of Tennessee, Knoxville. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He currently teaches music composition and electronic music at Eastern Illinois University.

Flutist **Rebecca Johnson** is the Assistant Professor of Flute at Eastern Illinois University, where she has taught since 2007, and is 2<sup>nd</sup> flutist of the orchestra Sinfonia da Camera. Dr. Johnson enjoys national prominence as performer and teacher through her work on numerous guest artist recital series, master classes, festivals and orchestras. Internationally, she has regularly performed and taught at the Convención Internacional de las Flautistas in Quito, Ecuador, since 2009, and was a featured artist at the 2018 Festival Internacional de Flautistas in São Paulo, Brazil. She served the National Flute Association as the Program Chair for the 2019 NFA convention. Dr. Johnson was a Rotary International Ambassadorial Scholar to the Royal Northern College of Music in Manchester, England. She holds degrees from the University of Illinois (DMA), the University of Louisville (MM), the Royal Northern College of Music (PGDip, PPRNCM) and the University of Northern Iowa (BM).



## audio/video installation

oct 12, 2019

3p - 7:30pm

doudna fine arts center :: lobby

# Control Click

automated music for computer lab by  
Joo Won Park

Control Click is a piece for computer lab. A typical computer lab will turn into a multichannel audio-visual instrument playing algorithmically generated parts. The piece has two subsections: the first section is an ambient soundscape to be played while the audience gathers in the computer lab. The second section is more active structured, 12 minutes long piece. I hope that the piece sounds like a dream sequence at an arcade.

## **WARNING**

This installation uses fast-changing, strobe-like lighting effects.



# sci region five conference

eastern Illinois university  
october 11 and 12, 2019

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## concert seven

oct 12, 2019 - 4pm  
doudna fine arts center :: recital hall

*Keys Strings Clothespins*

Victor Cayres de Mendonca, piano

Mitch Weakley

*Minding No Time*

Anna Cromwell, violin  
Victor Cayres de Mendonca, piano

James Caldwell

*Reconnections*

Kyle Rowan, clarinet

Kyle Rowan

*Sonata for Flute and Piano*

Rebecca Johnson, flute  
Victor Cayres de Mendonca, piano

Julian Bennett Holmes

*String Quartet No. 6 "Song of The Angel"*

Esterhazy Quartet  
Eva Szekely, violin  
Julie Rosenfeld, violin  
Leslie Perna, viola  
Eli Lara, cello

Andrew List

*Swarm*

- I. Hive Mentality
- II. The Queen's Lament
- III. Swarm

Rebecca Johnson, flute  
Magie Smith, clarinet

Aleksander Sternfeld-Dunn

The title **Keys, Strings, Clothespins** refers to the performing forces in the piece, each emanating from the piano. Harmonically, the piece is built around a C major pentatonic scale with a flattened sixth scale degree. Throughout the piece, the set of five pitches is shifted around the A-flat in order to explore the relationship of this flattened pitch to the other members of the C major scale. Timbre, through the use of preparations and inside the piano techniques, is also used as a modifier to develop the relationship of these elements.

**Mitch Weakley** composes dynamic and narrative music in all genres and has a special affinity for electroacoustic music. His compositions have received recognition in performance at conferences and festivals around the country, and in 2015 he was awarded the SEAMUS Allen Strange National Memorial Award. He began composing music in 2005, creating mostly works for rock band or trumpet, his first instrument. He later expanded his compositional repertoire to include more diverse ensembles such as choir, brass ensemble, and strings. During his undergraduate degree he began to learn and write in the electroacoustic genre and since then, electroacoustic music has become a major focus of his compositional output. Mitch holds a Bachelors in Music Education from Eastern Illinois University, and a Masters in Music Composition from the Roosevelt University Chicago College of Performing Arts.

Brazilian pianist **Victor Cayres** has earned praise for concerts with the Sine Nomine string quartet and as soloist with Boston Pops, Orchestre des Jeunes de Fribourg in Switzerland, and Brno Philharmonic in the Czech Republic. He has been a guest artist at Banff Center for the Arts in Canada, Interlochen Center for the Arts, Boston University Tanglewood Institute, Claflin University, Western Washington University, Moscow's Tchaikovsky Conservatory and State University for Arts and Culture. He has recorded for Albany, Centaur, Navona, and Parma Records, and frequently performs in Brazil, Europe, and in the United States, including Weill Hall at Carnegie Hall, Chicago's Preston Bradley Hall, Boston's Symphony Hall and Jordan Hall. His concerts have been broadcast live at Brazil's TV Cultura channel, Boston's WGBH 99.5 All Classical, and Chicago's WFMT Fine Arts Radio. Mr. Cayres recently served as Associate Director for Boston University Tanglewood Institute Young Artists Piano Program (summers of 2018 and 2019), and as piano faculty at Boston University School of Music from 2013 to 2019. He is currently instructor of piano at Eastern Illinois University, Department of Music. For more information, please visit: [www.victorcayres.com](http://www.victorcayres.com)

