



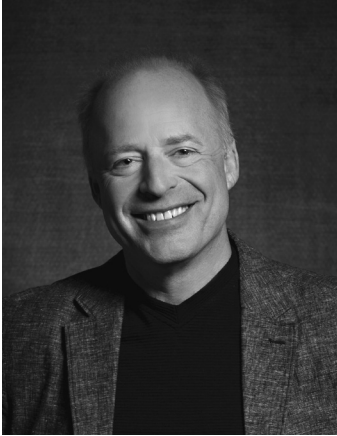
# 2024 New Music Festival

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Central  
Washington  
University

# Welcome



Dear Participants of Central Washington University's New Music Festival,

I am thrilled to welcome all of you to Central Washington University's New Music Festival as the Chair of the Music Department. This festival is not just an event; it's a celebration of the boundless realms of musical creativity and innovation.

At CWU, we are committed to pushing the boundaries of musical expression and showcasing the most electrifying

and cutting-edge compositions and performances from around the world. As you attend the various events, including concerts, lectures, and masterclasses, you will witness the forefront of musical artistry and inspiration.

I want to extend my heartfelt thanks to the performers, composers, and organizers who have continued and built on the success of last year's festival. In particular, I'd like to express my gratitude to Dr. Jiyoun Chung and Josh Gianola, whose unwavering passion and dedication have kept this festival alive. Their tireless efforts have created a new tradition, which we hope will live long into the future.

Thank you for being a part of this extraordinary occasion. We appreciate your presence and participation.

Warm regards,

A handwritten signature in cursive script that reads "Mark Goodenberger".

Mark Goodenberger  
Chair, Music Department

# NEW MUSIC FESTIVAL 2024 Schedule

## Friday, October 11

- 4:00 P.M. – Texu Kim Composer Talk – Recital Hall
- 7:00 P.M. – Concert One – Recital Hall

## Saturday, October 12

- 10:00 A.M. – Concert Two – Recital Hall
- 2:00 P.M. – Texu Kim, Master Class – Room 217
- 4:00 P.M. – Guest Artist Recital – Concert Hall
- 7:00 P.M. – Concert Three – Recital Hall

## Sunday, October 13

- 10:00 A.M. – Concert Four – Recital Hall
- 1:00 P.M. – Concert Five – Concert Hall

# TEXU KIM COMPOSER'S TALK

October 11 • 4:00 P.M. • Recital Hall



Texu Kim writes music inspired by everyday experiences, modern Korea, and its multicultural nature, producing compositions that are humorous yet sophisticated. His works also incorporate and expand upon Korean folk music elements and systems. Kim's music has been performed by an impressive roster of ensembles, including the New York Philharmonic, LA Philharmonic, San Francisco Symphony, San Francisco Opera Orchestra, Minnesota Orchestra, Philharmonia Orchestra, and many more. From 2014 to 2016, he served

as Composer-in-Residence for the Korean National Symphony Orchestra and launched its Composers' Atelier program, which commissions, mentors, and performs other Korean composers' orchestral works.

An associate professor and one of the 2023-24 Presidential Research Fellows at San Diego State University, Kim has received awards and honors from the Fromm Music Foundation, the Barlow Prize, the Civitella Ranieri Foundation, Copland House, SCI/ASCAP, American Modern Ensemble, Ilshin Composition Prize, and Isang Yun International Composition Prize, in addition to winning a Silver Medal in the 1998 International Chemistry Olympiad.

# CONCERT ONE

October 11 • 7:00 P.M. • Recital Hall

## ***Randomosity***

Jiyoun Chung, Josh Gianola

Jiyoun Chung

## ***Trombone Sonata***

John Neurohr, Giyong Ahn

Douglas Hedwig

## ***Psalm 42 for Solo Viola***

Michelle Rahn

Dawn Sonntag

## ***Midnight Garden***

Andrew Spencer, Aaron Rausch

Aaron Rausch

## ***Songs of the Solstice***

Jan Nelson, Giyong Ahn

Martin Blessinger

## ***Jacana***

Michelle Rahn, Josh Gianola

Andrew Sigler

## ***Cosmic Celebration***

CWU Trombone Ensemble

Jeremy Skeels

## ***Randomosity***

I wrote *Randomosity* for piano and marimba as a collaboration with *The Art of Autism*, a nonprofit organization based in California. I was inspired by the painting *Randomosity* by Syance Wilson, an incredibly talented Southern California artist on the autism spectrum. Syance Wilson says that, through her work *Randomosity*, she makes fun of random objects. She drew lots of houses made up of faces and different kinds of everyday objects, with windows and doors inserted in them.

To make a musical connection with this incredibly dynamic painting, I placed the musical materials in the order of the objects in the painting that my eyes looked through over time. Some musical gestures and passages may sound random and humorous, as does the painting itself. I hope the auditory impressions reflect the visual images and vibes of *Randomosity* and lead the audience to a pleasant, sensuous experience.

## Jiyoun Chung

Pianist and composer Jiyoun Chung's work has received numerous distinctions and awards and is frequently featured in international festivals and concerts. Reflecting her identity as a Korean American, her current compositional interests lie in integrating diverse cultural influences. She draws much of her inspiration from East Asian culture and religion, as well as from a wide array of musical styles and genres, including K-pop, jazz, and hip-hop.

Jiyoun is a passionate advocate for using music as a force for good, often writing pieces that call for equity and the restoration of justice. She earned her BM in Composition from Hanyang University in South Korea, her MM in Composition and Piano Performance from Illinois State University, and her DMA in Composition from the University of Missouri-Kansas City. Jiyoun is currently an Assistant Professor of Music at Central Washington University.

## **Trombone Sonata – Antarā (2020) for Tenor Trombone and Piano**

Reflecting the sonata's fusion of both Western and Indian musical styles and traditions, the subtitle *Antarā* is a Sanskrit term that refers to the balance between opposing or conflicting influences. The trombone, with its slide mechanism, is especially well suited to the glissandi and gliding between pitches (*meend*) central to Indian musical style. Movement one may be thought of as a heroic journey toward discovery and knowledge (*yātrā*). The lyrical second movement is based upon a traditional Indian raga (scale) called *Aydava-shādava*, while the climactic final movement is fast-paced and rhythmically intense, as is typical of the concluding section of many Indian compositions and performances (*jhala*).

Commissioned by Adam Johnson.

## Douglas Hedwig

The music of Douglas Hedwig has been performed throughout the U.S., Italy, Germany, England, Scotland, Belgium, South Korea, Thailand, and Indonesia. Praised for the "coherent, yet adventurous character of his compositions" (*Opus Klassiek*, Netherlands), his music embraces "a wide range of musical styles...and showcases the eloquent sincerity of a contemporary American voice" (*International Center for American Music*).

Winner of both the Gaetano Amadeo Prize (Italy) and The American Prize in composition, Hedwig is the recipient of awards and honors

from the Siena Art Institute (Italy), Brush Creek Foundation for the Arts, and the National Academy of Recording Arts and Sciences. Prior to turning his full creative attention to composition in 2012, he was a trumpet player with the Metropolitan Opera Orchestra for 27 years. Dr. Hedwig is Professor Emeritus at the Conservatory of Music at Brooklyn College and was formerly on the faculty of The Juilliard School in New York City.

## **Psalm 42 for Solo Viola**

Dawn Sonntag's *Psalm 42 for Solo Viola* was premiered in 2023 by violist Daniel Orson at the Old South Church in Boston. It was commissioned for the Deus ex Musica "I Will Lift Up My Eyes Unto the Mountains" viola project, a concert of works for solo viola based on psalms. Sonntag's musical interpretation of *Psalm 42* illustrates oscillating feelings of agitated fear and faith expressed by the psalm's author, who was hiding in exile at the time he composed it. As a collaborative pianist, Sonntag was first drawn to the expressive range of the viola after performing the Rebecca Clarke viola sonata as an undergraduate. Her works for solo viola also include her *Fantasy* for Viola, which was commissioned by the Cleveland Composers Guild and premiered at the Cleveland Music Settlement in 2015. Loosely based on the octatonic scale, the *Fantasy* was Sonntag's first work for solo viola.

## Dawn Sonntag

The music of composer, pianist, singer, and choral conductor Dawn Sonntag has been described as "hauntingly lyrical" and "freshly relevant." Her works, which include vocal and instrumental chamber music, choral music, opera, and art song, have been performed by ensembles and soloists across the U.S., including the Delgani Quartet, Burning River Baroque, the Cleveland Opera, the Hartford Opera Theater, the Choral Arts Ensemble of Portland, and more. Her opera *Verlorene Heimat*, for which she also wrote the libretto, was awarded Honorable Mention in the 2021 American Prize for opera, film, dance, and musical theater. She was the 2021 Composer of the Year for the Washington State Music Teachers Association, an honor she was awarded in 2010 in Ohio. Sonntag earned her doctorate at the University of Minnesota, where she studied composition with Alex Lubet. She is a Lecturer in Music Composition at Pacific Lutheran University in Tacoma, Washington.

## **Midnight Garden**

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## **Aaron Rausch**

Aaron Rausch (b. 1998) has built a versatile music career as a performer, teacher, and composer across various instruments and genres. He holds a degree in percussion performance from Central Washington University. Aaron teaches percussion at several schools in the Tri-Cities area and writes music and designs marching shows for high school music programs. He founded and directs Hanford High School’s indoor percussion program.

Recently, Aaron has been an active performer and private instructor in the Tri-Cities, WA. His original compositions have garnered praise, including his solo piano album *Postcards*, which has been widely streamed and played globally. Aaron’s music commission service, “Piano Portraits,” has completed dozens of original works for clients.

## **Songs of the Solstice**

I composed these four songs in 2018 for my friend, soprano Angela Turner-Wilson. Each song is based on the poetry of a different 19th-century poet, and each is inspired by the sights, sounds, and moods of the season.

## **Martin Blessinger**

Martin Blessinger is a Professor of Music Theory and Composition at Texas Christian University. He holds a D.M. in Music Composition from Florida State University, where he was a University Research

Fellow, studying with Ladislav Kubik and Ellen Taaffe Zwilich. He received undergraduate and master’s degrees from Stony Brook University, studying with Sheila Silver and Perry Goldstein. Prior to arriving at TCU, he worked as a Lecturer in Music Theory at Ithaca College.

His works have been performed around the country and abroad by numerous soloists as well as professional and collegiate ensembles. Further, he has won awards from the Diana Barnhart American Song Competition, the Eppes String Quartet Competition, the Illinois Wesleyan University Young Composers Competition, the NACUSA Young Composers Competition, and ASCAP. His music is published by Reed Music, ALRY Publications, and C. Alan Publications and can be heard on Albany Records.

## **Jacana**

On a beautiful fall afternoon, Hillary Herndon stopped by my office and asked if I would write a piece for her. In planning a series of concerts featuring music from around the world, Hillary hoped to have a work that in some way spoke to her experiences teaching in Tanzania. While preparing to write this work, I came across a series of birdcalls, among them that of the African Jacana. Though the Jacana is not exclusive to Africa, its call was quite compelling, and I thought there might be something there. I didn’t want to simply take the call and mimic it, so I ran the recording through some software and found that by slowing it down considerably, a series of rhythms became evident. I took those rhythms as the basis of the work, and the rest came along by and by.

## **Andrew Sigler**

Andrew Sigler’s music has been commissioned, performed, and awarded by the Wellesley Composers Conference, Meir Rimon Commissioning Fund of the International Horn Society, World Saxophone Congress, Composer’s Inc., Suzanne and Lee Ettelson Award, Earplay Donald Aird Composers Competition, Robert Avalon International Competition for Composers, SCI and NACUSA National Festivals, Nief-Norf, Oregon Bach Festival, Seasons Festival, International Brass Symposium, TUTTI Festival, Open Space New Music Festival, University of Texas New Music Ensemble, University of Tennessee Faculty Brass Quintet, Electroacoustic Barn Dance, Hear No Evil, Simple Measures, Bold City Contemporary Ensemble, and *Fast>>Forward>>Austin*. His writing has been featured in *NewMusicBox* and *Opera News*. Andrew is an associate professor of music composition at the University of Tennessee and president of the National Association of Composers, USA. [andrewsigler.com](http://andrewsigler.com)

## ***Cosmic Celebration***

*Cosmic Celebration* is a story in two parts: a prelude and a fanfare. The prelude represents an abyss of inky blackness and desolate emptiness occupied by only one known life-sustaining planet: Earth. The fanfare celebrates the beauty of space; though vastly empty, few worldly phenomena can compare to the insurmountable, inconceivable beauty hidden in the stars.

## **Jeremy Skeels**

Jeremy Skeels is a second-year composer at Central Washington University from Des Moines, Washington. He enjoys composing and listening to music that tells stories, paints pictures, and moves emotions, aspiring to follow in the footsteps of his favorite composers, ranging from Julie Giroux to Don Ellis. He incorporates elements of virtuosity, harmony, and rhythm into all his compositions, aiming to create new and unique-sounding music. Jeremy also plays trombone and hopes to one day write renowned works for what he considers a vastly underrepresented instrument, both in solo and ensemble settings.

# **CONCERT TWO**

October 12 • 10:00 A.M. • Recital Hall

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### ***Time and Space***

Andrew Spencer, Storm Benjamin, Jeff Lund

**David Hollinden**

### ***Come with Me, Lebanon***

Michelle Rahn

**Sami Seif**

### ***A Veil***

Yerin Kim

**Robert McClure**

### ***Fortifying Echoes***

Li Kuang

**Caroline Miller**

### ***Dialogue***

Mikhail Bozylev

**Mikhail Bozylev**

### ***Hiccups!!***

Dan Lipori

**Texu Kim**

### ***E(tti)tude***

Josephine Wells, Dan Lipori

**Jonathan David**

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## ***Time and Space***

This is the last work by David Hollinden for percussion only. The piece utilizes unique playing techniques, intricate rhythmic language and interplay, and a lyricism one does not usually associate with drums and ceramics. The piece employs fifteen ceramic flowerpots and a dozen drums to create an engaging work with a structure that compels the listener into a unique auditory space.

## **David Hollinden**

David Hollinden (1958–2023) composed extensively for percussion, and his music is widely performed in the U.S. and overseas. His distinctive voice reflects not only his formal training in composition but also his background in rock music and his affinity for rhythm and number.

He received grants from Artist Trust, the Seattle Arts Commission, the National Foundation for Advancement in the Arts, and the Artist Support Program of Jack Straw Productions. He earned his bachelor's degree in composition from Indiana University, where he studied with Harvey Sollberger and Juan Orrego-Salas. His master's

degree in composition is from the University of Michigan, where he studied with Fred Lerdahl, William Albright, and Leslie Bassett. David received commissions from the Eclectic Trio and Crescent Duo (chamber quartet), Sole Nero—Tony DiSanza and Jessica Johnson (duets for piano and percussion), Michael Burritt (marimba solo), Nick Petrella (multi-percussion solo), Nachiko Maekana (multi-percussion solo), Central Washington University (percussion octet), Midlothian High School (wind ensemble), and Victoria Memorial High School (percussion octet). His music appears on recordings by the Base Four Percussion Quartet ([one]), Norman Weinberg (Quilt), Sole Nero (Musica per Due), Joseph Gramley (American-De-Construction), the Ethos Percussion Group (Ethos), Michael Burritt (Shadow Chasers), the Eclectic Trio and Crescent Duo (Woodwind Echoes), and Equilibrium/Michael Udow (Border Crossing). The CD Slender Beams, created by Hollinden and percussionist Andrew Spencer, features live and studio recordings of his music.

### ***Come with Me from Lebanon***

As with many of my works, *Come with Me from Lebanon* | يعم آيه ن ان ببل نم is inspired by my Syriac Maronite heritage—deriving not only from its music, but also hymn-poetry. Most Syriac (Aramaic) Maronite poems and hymns are based on three meters: (1) the St. Ephrem meter, which consists of seven syllables; (2) the St. Jacob of Serugh meter, made up of four syllables; and (3) the Balai of Qenneshrin meter, which contains five syllables. These meters were relied on for the construction of this composition. The importance of hymn-poetry in this tradition cannot be overstated. When Syriac poems are translated into Arabic, the meter is preserved, contrary to the practice in Byzantine churches, which emphasized preserving the meaning of the text above all.