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**Minding No Time** (2011) was commissioned by Julieta Mihai. A small collection of related ideas cycle through a plastic texture. The title is from "Out of the Cradle Endlessly Rocking" by Walt Whitman:  
Singing all time, minding no time,  
While we two keep together.

**James Caldwell** retired in May 2018 after a 33-year career at Western Illinois University. At WIU he was co-director of the annual New Music Festival, curator of his own ElectroAcoustic Music Macomb series, recipient of the inaugural Provost's Award for Excellence in Teaching in 2005, the 2009 Distinguished Faculty Lecturer, president of the WIU chapter of UPI Local 4100, representing about 600 faculty and academic support professionals, and other things. He earned a BA in Art from WIU in 2014.

**Anna Cromwell** is Assistant Professor of Violin and Viola at the University of Wisconsin at Stevens Point. She has been on faculty at Eastern Illinois University, Western Kentucky University, Minnesota State University, Bravo! Summer String and Keyboard Institute, and the Tennessee Valley Music Festival. As an avid teacher and lecturer, Dr. Cromwell has given numerous presentations at the Music Teachers National Association Conference, the American String Teachers Association National Conference, and the Illinois, Kentucky, and Indiana Music Educators State Conferences. Cromwell can be heard performing in Duo XXI with cellist Dr. Mira Frisch on the CD, *Quest: New Music for Violin and Cello* and the CD *Metal Cicadas*. In addition, Dr. Cromwell is a reviewer for the *American String Teacher*, and her articles have appeared in the NCASTA online journal and the Illinois ASTA journal *The Scroll*. Dr. Cromwell earned both her M.M. and D.M.A. under Sally O'Reilly at the University of Minnesota where she

was a Dahl Fellowship recipient. She studied at Rice University under Kathleen Winkler, and graduated summa cum laude from Vanderbilt University where she was a student of Christian Teal.

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Returning to places where I once lived and catching up with old friends are always wonderful experiences for me. Every time it feels almost as if we'd never parted and this age of Facebook immediacy feeds that illusion further. Though the separation will inevitably resume, though our lives will leave their momentary intersection and continue on their disparate paths, the familiarity and belonging that are there in the moments together make them the thing that is lasting, and the separation temporary. **Reconnections** represents a personal return in several ways - it is a return to the instrument I grew up playing, as well as a return to my alma mater and the city of Gainesville; most importantly, it represents a new connection to the old friend who commissioned it.

**Kyle Rowan** (b. 1985) is a composer of (mostly) acoustic chamber music. Inspired by interactive fiction, he is currently interested in adapting principles of video game design into music composition, especially in terms of approaches to narrative and player-driven experiences. His music has been performed throughout the United States, as well as internationally at festivals in Italy, Greece, and South Korea, and by such ensembles as the SDSU Wind Symphony, Momenta Quartet, Palimpsest Ensemble, Kallisti Ensemble, Dissonart Ensemble, and Los Angeles Clarinet Choir. He holds degrees from the University of Florida, University of Illinois, and he received his doctorate in composition from the University of California - San Diego, where he studied with Katharina Rosenberger. As a clarinetist, he is a founding member of the San Diego-based new music ensemble Figmentum. He has also performed with the La Jolla Symphony, the Albany (Ga) Symphony, and the Gainesville (Fl) Symphony, as well as a number of solo appearances. He studied with Mitchell Estrin, Ferdinand Steiner, and Michael Forte, and received a Performer's Certificate from the University of Florida. Kyle is an avid fan of baseball, dogs, video games, and science fiction, and currently resides just outside San Diego.

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Julian Bennett Holmes's **Sonata for Flute & Piano** was composed in the summer of 2017, for flutist David Ordovsky and pianist Baron Fenwick, and was premiered in October of that year at the Manhattan School of Music. The first movement is a highly-compressed sonata form variant, squeezing exposition, development, and recapitulation sections into approximately two and a half minutes. The second movement, much slower than the first, gives the players space to stretch out as they pass material back and forth. The third movement, a lively allegro, is a new take on the rondo, where material introduced in each episode is now incorporated contrapuntally into the following restatement of the rondo theme.