### **Sami Seif**

Lebanese composer and music theorist Sami Seif has been praised as “a distinctive compositional voice” who creates “intoxicating and fascinating soundworld[s].” Described as “very tasteful and flavorful” with “beautiful, sensitive writing,” his music is inspired by the aesthetics, philosophies, paradigms, and poetry of his Middle Eastern heritage. Originally from the small town of Ashkout in Mount Lebanon, he was born to a non-musical family in Abu Dhabi. He is fluent in Arabic, French, and English. At the age of twelve, Seif began his musical journey as a self-taught composer, playing on special Arabic

keyboards designed to accommodate the microtones of Arabic music. Without access to formal music education, he learned to read and write music by studying theory textbooks. Following his studies in composition, music theory, and piano at the Cleveland Institute of Music, Seif is currently a doctoral fellow at the CUNY Graduate Center.

### ***A Veil***

*A Veil* was commissioned by Lucas Wong as part of the Tombeau de Debussy project, a collection of pieces by composers inspired by Debussy. I identified several aspects of Debussy’s music with which I wanted to engage: whole tone scales, pentatonic scales, the gamelan influence, and harmonic planing. However, each element is obscured, sometimes only thinly and sometimes completely. As with many pieces from this period, I began by creating a pitch field by transposing and inverting a pentatonic scale—the gamelan pelog scale. While there are very few moments when the “flavor” of the gamelan scale may be heard, it serves as the structural basis for the pitch field. Within this field, I used scale degree patterns to form chords. Though it cannot be aurally identified as harmonic planing, many harmonic moments arise from simply moving a scale degree pattern through the pitch field, as Debussy did with his harmonic planing in a diatonic or chromatic pitch field. One quirk of the pitch field I created is that in several registers, whole tone collections are readily available. This is perhaps the most overt aural connection with Debussy’s piano music. Several of Debussy’s *Préludes (Voiles, Clair de Lune, La cathédrale engloutie)* as well as his *Cello Sonata* served as inspiration throughout the compositional process. Until this project, I had not considered how much Debussy informed many of the compositional ideas I employ in every piece—a truly eye- and ear-opening experience.

### **Robert McClure**

Robert McClure’s music seeks beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCMEF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works are available through ADJ•ective New Music, Bachovich Music Publications, Resolute Music Publications, and TapSpace Publications, as well as on SEAMUS Records, ABLAZE, and Albany labels. Robert received his doctorate from Rice University’s Shepherd

School of Music. He has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He is currently an Associate Professor of Composition/Theory and Director of Graduate Studies at the School of Music at Ohio University.

### **Fortifying Echoes**

*Fortifying Echoes*, for trombone and live electronics, was written for Li Kuang. It explores playful, lyrical, and hyper-layered textures through the accumulation of echoing figures.

### **Caroline Miller**

Caroline Louise Miller (they/them) is a U.S. composer based in Portland, Oregon. Their work explores affect, ecology, labor politics, tactility, and digital materiality, often within dreamlike musical spaces that blend field recordings, shimmering textures, and romantic melodic lines with harsh noise and clattering dissonances. They have received grants, fellowships, and commissions from organizations such as Alarm Will Sound, SPLICE Ensemble with funding from Chamber Music America, Guerilla Opera, Transient Canvas, and Ensemble Adapter. Recent projects include Superlunary, a collection of acousmatic soundscapes for improvisation with George Colligan, and Here-There, a multimedia installation with Alarm Will Sound and digital media artist Stefani Byrd that explores layered histories of labor at abandoned and active California railroad sites. Caroline is an Assistant Professor of Music in Sonic Arts at Portland State University and holds a Ph.D. in Music from UC San Diego.

### **Dialogue**

This piece describes the protests in Moscow in August 2019, in support of candidates who were rejected from participating in the Moscow City Duma elections. These protests were violently suppressed, with several people seriously injured. Afterward, many criminal cases were opened against protesters. One protester who threw a paper cup at a policeman was almost sentenced to six years in prison, but the sentence was overturned due to a petition. A week later, another protest took place in support of those who were accused. This protest was approved by the government and is considered one of the biggest protests in Russia in the 21st century, marking the last major protest before they were banned due to the war with Ukraine.

### **Mikhail Bozylev**

I am a goal-oriented pianist and composer from Russia. In 2018, I completed my Bachelor of Music degree at Goldsmiths, University of London, and in 2019, I completed a Master of Keyboard degree at the Royal Conservatoire of Scotland. I am a member of the International Youth Composers Union (MoiOt), founded by Yaroslav Sudzilovsky. In 2018, I performed a solo concert at Novosibirsk Philharmonic featuring my own compositions, including my debut piano concerto with orchestra as a soloist. In 2021, I won the international online competition Golden Time Talent in the composer-performer category. Currently, I am studying for a Ph.D. in Music Composition at the University of Oregon. As a composer, I focus primarily on narrative form, allowing me to explore different styles in each piece, with every work telling a story worth listening to until the very end.

### **Hiccups!!**

*Hiccups!!* (2019) for solo bassoon is, as clearly as the title suggests, about hiccups: the entire piece is primarily based on a hiccup-like motive of a wide ascending leap and its variations. The leaps become wider, and the mood becomes wilder... let's see what happens at the end! I composed this five-minute piece for Cecil Nelson, a former student of mine at Syracuse University.

### **E(tti)tude**

*E(tti)tude* for clarinet and bassoon was composed in 2022. The piece demonstrates the different phases of practicing a musical instrument. In the beginning, the practice is meticulous and organized, but little by little, the player loses concentration. Later in the piece there is an improvisation, in which the players play based on materials presented earlier in the piece. This improvisation simulates training practice, which includes play and freedom with the written material. The piece then ends with a down-tempo feeling of exhaustion, a mirror that I think many instrumentalists can relate to.

### **Jonathan David**

Jonathan David, a recent graduate from the Jerusalem Academy of Music and winner of Israel's 2023 National Composition Contest, is a distinguished composer and jazz guitarist based in Tel Aviv. His collaborative works traverse dance, immersive experiences, and installations, exploring the dynamic relationship between

performer freedom and compositional control. Jonathan's unique approach incorporates electronics, guided improvisation, and interactive notations, solidifying his position as a trailblazer in contemporary music.

## GUEST ARTIST RECITAL

October 12 • 4:00 P.M. • Concert Hall

### **Ariaria**

Wonkak Kim and Eunhye Choi Duo

### **Arcade**

Wonkak Kim and Eunhye Choi Duo

### **Sweet, Savory, Spicy!!**

Wonkak Kim and Eunhye Choi Duo

### **Nocturne**

Wonkak Kim and Eunhye Choi Duo

### **Bright River**

Wonkak Kim and Eunhye Choi Duo

### **Shatter for Solo Clarinet**

Wonkak Kim and Eunhye Choi Duo

### **Citrus Twist**

Wonkak Kim and Eunhye Choi Duo

### **An Illustrated Ontogeny**

Wonkak Kim and Eunhye Choi Duo

**Jiyoun Chung**

**Juri Seo**

**Texu Kim**

**David Crumb**

**Peter Lieuwen**

**Cara Haxo**

**Cory Brodack**

**Carl Schimmel**



### **Eunhye Grace Choi**

Korean pianist Eunhye Grace Choi is an active pianist and chamber musician and is currently Artistic Director of Chamber Music Amici (Eugene, OR). She has performed extensively throughout the United States, France, Belgium, the UK, Netherlands, Spain, Finland, Taiwan, Singapore, and South Korea, and has recorded for Naxos, Emeritus, and Origin Classical. Her performances have also been broadcast on NPR's Performance Today.

A versatile keyboardist, she was harpsichord soloist for J. S. Bach's Brandenburg Concerto cycle and collaborated with Nadja Salerno-

Sonnenberg in Vivaldi's Four Seasons. As a collaborative pianist in great demand, Choi regularly performs with musicians from the major symphony orchestras, including Cleveland, Philadelphia, St. Paul, Dallas, Chicago, and San Francisco Symphony as well as many of the world's most prestigious music schools and conservatories. Choi is frequently invited as a resident pianist at competitions and conventions, including the International Clarinet Association's ClarinetFest and the Meg Quigley Vivaldi Competition and Bassoon Symposium. Choi served as Collaborative Piano Faculty for six years at Eastern Music Festival, where she was the principal keyboardist of the Festival Orchestra with conductor Gerard Schwarz. She has also served as music faculty and collaborative pianist at the Interlochen Summer Arts Camp, The University of Oregon (2017-2018) and Tennessee Tech University (2013-2017). Grace performs regularly with the Eugene Symphony, Microphilharmonic, and Oregon Bach Festival. Choi holds degrees from the University of Minnesota (D.M.A.), Florida State University (M.M.), and Yonsei University (B.M. Composition).



### **Wonkak Kim**

Korean-born clarinetist Wonkak Kim has captivated audiences around the world with his "excellent breath control" (*The Washington Post*) and "exuberant musicianship" (*Fanfare*). Kim appeared as a soloist and chamber musician at major venues throughout the United States, Latin America, Europe, and Asia. A Naxos Recording Artist, he has garnered international acclaim with his extensive discography: Gulfstream,

a collection of new American chamber music, received many distinctions, including "Music US Choice" (BBC Music Magazine), "Recording of the Month" (MusicWeb International), and American Record Guide Critic's Choice, and was praised for its "very highest quality" (Gramophone, UK). The International Clarinet Association Journal lauded Kim's "sensitive playing, a lovely sound and consummate facility" in François Devienne: Clarinet Sonatas. On his most recent Naxos release of Stephen Krehl's Clarinet Quintet, American Record Guide wrote: "Kim renders the Clarinet Quintet with a clear and nicely rounded timbre...with seamless blend and excellent legato." Kim's live and recorded performances have been featured on Radio France, BBC Radio 3, Swedish Radio, Australian Broadcasting Corporation, CJPX Radio Classique Québec, Hong Kong RTHK-HK, Korean Broadcasting System, and NPR stations

around the US. Kim is Associate Professor of Clarinet at the University of Oregon and a performing artist/clinician for Buffet Crampon, Silverstein, and Vandoren. He is regularly invited as a guest artist and teacher at world's renowned institutions, including the Juilliard, Yale, and Manhattan School of Music. To learn more about Wonkak Kim, please visit his website: [www.wonkakkim.com](http://www.wonkakkim.com).

### **Ariaria**

Since the onset of the COVID-19 pandemic, we have faced unprecedented social division, isolation, hate, and inequality. The blatant displays of racism and the surge of anti-Asian violence across the country have devastated the lives and communities of millions of Asian Americans and Pacific Islanders.

This piece is my musical cry to mourn the victims of racism, shout for equity, and commit to the restoration of justice. I incorporated different types of weeping gestures, drawn from Korean indigenous instruments, and featured them across the three movements to evoke a communal cry. Dedicated to those who lost their lives and loved ones to gun violence, I made this piece open-source and adaptable for any solo instrument and piano so that it could be shared in as many places and by as many musicians as possible. Through this piece, I hope to grieve for the deceased, weep with the bereaved, and let this painful cry be heard. I also wish for this music to heal and console those of us who gather to listen.

### **Arcade**

Much of my childhood was spent in arcades. There was no place quite like it. The cacophony, thrill, desperation, recklessness, joy, and madness—the arcade encapsulated the spirit of childhood. In reminiscing about the scenes from the arcade, I was first drawn to the idea of difficulty and failure. In arcades, virtuosity meets its limit (the doomed “Game Over” message). You are always one step behind, like a game of Whack-a-Mole. Being good is so cool, but ultimately a bit silly. Arcade likewise treads a line between the awesome and goofy. The listeners may pick out themes inspired by early Nintendo soundtracks—no direct quotations, however—and fast joystick motions. With this work, I wished to share the feelings from the exuberant afternoons of the 1980s and learn to find humor in defeat. (J.S.)

*Arcade* was composed in the spring of 2022 for Wonkak Kim and Grace Choi for the premiere at the 2022 ClarinetFest® in Nevada.

### **Juri Seo**

Juri Seo\* is a Korean-born American composer and pianist based in Princeton, New Jersey. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular, its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves and that makes a positive change in the world—however small—through the people who are willing to listen.

Her composition honors include a Guggenheim Fellowship, a Koussevitzky Commission from the Library of Congress, a Goddard Lieberman Fellowship, the Andrew Imbrie Award from Composer Prize, and the Otto Eckstein Fellowship from Tanglewood. She has received commissions from prominent organizations including the Fromm Foundation and the Barlow.

Juri lives in Lawrenceville, just outside of Princeton, with her husband, percussionist Mark Eichenberger, and a little mutt named Roman.

\*Note on pronunciation: In North America, my name is pronounced [Jew-ri Suh].

### ***Sweet, Savory, Spicy!!***

*Sweet, Savory, Spicy!!* is an eight-minute piece for Bb clarinet and piano, inspired by the Korean chili pepper paste called gochujang, which contains all three flavors in the title. Clarinetist Cecilia Kang, who commissioned the work, and I initially imagined that this piece would address the dichotomy between han (sorrow and resentment) and heung (fun and excitement), the two primary emotions that Korean traditional musicians strive to express. Further contemplation on this subject made me think I should use a lighthearted metaphor more relevant to contemporary Korean culture, which is how I arrived at gochujang. This piece continuously and capriciously changes mood, representing seemingly contrasting emotions (and flavors!) that are often inseparable.

## ***Nocturne for Clarinet and Piano***

The original version of *Nocturne* for solo piano was commissioned in 2015 by the Portland Piano International Commissioning Program to be presented as part of their “Rising Star” series. This version, which I created for the Kim-Choi Duo, is an adaptation that also includes clarinet. The concept for the original commission was to compose a work inspired by classical repertoire. My contribution was loosely based on Chopin’s exquisite Nocturnes, several of which I had performed as a teenager. If you listen carefully, you may hear references to the composed-out cadenza passages that are characteristic of Chopin’s works.

## **David Crumb**

David Crumb was born in 1962 into a musical family. His father is world-renowned composer George Crumb; his sister, Ann Crumb, is well-known as a singer/actress who has appeared on Broadway and is now actively involved in performances of contemporary music. Crumb studied cello and piano from an early age. Later, he pursued advanced training in cello at the Eastman School (from 1980 to 1983) before ultimately switching his focus to composition. His first important teacher, Samuel Adler, provided the initial spark that inspired him to pursue this new direction. After graduating from Eastman, he enrolled in graduate studies at the University of Pennsylvania, where he studied composition with Jay Reise, Richard Wernick, Chinari Ung, and Stephen Jaffe. In 1987, Crumb received a fellowship to attend the Tanglewood Music Center, where he attended master classes held by Lukas Foss and Oliver Knussen. Shortly thereafter, he traveled to Jerusalem, Israel, to study composition and counterpoint with Russian-born composer Mark Kopytman. While attending the Rubin Academy, Crumb composed what he now considers to be his first mature work: *Joyce Songs* for mezzo-soprano, flute, clarinet, and cello (1989). Crumb received his first major commission from the Chicago Civic Orchestra (with support from the ASCAP Foundation); the resulting work, *Clarino*, was premiered in Chicago’s Symphony Hall in June 1991 and served as Crumb’s dissertation, for which he was awarded a Ph.D. in 1992.