**Julian Bennett Holmes** was born in New York City, in 1991. He studied with Lowell Liebermann and Richard Danielpour, and is currently pursuing a doctorate in musical composition at the Manhattan School of Music, studying with Marjorie Merryman. As a teenager, he toured internationally, playing drums in experimental rock bands. He has won prizes including the Society for Chamber Music in Rochester Young Composer Competition, the National Federation of Music Clubs Young Composers Award, the Mannes College Bohuslav Martin Prize, and the Second Prize at the Seventh International Antonín Dvořák Composition Competition. In 2016, his first symphony was premiered by the Mannes Orchestra, and his first opera, a one-act, will be premiered in 2019. He also serves as coordinator of sacred music for Columbia University.

Flutist **Rebecca Johnson** is the Assistant Professor of Flute at Eastern Illinois University, where she has taught since 2007, and is 2<sup>nd</sup> flutist of the orchestra Sinfonia da Camera. Dr. Johnson enjoys national prominence as performer and teacher through her work on numerous guest artist recital series, master classes, festivals and orchestras. Internationally, she has regularly performed and taught at the Convención Internacional de las Flautistas in Quito, Ecuador, since 2009, and was a featured artist at the 2018 Festival Internacional de Flautistas in São Paulo, Brazil. She served the National Flute Association

as the Program Chair for the 2019 NFA convention. Dr. Johnson was a Rotary International Ambassadorial Scholar to the Royal Northern College of Music in Manchester, England. She holds degrees from the University of Illinois (DMA), the University of Louisville (MM), the Royal Northern College of Music (PGDip, PPRNCM) and the University of Northern Iowa (BM).

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**String Quartet no 6: "The Song of the Angel"** is written for and dedicated to Esterhazy Quartet. This quartet is conceived as a single movement work with a duration of thirteen minutes. *The Song of The Angel* is based on a near death experience I had as a child. When I was six years old I went to a summer resort and while swimming in the pool wandered too far from the edge and began to drown. As I sunk to the bottom a very peaceful feeling came over me and before I knew it my spirit gently separated from my body. All of a sudden I had the feeling that I was traveling and when I came to rest I found myself in the most wonderful place. I heard my name spoken and when I turned around there was an angel standing there. She spoke to me so gently and sweetly that the sound of her voice was like a beautiful song. She explained to me what happened and told me what my life would be like if I returned to my life. Then with a sudden jolt was awake. The song the angel sang has inspired me though out my life to keep striving and growing as a person and as an artist.

**Andrew List** composes music in many different genres, including orchestral works, string quartet, vocal, choral music, opera, music for children, solo works, and a variety of chamber ensembles. He is a graduate of New England Conservatory of Music, with B.A. and M.A. degrees in music composition. He received his doctorate in music composition from Boston University, where he studied with Bernard Rands, Samuel Headrick, and Nicholas Maw. Selected premieres and performances for the 2018-20 season include: The Emerald Necklace commissioned by The Boston Symphony Orchestra, A Walt Whitman Triptych commissioned by The Poulenc Trio, The Devil's Last Challenge commissioned by Zodiac Trio as a companion piece to Stravinsky's *Histoire du Soldat* during their 100th anniversary tour of this monumental work, The Signs of Our Time a musical satire on political corruption in our world premiered by loadbang. From The Heart of Ra for viola and piano commissioned by violist Leslie Perna, Fantasy for Tenor Saxophone and Bass Clarinet commissioned by Duo Hevans, Night Wanderings for Clarinet and Percussion Ensemble commissioned by clarinetist Kliment Krylovskiy and String Quartet no 6 commissioned by Esterhazy Quartet in celebration of their 50th anniversary.