Over the years, Crumb’s music has been performed throughout the United States and abroad. His orchestral works have been performed by the Utah Symphony, the Baltimore Symphony, the Cleveland Chamber Symphony, and the Chicago Civic Orchestra; his chamber works by the Los Angeles Philharmonic New Music Group, Orchestra 2001, the Cassatt Quartet, the Parnassus Ensemble, Voices of Change, Music at the Anthology, The Chicago Ensemble,

Nextet, Musiq, Bent Frequency, Third Angle, Network for New Music, Percussion Plus Project, Café MoMus, Quattro Mani, and many others. Crumb has received commissions from Portland Piano International, the University of Houston Percussion Ensemble, the Fromm and Barlow Foundations, the Los Angeles Symphony New Music Group, the National Association of Wind and Percussion Instructors, and the Bowdoin International New Music Festival. He has held residencies at the Yaddo and MacDowell artist colonies and participated in numerous festivals, including La Biennale di Venezia, Cincinnati Conservatory’s “Music 2005,” and Bowling Green State University’s 21st Annual New Music & Art Festival. Crumb has served as composer-in-residence at the Oregon Bach Festival Composers Symposium and was the featured guest composer at Washington State University’s “2005 Festival of Contemporary Art Music.” Crumb’s music is available on compact disc recordings—most notably, his *Variations for Cello and Chamber Ensemble*, performed by cellist Ulrich Boeckheler and the Orchestra 2001 (C.R.I./New World); his compositions for two pianos, *Harmonia Mundi* and *The Whisperer*, performed by Quattro Mani (Innova); and *Red Desert*, featuring premiere recordings of four works (Bridge Records). Crumb is the recipient of numerous honors, including a Guggenheim Fellowship, a John D. and Catherine T. MacArthur Foundation Residency Award, an Aaron Copland Award, and a Los Angeles Symphony “L.A. Composers Project 2” Award. His composition *Mood Sequence* was awarded the 2014 Heckscher Prize from Ithaca College. Crumb joined the music faculty at the University of Oregon in 1997, where he continues to serve as Professor of Composition and Theory.

## ***Bright River***

The inspiration for *Bright River* (2014) is found in the visual and auditory intricacies of rivers as they evolve from rivulets and continually fluctuate between waterfalls, violent rapids, and tranquil pools as the terrain changes. In *Bright River*, the piano presents a constant flowing motion that is placid and lyrical in some passages while spirited and syncopated in others. The clarinet presents a bold awakening introductory gesture and weaves in and out of the musical fabric as the piece moves forward. Drama and tension are enhanced with pandiatonic sections juxtaposed with those employing the diminished (half-step/whole-step) scale. The melody is often presented “in harmony” at the interval of the seventh or ninth, creating a translucent musical aura. *Bright River* was written for and is dedicated to Wonkak Kim and Grace Choi. ~ PL “You cannot step twice into the same river.” - Heraclitus

## Peter Lieuwen

The music of Peter Lieuwen has been commissioned, performed, and recorded by orchestras, small ensembles, and artists throughout the Americas, Europe, and Asia. His symphonic music has been hailed as “an attractive array of shimmering, shuddering sonorities” (The New York Times), “arresting in every single measure” (New York Daily News), and “undeniably ear-catching” (The St. Louis Post-Dispatch). The composer’s music for small ensembles has been described as “slight, dependent on dainty sound effects, and attractive” (The New Yorker), “broad in instrumental palette and highly successful in its handling of balances” (Musical America), and “dramatic, intricate, and incisive” (American Record Guide).

Many of Lieuwen’s compositions are impressions of nature and legend, infused with the kinetic rhythms of jazz and world musics. His orchestral works have been introduced by such orchestras as the Royal Philharmonic Orchestra, Saint Louis Symphony, Pacific Symphony Orchestra, San Antonio Symphony, Slovak National Symphony, Orchestra of the Americas, National Orchestral Association, North Hungarian Symphony Orchestra, Georgian Chamber Orchestra (Germany), Grosseto Symphony Orchestra (Italy), Kozalin State Philharmonic (Poland), Leipzig Academic Orchestra, Deutsche Kammerakademie Neuss, Musicfest International Orchestra (Wales), Orion Symphony Orchestra (UK), and the Orchestra of the Swan (UK). Renowned conductors including Carl St. Clair, David Curtis, Paul Freeman, Danielle Gatti, Szymon Kawalla, Franz Anton Krager, Jorge Mester, and Lavard Skou Larsen have presented his works. The composer’s chamber and vocal works have been presented by various ensembles and artists, including the Cassatt String Quartet, American Piano Trio, Core Ensemble, Enhake, Ensemble Bash (UK), New Mexico Brass Quintet, New Mexico Winds, Moran Wind Quintet, Cumberland Wind Quintet, Quintessence Winds, Iridium Saxophone Quartet, Ravel String Quartet, SOLI Chamber Ensemble, Third Angle Ensemble, Trio Bel Canto, Western Arts Trio, clarinetists David Campbell and Wonkak Kim, pianist Marc-Andre Hamelin, percussionist Steven Schick, guitarist Isaac Bustos, violinist Andrzej Grabiec, and trumpeters Randy Brecker, Allen Vizzutti, and Doc Severinsen.

Commissions include those for the Royal Philharmonic Orchestra, Pacific Symphony Orchestra (25th Anniversary Commission), San Antonio Symphony (75th Anniversary Commission), North Hungarian Symphony Orchestra, Grosseto Symphony Orchestra, Salzburg Chamber Soloists, Leipzig Academic Orchestra, Texas Guitar

Quartet, New Mexico Brass Quintet, Quintessence Winds, the Core Ensemble, Iridium Saxophone Quartet, SOLI Chamber Ensemble, Isaac Bustos, Andrzej Grabiec, Wonkak Kim, and Doc Severinsen. The composer has also received three commissions from the Arts Council of Wales for the Musicfest Orchestra, Musicfest Trio, and Ensemble Bash. Lieuwen has been the recipient of several awards and honors, including First Prize in the Musicians Accord National Competition for Star (1986), First Prize in the CRS National Competition for Composer’s Recording for Anachronisms (1987), a National Orchestra Association “Second Presentation” Performance Award for Angelfire (1991), and First Prize in the Doc Severinsen International Composition Competition (2013). Peter Lieuwen has enjoyed a rewarding musical relationship with the Aberystwyth International Music Festival in Wales as the featured composer (1995) and as Artist-in-Residence (1996, 1997, 1998, 2000, 2005). His music has also been featured at the Lieksa Brass Festival in Finland (1990) and at many new music festivals throughout the U.S. The composer has received grants from Meet the Composer, Texas Composers Forum, and Texas A&M University.

Peter Lieuwen was born in Utrecht, the Netherlands, in 1953, and grew up in New Mexico. He studied at the University of New Mexico and the University of California, Santa Barbara, with composers Scott Wilkinson, William Wood, Edward Applebaum, Emma Lou Diemer, and Peter Racine Fricker. From 1984 to 1987, he taught composition at UC Santa Barbara. Since 1988, he has been on the faculty of Texas A&M University. From 2000 to 2005, Lieuwen served as the inaugural head of the Department of Performance Studies at TAMU, where he is currently Professor Emeritus of Music. Most of Lieuwen’s music is published by Keiser Southern Music, with recordings available on Albany, CRS, Crystal, Pro Arte/Fanfare, Métier, MSR Classics, Naxos, New World, and VMM. Peter Lieuwen lives with his wife, Bonnee, and their family of animals in South Central Texas.

### ***Shatter* for Solo Clarinet**

I began to compose *Shatter* the day that the majority of smoke detectors in my house reached the end of their battery life, resulting in a constant high-pitched beep that continued for several days without reprieve. The persistence of the C#6 at the beginning of *Shatter* is thus a literal representation of the relentless beeping. After I attended the Women’s March in Eugene, Oregon, in January 2017, the repeated high note and the contrasting lower notes took on a new meaning. The dominating C#6 is forceful, but the lower

motive gradually gains the momentum necessary to rise above it. The postlude is a quiet reflection of the struggle that precedes it. The work ends with four repeated notes reminiscent of the explosive four notes that opened the piece. This time, however, the notes are in the clarinet's lowest register, and the original forcefulness has been replaced by a smoldering intensity.

### **Cara Haxo**

Described as “movingly lyrical” (Avant Music News) and “quirky but attractive” (The Art Music Lounge), the music of Cara Haxo juxtaposes delicate, sparkly textures with the gritty and the grotesque. Haxo is the winner of the 2022 NWMF Emerging Women Composers Competition. She was also awarded the 2019 IAWM Libby Larsen Prize, the 2013 NFMC Young Composers Award, and the 2013 IAWM Ellen Taaffe Zwilich Prize. She has received commissions from the May Festival Youth Chorus, Hub New Music, Quince Ensemble, and Splinter Reeds. Haxo earned her Ph.D. in Composition at the University of Oregon, where she worked as a Graduate Teaching Fellow in Music Theory. She also holds degrees from Butler University and The College of Wooster. She is a Visiting Assistant Professor in Music at The College of Wooster and an Academic Dean and faculty member for The Walden School Young Musicians Program. Visit [www.chaxomusic.com](http://www.chaxomusic.com).