**Eva Szekely** and **Julie Rosenfeld**, violins; **Leslie Perna**, viola; **Eli Lara**, cello

**The Esterhazy Quartet** celebrated its 50th Anniversary during the 2018-2019 concert season.

Throughout its distinguished career the Esterhazy Quartet has delighted audiences on three continents, performing at venues such as the Haydn Festspiele in Austria, the Banff Centre for the Arts in Canada and the Beethoven Society in Santiago de Chile. The Esterhazy Quartet has garnered international accolades from critics, who have praised the ensemble for its intelligence, refinement and "velvety palette of tonal colors" (*La Segunda*, Santiago de Chile). Taking its name from Prince Nikolaus Esterhazy, the patron of composer Joseph Haydn— "father" of the string quartet – the Esterhazy Quartet has appeared at several important music festivals in the United States and abroad, including the Western Arts Festival, the Classical Music Seminar in Eisenstadt, Austria, the International Music Festival of Pará in Belém and the International Festival of Music of Amazonas in Manaus, Brazil. Frequently throughout the last four decades the Esterhazy Quartet has performed live on National Public Radio, including the highly acclaimed "Hear America First" and "Quartessence" series, as well as WGBH Boston's "Classical Performances". Formed in 1968 as the ensemble-in-residence at the University of Missouri, the Esterhazy Quartet is widely recognized for its commitment to performing and promoting the music of our time, especially chamber music of the Americas. The Esterhazy Quartet maintains one of the largest collections of Latin American string quartets in the United States, and is responsible for the commission, world premiere and recording of many new American string quartets. Albany Records has recently released a highly acclaimed album featuring the Esterhazy Quartet performing works of Samuel Adler, including Adler's 9th String Quartet, written for the Esterhazy Quartet. Another recent release, the complete string quartets of James Willey available on Albany Records and New World Records/CRI, received a rave

review from David DeBoor Canfield of Fanfare magazine: "The coruscating playing of the Esterhazy Quartet can scarcely be over-praised. Any composer would be gratified to have his work presented in such stellar fashion."

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**swarm** (swa´rm)

n.

1. A large number of insects or other small organisms, especially when in motion.
2. A group of bees with a queen bee in migration to establish a new colony.
3. An aggregation of persons or animals, especially when in turmoil or moving in mass.
4. A number of similar geologic phenomena or features occurring closely within a given period or place.

The work was commissioned by the Scott/Garrison duo in 2011, who have been tireless advocates for new music and dynamic collaborators in the process of this work.

**Aleksander Sternfeld-Dunn** grew up in the San Francisco Bay Area, was educated on both coasts and now finds himself in the middle of the country. His music combines a frenetic rhythmic language, lean textures and lyrical sensitivity. His music has been recorded and performed throughout the U.S., Europe, Canada, and Asia by ensembles and organizations including the H2 Saxophone Quartet, Kiev Philharmonic, The Contra Costa Chamber Orchestra, Huntsville Alabama Army Band, Composers Inc, Conundrum, The Yale Brass Trio, Scott/Garrison Duo, and Vox Novus. Soloists like Richard Kriehn, Diane Maltester, Craig Hultgren, and Robert Young have also been champions of his music. His works are published by FJH Music, Dorn Publications, Trevco Music, and Boom Crash Music and can be heard on the Navona and ERM Labels. Dr. Sternfeld-Dunn is winner of the 2013 American Prize for Fireworks, The National Flute Associations 2013 Award for Newly Published Chamber Music Category for Urban Jungle and Best in Show Award from the Global Music Awards (2012) for his works Antiphonal Fanfare and Joker's Wild. He has also received awards and funding from organizations like Meet the Composer, ASCAP and the Washington Visual, Performing, and Literary Art's Committee. He is the Director of the School of Music at Wichita State University. To learn more about his music please visit [aleksandersternfelddunn.com](http://aleksandersternfelddunn.com)

**Magie Smith** joined the music faculty at Eastern Illinois University in the fall of 2006. Dr. Smith teaches clarinet and teaches courses in general music. She is an active recitalist, orchestral musician, clinician, and adjudicator. She earned Master's and Doctor of Musical Arts degrees in clarinet from The Ohio State University. While at Ohio State, Dr. Smith was the recipient of the prestigious University Fellowship, served as the graduate teaching associate for the clarinet studio, and held responsibilities in the music education department. She graduated Summa Cum Laude from Western Kentucky University with a Bachelor's degree in Music Performance. Her principal teachers include James Pyne, Tod Kerstetter, John Carmichael, and Lee Levine. She has enjoyed performing concerts and teaching in Europe, South America and all over the United States. She often performs with her friend and colleague, flutist Rebecca Johnson. In her free time, Dr. Smith enjoys cooking, storytelling, and traveling.



# sci region five conference

eastern Illinois university  
october 11 and 12, 2019

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## concert eight

oct 12, 2019

doudna fine arts center :: recital hall

*Scenes from the Old Country*

II. Beach Night

I. Bouzouki Holiday

Nebojsa S. Macura

EIU Percussion Ensemble

Corey Clark, Anders Frank, Jessica French, Elaina Nelson,

Selena Ringberg, percussion

Jamie V. Ryan, director

*Tangled Illusions*

Carolyn Borcharding, Koto

Carolyn Borcharding

*Action/Reaction*

Ryan Garrett and Ryan Swanson, percussion

Mark Phillips, laptop

Mark Phillips

*will all fall in*

Scott Deal, vibraphone

Christopher Biggs

*... of the Earth*

Robert McClure

EIU Percussion Ensemble

Cheyenne Brickner, Anders Frank, Carlos Maxwell, Emily Placido, percussion

Jamie V. Ryan, director

In the spring of 2009, Alex Fragiskatos and Brad Robinson asked me to compose a percussion quartet for their senior recital at the University of Cincinnati College-Conservatory of Music. Since Alex and I both have ancestral roots in Southeastern Europe, it seemed fitting for the piece to incorporate a connection to that part of the world. Each movement is inspired by, though not necessarily limited to, a specific musical and cultural tradition, while some musical elements recur throughout the work. **Bouzouki Holiday** borrows melodic and rhythmic patterns from tsifteteli, a Turkish-influenced style of Greek music used for belly dancing (the bouzouki is a musical instrument originating in Greece, with a sound similar to the mandolin). **Beach Night** is loosely based on lyrical folk singing from the coastal Dalmatian region of Croatia. "New World" uses the irregular 7/8 and 11/8 meters commonly found in Roma (Gypsy) brass band music from southern Serbia."

**Nebojsa S. Macura** is a Serbian-American composer, conductor, and multi-instrumentalist residing in Wisconsin. He holds degrees in composition from the University of Cincinnati College-Conservatory of Music (DMA), University of British Columbia (MM), and University of Wisconsin-Madison (BM). A prolific composer specializing in instrumental chamber music and works for wind band, Nebojsa has received performances in North and South America, Europe, and Asia. His music has been featured at the Society of Composers, Inc. National and Regional Conferences, Sonic Boom Festival, Midwest Composers Symposium, Wisconsin Alliance for Composers New Music Festival, College Band Directors National Association Southern Division Conference, New Dischord Festival, and MusicX. Honors and awards include the Cuatro Puntos Award, Zvi Zeitlin Memorial International Composer's Competition; Finalist, 2nd International Frank Ticheli Composition Contest; Honorable Mention, University of Cincinnati Phi Mu Alpha Sinfonia Composition Contest; and commissions from the Central Connecticut State University Wind Ensemble, College of William and Mary Russian Music Ensemble, University of Victoria Flute Choir, and Xavier University Symphonic Winds. In addition to composing and working a day job at a state government agency, Nebojsa plays viola in the Middleton Community Orchestra and various string instruments in the folk bands Karavay and Blue Accordion & Friends.

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**Tangled Illusions** is a series of shifting atmospheres. It was written in homage to the rich history and culture of the instrument. The koto uses the hira-joshi tuning, and all playing techniques were those developed by Japanese composers, both historical and modern. Meditative material in the first section of the piece creates a strong sense of resonating harmony. As motivic material in both the koto and electronics becomes more timbrally focused and noisy, pitched material shifts over to the detuned playing side of the instrument. Noisy materials and scratchy pitches grow and swell with the electronics into chaos. The player's gestures become very visually dynamic at the final chaotic build. The electronics dissipate and the performer is given a moment to breathe, leaving the audience with a thin, quiet texture. Humming and hissing textures grow into the final section, with illusionary references to earlier materials. The koto returns to the pitched resonances. In the falling, quieting electronics, the final iteration of the motive rings from the koto in harmonics, reminiscent of small chime.

**Carolyn Borcharding** is a Graduate Assistant at the University of Illinois pursuing a doctoral degree in music composition. Her compositional interests involve exploring the potential musical relationships between acoustic instruments and electronics, and experimenting with the creation of space in fixed media works. She has had works performed at SEAMUS, the Electroacoustic Barn Dance, Electronic Music Midwest, SPLICE Institute, and others. Carolyn received her Master's in Music Composition at Western Michigan University where she studied with Dr. Christopher Biggs and Dr. Lisa Coons.