### **Citrus Twist**

*Citrus Twist* is a short and quirky work that is inspired by the French 75 cocktail, a delightfully effervescent and zesty beverage dating back to World War I. The simultaneous invigorating and placid nature of the drink is reflected in this short piece for clarinet and piano.

### **Cory Brodack**

Cory Brodack is a composer whose music ranges from deeply personal and reflective to explosively bombastic, often within the same piece. He has been awarded the Rudolf Nissim Prize, ECU's Orchestra Composition Competition, and first prize in the NFMC Young Composer Competition. Cory has worked with performers and ensembles including JACK, Hub New Music, Unheard-of// Ensemble, icarus Quartet, Hypercube, and Rhythm Method Quartet. from artists and groups such as Andrew Pelletier, BGSU, the Metropolitan Orchestra of St. Louis, and the Steven Gerber Trust. His music has been featured at concerts and festivals including the

SCI National Conference, Hot Air Music Festival, Bowling Green New Music Festival, and New Music on the Bayou. He received his MM from Bowling Green State University, his BM from Southern Illinois University Edwardsville, and is currently pursuing his PhD at the Eastman School of Music.

### **An Illustrated Ontogeny**

The Flower Snark develops via a series of geometric metamorphoses. No more than a dot in its first life stage, it matures rapidly into one of the more bizarre life forms known to science. While the Flower Snark's name is descriptive of its ornate appearance in the adult phase, it belies the voracious and aggressive nature of the creature. Discovered in 1975 by Rufus Isaacs, the “J5” subspecies is the most studied; an illustrated ontogeny of the more primitive “J3” subspecies is provided in the score.

### **Carl Schimmel**

Praised by The New York Times as “vivid and dramatic,” the music of Carl Schimmel is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor that is influenced in part by his mathematics background. A recipient of the Guggenheim Fellowship, a Fromm Foundation Commission, the Bearns Prize, a Barlow Commission, and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed throughout North America, Europe, Australia, and Asia, by ensembles such as the Minnesota Orchestra, the Louisiana Philharmonic Orchestra, the Buffalo Philharmonic Orchestra, Alarm Will Sound, Da Capo Chamber Players, the Left Coast Chamber Ensemble, and many others. He is Professor of Music Theory and Composition at Illinois State University.

# CONCERT THREE

October 12 • 7:00 P.M. • Recital Hall

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## **Urban Sky Glow**

Andrew Spencer

Jonah Elrod

## **Weft**

Josephine Wells, Dan Lipori, Issac Vargas

Allen Shearer

## **Co.Ko. - un Poco Loco**

Grace Lee

Texu Kim

## **Upwelling**

Fixed Media

Salvatore Siriano

## **Mirror, Mirror**

Mickie Wadsworth

Mickie Wadsworth

## **Convivio**

Brenden Shea

Texu Kim

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## **Urban Sky Glow**

*Urban Sky Glow* explores how missing starlight returns to our lives as we reduce city lights. It acts as an interpretation of the levels of the starlight magnitude of one particular area of the night sky. The marimba musically represents the stars that are visible in the different magnitudes. After the first minute of the piece, four stars have been revealed: Sirius, Rigel, Betelgeuse, and the Hyades star cluster. As we move through the levels of magnitude, city light is reduced, more stars are revealed, and previously visible stars become brighter. The fixed media creates both a contrasting artificial light as well as extensions of the marimba's starlight. As we travel through the magnitudes, we also engage in two dreams that are variations on the starlight materials.

## **Jonah Elrod**

Jonah Elrod is a composer who researches cycles and signals from the Earth and incorporates them into his music. His works are inspired by and engage with issues surrounding our environment and human perception of the natural world. His music has been performed at many new music festivals, including the Society of Composers, Inc. National Conference, the John Donald Robb Composers Symposium, the New Music on the Bayou Festival, the Hot Air Music Festival in San Francisco, the TUTTI Festival, the New

Music Gathering, the New York City Electroacoustic Music Festival, and the New Gallery Series in Cambridge, MA. He is currently a Visiting Assistant Professor of Music at Valparaiso University and is the chair of the Iowa Composers Forum. He earned his PhD in music composition from the University of Iowa, where he also served as an associate director of the electronic music studios.

## **Weft**

*Weft* was written in 2024 in response to a call for scores by the Trans-Pacific Trio. The title, meaning “woven,” refers to the intertwining of the clarinet and bassoon lines, especially in the second movement.

## **Allen Shearer**

Allen Shearer has received the Rome Prize Fellowship, the Aaron Copland Award, a Charles Ives Scholarship, residencies at MacDowell, and grants from the National Endowment for the Arts. His *Three Lyrics*, written at the Copland House, won the Sylvia Goldstein Award. The premiere of his opera *Middlemarch* in Spring was named one of the Ten Best Operatic Events of 2015 by the San Francisco Examiner and one of the year's most notable events in classical music worldwide by Encyclopedia Britannica. His operas *Howards End*, *America*, and *Prospero's Island*, on libretti by Claudia Stevens, were given prominent premieres in San Francisco. Shearer holds a PhD from UC Berkeley and diplomas from the Akademie Mozarteum. His teachers include Andrew Imbrie and Fred Lerdahl at Berkeley and Max Deutsch in Paris. He is a founding director of Berkeley's Sonic Harvest and a member of the Board of Directors of San Francisco's Ninth Planet.

## **Co.Ko. un Poco Loco**

With “Co.Ko.” being the abbreviation of Contemporary Korea and “un poco Loco” meaning a little crazy in Spanish (chosen for rhyming), this piece is a 10-minute musical essay in three movements, reflecting contemporary Korea, where its own traditions and Western influences mingle in a slightly crazy way.

Movement 1 is titled “Sangietto” and is based on sanjo—a traditional Korean musical genre (actually pretty modern, as it is from the late 19th century)—meaning “scattered melody.” A sanjo piece, typically 40-60 minutes long, encompasses a handful of sections with different tempi and prominent rhythmic patterns, gradually getting faster throughout the piece.

This shortened sanjo, in around 5 minutes (therefore, “Sangietto”), is based on the structure and rhythmic patterns of the tradition, intertwined with Western music, including ragtime, symbolizing the deeply interspersed Western culture in contemporary Korea. Movements 2 & 3 parody K-pop – ballad and dance music, respectively. The title of the former, “Emperor of Ballads,” is the nickname of a famous K-pop ballad singer in the 1990s, Shin Seung Hun. The harmonic progression of the first phrase, which is somehow stereotypical in a K-pop ballad, is repeated, as in a passacaglia, and mocked with raucous and shrieking clusters. The last movement is titled “Jingle up!!”. It primarily incorporates house music (a genre of electronic dance music popular in the US in the 1980s and South Korea in the 1990s) with common rhythmic and melodic patterns. It is a musical patchwork in which several independent musical passages are interwoven, including a modified quotation from “Jjalang jjalang” (a word mimicking the rattling sound), a famous children’s radio gymnastic song in South Korea, again from the 1980s.

### **Upwelling**

*Upwelling* (2023) delves into the dynamics of memory and time, employing digital manipulation to explore these themes in depth. The work includes images captured along the Fox River, from my travels, and from my parents’ home movies, all of which are manipulated and interact with the music. *Upwelling* ponders the unpredictable nature of memory—how it can resurface randomly or be triggered by specific events—and its significant impact on shaping our present experiences, identities, cultural values, and relationships. The work reflects on the interconnectedness of our memories and the profound role they play in shaping the human experience.

### **Salvatore Siriano**

Salvatore Siriano is a Chicago-based composer, audiovisual artist, and educator exploring the intersection of sound, images, and nature through technology. His music combines field recordings, synthesis, and acoustic instruments. Siriano’s compositions include performances at the Art Institute of Chicago, Northwestern University, McAninch Arts Center, Columbia College, and virtual recitals necessitated by the pandemic. His audiovisual works have recently been presented at the SEAMUS 40th Anniversary Concert, the Napoleon Electronic Media Festival, the Earth Day Art Model, the Aurora Public Art Space,

and the Cernan Space Center. Collaborating with Chicago-based photographer Alice Hargrave, he crafted immersive sound collages for her exhibitions Sea Change at Aurora University and A Forest Shouting at Chicago’s ALMA Art. At Triton College, Siriano nurtures the talents of many first-generation students, preparing them for music studies at four-year institutions and was awarded Outstanding Full-Time Faculty Member of the Year in 2023.

### **Mirror, Mirror**

When you look in the mirror, what stares back at you?

### **Mickie Wadsworth**

Mickie Wadsworth is a composer and conductor based in Upstate New York. Much of their work focuses on the human experience and the complexity of our emotions. Most of their discography consists of vocal music, fixed media, and large ensemble pieces. As a Musician, they are dedicated to creating a welcoming community that celebrates new music from diverse voices. Outside of being a musician, they spend much of their free time hiking in the Adirondacks or hanging out with their cat, Norma. Mickie’s work has been programmed at a variety of conferences and festivals. They received their M.M. in Composition and their M.M. in Conducting (Wind Track) from Ohio University.

### **Convivio**

*Convivio* (2023) for solo violin addresses the evolution and diaspora of heritage in two sections, incorporating the first notes from the fugue of Bach’s Violin Sonata No. 3 as symbolic and musical material. The first section portrays the process of music being generated from some origins of music: breathing and moving. Next, they transform into various sounds to become the “material.” The material appears in various forms in the second movement, including avant-garde and folk music. Symbolizing other possible descendants of the material that have not been embraced by mainstream history, they contest the hierarchy and celebrate their imaginary coexistence—hence the title, *Convivio*, referring to a feast or living together.

Tonight’s program includes the world premiere of *Convivio*, interwoven with two movements from the Bach violin sonata mentioned above. It will start with Bach’s Adagio movement, which would typically serve as the prelude to the fugue. Then, *Convivio*’s

first movement follows as if traveling inside the performer to join the birth and journey of music, leading to the fugue. The second part of *Convivio* interjects Bach's fugue by bursting in after the fugue's first section, defying the tradition and creating tension. After Bach's subject metamorphoses into various styles, representing the diaspora, how would the same melody evolve if isolated in different cultures or contexts? The music returns to the second half of Bach's fugue. This provocative or rebellious experiment is not just to challenge tradition but to offer a fresh perspective on living with the legacy in our post-postmodern era. It also relates to my experiences as an Asian composer who primarily works in Western music, navigating to find where I fit in this tradition. *Convivio* was commissioned by the University of Massachusetts Amherst Fine Arts Center's Asian and Asian American Arts and Culture Program and is dedicated to violinist Hyeyung Yoon.

## CONCERT FOUR

October 13 • 10:00 A.M. • Recital Hall

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### ***Having Guests for Dinner***

CWU Opera

**Nicholas Benz and  
Robert Feng**

### ***Water Dust***

Thomas Brain, Jeremy Skeels, Bree Dwyer,  
Aidan Cadigan, Emily Wall

**Patrick Chan**

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### ***Having Guests for Dinner***

*Having Guests for Dinner* follows a young couple, Marcus and Laura, who are invited to a friend of a friend's house for dinner. When they arrive, they meet their odd host, Christoph. Something seems off—their friends Scott and Andrew never arrive, and Christoph's demeanor suggests that perhaps there's more on the menu than just beef and lamb.

### **Nicholas Benz**

Nick Benz is a composer, violinist, and multimedia artist whose work is drawn to remote fringes and recesses of experience. In his work, he seeks to render intimately personal spaces imbued with an individual sense of storytelling and narrative. His art centers around the blurring, juxtaposition, and amalgamation of stylistic idioms into singular sonic statements. Nick's music has been performed by leading artists including the Philadelphia Orchestra, International Contemporary Ensemble, Sandbox Percussion, and yMusic, and featured at Lincoln Center, Kimmel Center, and the Museum of Modern Art in Shanghai. Current projects include co-commissions from Ensemble Intercontemporain and Wigmore Hall, and a piece for percussionist David Moliner to be premiered at the Musikverein. Nick is currently a Ph.D. candidate at Brown University in Music and Multimedia Composition. He holds a BM in composition and violin and an MM in violin from the Peabody Institute, and an MM in composition from the University of Southern California.

### ***Water Dust***

*Water Dust* is a piece that delves into the symbolic and aesthetic dimensions of water and dust. It draws inspiration from the contrasts and connections between these elements, which

symbolize a range of dualities such as purity and impurity, change and stagnation, as well as emotion and reason. This work challenges the conventional boundaries between art and science, nature and culture, and order and chaos. It invites the audience to immerse themselves in a fluid and organic soundscape and visual experience. The composition includes 17 short videos, which are displayed either randomly or in a prescribed sequence, cumulatively lasting 9 minutes. The graphics and sounds conjure up images of water droplets, dust particles, and other microscopic phenomena. They feature abstract and morphed geometric patterns or waves in motion, predominantly utilizing two color groups: blue and brown. The videos may be presented solo or accompanied by an unspecified number of performers who improvise to capture the duality of these contrasts. For instance, the performers might be split into two subgroups, with one playing only upon seeing the color blue in the video and the other playing only when brown is visible; or they might play in response to changes in geometric shapes, among other cues. The performers are thus able to musically interpret these contrasts while also blending into the collective soundscape of the audio materials. An alternative performance approach involves having the performers play intermittently between the videos for an undefined duration, reacting to or providing commentary on the audiovisual elements. In this scenario, the total length of the piece is 9 minutes, plus any additional time interspersed between the videos.

## Patrick Chan

Composer Patrick Chin Ting Chan (b. 1986) grew up in Hong Kong and came to the United States in 2003. He has been featured in events including Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, UNESCO International Rostrum of Composers, and the Venice Art Biennale, among others. He has worked with ensembles such as the City Chamber Orchestra of Hong Kong, Ensemble Intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and the New York New Music Ensemble, with performances in more than thirty countries. His scores are published through BabelScores and Universal Edition. He is also an active performer and improviser of accordion, guqin, as well as live electronics using a Eurorack modular system and other custom interfaces on the computer. He is currently an Associate Professor of Music Composition at Ball State University. [chintingchan.com](http://chintingchan.com)

## CONCERT FIVE

October 13 • 1:00 P.M. • Concert Hall

### ***On Springfield Mountain***

CWU Horn Ensemble

**Cory Brodack**

### ***Der Heroszipfer***

John Neurohr

**Joseph Klein**

### ***Three More Virtues***

David McLemore, Giyong Ahn

**David Heinick**

### ***Nocturne Fantasy***

Ian Evans Guthrie

**Ian Guthrie**

### ***To See the Starlings***

CWU Horn Ensemble

**Andrew Sigler**

### ***The Spaces Between***

CWU Percussion Ensemble

**Mendel Lee**

### ***Pithy Poetics***

Melissa Schiel, Josh Gianola, Jeff Snedeker,  
John Neurohr, David McLemore

**David Peoples**

## ***On Springfield Mountain***

*On Springfield Mountain* is one of the earliest known American ballads, depicting the tragic death of a young man who is bitten by a rattlesnake in a field. This melody has a long history and is one of the most well-known and used American melodies in music. Aaron Copland notably used it alongside *Camptown Races* in his 1942 *Lincoln Portrait*. I wanted this setting to be a more open but still sincere interpretation of the melody and words, making use of the varied palette of colors available to a horn choir.

## **Cory Brodack**

Cory Brodack (b. 1997, St. Louis) is a composer whose music ranges from deeply personal and reflective to explosively bombastic, often within the same piece. He has been awarded the Rudolf Nissim Prize, ECU's Orchestra Composition Competition, and first prize in the NFMC Young Composer Competition. Cory has worked with performers and ensembles including JACK, Hub New Music, Unheard-of//Ensemble, Icarus Quartet, Hypercube, and Rhythm

Method Quartet. He has also received commissions from artists and groups such as Andrew Pelletier, BGSU, the Metropolitan Orchestra of St. Louis, and the Steven Gerber Trust. His music has been featured at concerts and festivals including the SCI National Conference, Hot Air Music Festival, Bowling Green New Music Festival, and New Music on the Bayou. He received his MM from Bowling Green State University, his BM from Southern Illinois University Edwardsville, and is currently pursuing his Ph.D. at the Eastman School of Music.