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For me, composing music is always about the communication of ideas. My task is to come up with the best way to communicate these ideas to performers and listeners using the tools of a composer. In the case of **Action/Reaction**, I woke up one morning with the idea for the piece bouncing around in my head. The concept, encapsulated in the title, seemed so strong, yet flexible, that I decided to give it free rein, to

see how far I could go in refining and honing it, while still keeping it abstract and unconfined to specific notes. In the end, I came up with a score that assigns each player a primary action, a secondary action, and a signal motive, as well as a primary reaction, a secondary reaction, and a signal reaction. All actions and reactions consist of a single compact gesture on a specified instrument. All actions from one player require defined reactions from the other. Though the process and interplay of ideas in Action/Reaction are carefully specified, the exact pitches and many structural details of the piece are left to the performers. — M.P.

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world—including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra—and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

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**we will all fall in** was written for and is dedicated to Scott Deal. The work draws on imagery from Jeff Lemire and Scott Snyder's graphic novel *-A.D. After Death.* A scene in the graphic novel paints a picture of a family playing on a frozen lake and the juxtaposition between the family's experience of joy and freezing water below the ice. "part of you refuses to ignore what's beneath, to ignore the fact that at some point—the ice will give way to the cold, black water below it. And, one by one, your friends, your family, and you, will all fall in." For me, this scene evoked the feeling that I often have right now: all the joy and beauty created by humans is at risk because of climate stability. That feeling and dread for humanity's future colors all the creative, beautiful, and empathetic acts I witness. Without rapid and dramatic action we will all fall in.

**Christopher Biggs** is a composer and multimedia artist residing in Kalamazoo, MI, where he is Associate Professor of Music Composition and Technology at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. Biggs is a co-founder and the director of SPLICE Institute, which is a weeklong intensive summer program for performers and composers to experience, explore, create, discuss, and learn techniques related to music for instruments and electronics. SPLICE takes place each June in Kalamazoo, MI. Biggs teaches acoustic and electronic music composition, electronic music production, digital signal processing, visual programming, and music theory. He received degrees from American University (B.A. in print journalism), The University of Arizona (M.M. in music composition), and the University of Missouri-Kansas City (D.M.A. in music composition). He studied music composition with James Mobberley, Paul Rudy, Joao Pedro Oliveira, Daniel Asia, Chen Yi, and Zhou Long.

Performer, composer and media artist **Scott Deal** engages new works of computer interactivity, networked systems, electronics and percussion. His recordings have been described as "soaring, shimmering explorations of resplendent mood and incredible scale"...."sublimely performed", and his recording of Pulitzer Prize/Grammy Awarded composer John Luther Adams' *Four Thousand Holes*, for piano, percussion, and electronics was listed in *New Yorker Magazine's* 2011 Top Ten Classical Recordings. His recording of Adams' percussion solo, *Ilimaq*, became part of the musical sound track for the 2015 Academy Award-winning movie *"The Revenant"*, starring Leonardo DiCaprio. Between 2007-12, Deal, together with ecoacoustic composer Matthew Burtner, created the award winning telematic opera, *Auksalaq*. This work integrates artistic expression, scientific information, and social/political commentary into an interactive, multi-dimensional collection of narratives that provide a stirring commentary on global climate change, performed simultaneously on stages throughout the world connected via the internet. In 2012 Deal and Burtner were awarded the prestigious Internet2 IDEA Award for the creation of *Auksalaq*. In 2017, Deal released the *Computer Media Collection*, comprised of six interactive works fusing

electronics, media, and algorithmic processes with acoustic percussion. He is a Professor in the Purdue School of Engineering and Technology at IUPUI, and the Director of the Donald Tavel Arts and Technology Research Center.

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**...of the Earth** is a non-pitched percussion quartet in which the bass drum is the only true drum in the ensemble and is shared by all four players. The title refers to the primitive nature of the instruments (wood, metal, calf skin). Each player has four "melodic" instruments (brake drums, cow bells, wood blocks, log drums). Also, each player has two "toys" and share china cymbals, a tam-tam, and a thunder sheet. The piece features two main motives in the "melodic" instruments that are developed and juxtaposed over a driving rhythmic backdrop.

**Robert McClure's** music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are all elements that influence McClure's works. His work has been featured at festivals including NYCEMF, the Beijing Modern Music Festival, the Toronto International Electroacoustic Symposium, SEAMUS, IDRS, ISCM, and ICMC. His works may be found through ADjective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and TapSpace Publications as well as on the ABLAZE, Albany, and New Focus Record labels. In addition to his composition activities, Robert is the host/producer of the ADjective New Music podcast, Lexical Tones; a weekly conversation with a guest composer, performer, and/or artist creating new works of contemporary art/music that focuses on aesthetics, technique, process, meaning, perception, and the musical origins of the featured guest. Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.