### **Der Heroszupfer**

*Der Heroszupfer* (The Hero-tugger) is the eighteenth in a series of short works for solo instrument based upon characters from *Der Ohrenzeuge: Fünfzig Charaktere* (Earwitness: Fifty Characters), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905–1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters and comprises twenty-two solo works to date—composed for familiar instruments such as violin, guitar, piano, and trombone, as well as less common instruments such as ocarina, cimbalom, glass harmonica, and carillon. In Canetti's depiction of this character, “the hero-tugger potters around monuments and tugs on the trousers of heroes.... [He] jumps out, heaves himself skillfully onto the pedestal, and stands next to the hero.... He senses the greatness passing over to him and he shudders. But if he works hard... the day will come, the radiant day, when he will heave himself up in a powerful surge and, in front of the whole world, he will scornfully spit on the hero's head.”

*Der Heroszupfer* was composed in July 2019 for trombonist Andrew Glendening, who first performed the work on January 23, 2020, at Northern Illinois University.

### **Joseph Klein**

Joseph Klein is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes inspired by natural phenomena, often drawing

upon literary sources and incorporating theatrical elements as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself.

He holds degrees in composition from Indiana University, the University of California, San Diego, and California State Polytechnic University, Pomona, where his composition teachers included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. Klein is currently Distinguished Teaching Professor and Chair of Composition Studies at the University of North Texas (USA).

### **Three More Virtues**

In 2003, I wrote a piece called *Three Virtues* (*Simplicity, Enthusiasm, and Serenity*) for my friend and colleague at the Crane School of Music, Charles Guy. Fifteen years later, I retired and subsequently moved to my home state of Pennsylvania. Four months later, in 2020, the pandemic hit. Among the dozen pieces I wrote that year was this piece, again for Chuck. He did a recorded performance in 2021 and subsequently gave the live premiere in Potsdam. The three movements this time are Nobility, Tranquility, and Exuberance.

### **David Heinick**

David Heinick retired in May 2018 after forty years of teaching. He joined the faculty of the Crane School of Music at SUNY-Potsdam in 1989, having previously taught at St. Mary's College of Maryland and the University of Maryland-Eastern Shore. He is the composer of over 150 works. His music has been performed in North America, Europe, and Asia. Several works have been recorded, most recently *Toccata a la Charleston* by pianist Jeffrey Jacobs. With Carol Heinick, he has performed extensively, playing music for two pianists at one or two pianos; he has also been active as a collaborative pianist, having performed with numerous prominent soloists and members of major orchestras.

### **Nocturne Fantasy**

The lockdowns during the Coronavirus pandemic changed many aspects of how I composed. I began to experiment more. I also started to explore piano virtuosity in my improvisations, performances, and compositions. Thirdly, I embraced my eclectic compositional background more. All three of these elements play important roles in the creation of *Nocturne Fantasy*. I composed *Nocturne Fantasy* for Samantha Martinez-Brockhus, a

pianist and accompanist I met as staff at the Interlochen Summer Arts Camp a few years ago, and who I realized had a much better knowledge of contemporary neoromantic composers and their piano works (especially Corigliano and other New York City-based composers) than most other pianists. Consequently, this work incorporates some of the harmonies that have fascinated me lately, drawing on composers such as Messiaen and Corigliano. While the virtuosity is much more reserved in this work than in pieces such as my Nocturnes and Nightmares, I continue to incorporate my love for sudden silences. There are many experiments in this work, but as usual, the biggest experiment is: What is the fantasy this piece is telling you?

## Ian Guthrie

Ian Evans Guthrie is a composer, performer, researcher, and collaborator in almost every genre. He has received the Mile High Freedom Band 2021 Commission, 1st prize for the Noosa-ISAM and Arcady Composition competitions, 2nd prize for the American Prize, a nomination from the American Academy of Arts and Letters, and other accolades. Many of his works have been performed worldwide by the Mile High Freedom Band, fEARnoMUSIC, Ensemble Offspring, Interlochen Summer Camp, VIPA, highSCORE Music Festival, and others. He has served on various committees, including the Society of Composers, Inc., where he is the Marketer; NACUSA, where he is the Treasurer; and CFAMC, where he is the Membership Coordinator. His most recent commissions include ones from the Northwest Symphony Orchestra, Keum Hwa Cha, and others. Guthrie is also an active solo and collaborative pianist and is currently an accompanist for the Interlochen Summer Camp, University of Missouri-Kansas City, and other organizations.

## To See the Starlings

*To See the Starlings* was inspired by observations of the murmurations of flocks of starlings. “Murmuration” refers to the phenomenon that results when hundreds, sometimes thousands, of starlings fly in swooping, intricately coordinated patterns through the sky. *To See the Starlings* was commissioned by Katie Johnson for the University of Tennessee horn choir and was funded in part by the Meir Rimmon Commissioning Assistance Program of the International Horn Society.

## Andrew Sigler

Andrew Sigler’s music has been commissioned, performed, and awarded by the Wellesley Composers Conference, Meir Rimmon Commissioning Fund of the International Horn Society, World Saxophone Congress, Composer’s Inc., Suzanne and Lee Ettelson Award, Earplay Donald Aird Composers Competition, Robert Avalon International Competition for Composers, SCI and NACUSA National Festivals, Nief-Norf, Oregon Bach Festival, Seasons Festival, International Brass Symposium, TUTTI Festival, Open Space New Music Festival, University of Texas New Music Ensemble, University of Tennessee Faculty Brass Quintet, Electroacoustic Barn Dance, Hear No Evil, Simple Measures, Bold City Contemporary Ensemble, and Fast>>Forward>>Austin. His writing has been featured in NewMusicBox and Opera News. Andrew is an Associate Professor of Music Composition at the University of Tennessee and president of the National Association of Composers, USA. Please visit [andrewsigler.com](http://andrewsigler.com) for more information.

## The Spaces Between

I wrote *The Spaces Between* as an exploration of textural combinations in a serene space. The primary intent of the piece is to encourage the audience to treat the various individual percussive instruments not as their own distinct lines but instead as a versatile solo instrument that is performing a (mostly) singular idea. The piece is heavily influenced by the concept that in the hustle of our everyday lives, which rapidly moves from one moment to the next, we forget to take a step back and enjoy the spaces between those moments; that the journey itself is as important, if not more important, than the journey’s beginning and end. Bio: Mendel Lee (he/him) (b. 1975) is a New Orleans-based composer whose music explores both the evolution of singular ideas over a long period of time and layered syncopated rhythmic patterns and hemiolas over an underlying groove. Recognized as a VCCA Fellow and a NPN Take Notice Fund Grantee, he is committed to using his creative practice and entrepreneurial spirit to strengthen collaboration between composers, performers, and audiences to show that new music can be for everyone.

## **Mendel Lee**

Mendel Lee (he/him) (b. 1975) is a New Orleans-based composer whose music explores both the evolution of singular ideas over a long period of time and layered syncopated rhythmic patterns and hemiolas over an underlying groove. Recognized as a VCCA Fellow and a NPN Take Notice Fund Grantee, he is committed to using his creative practice and entrepreneurial spirit to strengthen collaboration between composers, performers, and audience to show that new music can be for everyone.

### ***Pithy Poetics***

This new song cycle explores short quotations from Shakespeare. Among the selected quotes, Hamlet is the most frequently cited (though not the famous “To be or not to be”). The songs are woven together in a short tapestry representing an (infinitesimally) small portion of the Bard’s writings.

*Hamlet*: “Brevity is the soul of wit.”

*Hamlet*: “We know what we are, but not what we may be.”

*The Merchant of Venice*: “All that glitters is not gold.”

*Hamlet*: “Give every man thy ear but few thy voice.”

*The Tempest*: “We are such stuff as dreams are made on...  
rounded with a sleep.”

*King Lear*: “The wheel is come full circle; I am here.”

## **David Peoples**

David R. Peoples writes with a ginger ale in hand on a balcony surrounded by forest. It is from Flowery Branch, Georgia, surrounded by nature, that all his compositions begin before being released into and around the world. As a performer and curator of new music, David has enjoyed sharing the music of hundreds of living composers through recitals in every state, at new music festivals, and at many other new music events. davidpeoples.com

**Special thanks to the  
Ellensburg Arts Commission  
for their generous support.**

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