

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

# MIDWEST COMPOSERS SYMPOSIUM 2015



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

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Friday, November 6 | 8PM | Auer Hall  
Saturday, November 7 | 10AM, 4PM, 8PM | Auer Hall



It gives me great pleasure to welcome you to Bloomington and to the Indiana University Jacobs School of Music for the 2015 Midwest Composers Symposium. The staff, faculty, and students of our school stand ready to assist you as you enjoy our halls and surroundings.

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

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

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

A handwritten signature in dark ink, appearing to read 'Gwyn Richards', with a large, sweeping flourish extending from the end.

Gwyn Richards  
Dean, Jacobs School of Music

## **THE MIDWEST COMPOSERS SYMPOSIUM**

The Midwest Composers Symposium is a consortium made up of the composition departments of four American Midwest universities: the University of Cincinnati, Indiana University, the University of Iowa, and the University of Michigan. The purpose is to allow students to have contact with other composers at nearby institutions and to foster connections and self-identity.

The symposium was begun in 1948 by Anthony Donato of Northwestern University, and Michigan, Illinois, and Iowa. For a few years during the 1960s, the symposium concerts ceased due to a change in academic calendars but resumed in the early 1970s, when most schools adopted the quarter system. Oberlin College joined at that point, and a few years later, Indiana University. Northwestern dropped out in 1992, as did Illinois and Oberlin in 2007. The University of Cincinnati joined in 2008.

### **Composition Faculty Rosters**

#### **Indiana University Jacobs School of Music**

David Dzubay (chair), Claude W. Baker, Don Freund, John Gibson, Jeffrey Hass, Eugene O'Brien, P. Q. Phan, Aaron Travers

#### **University of Cincinnati College-Conservatory of Music**

Michael Fiday, Mara Helmuth, Douglas Knehans, Miguel Roig-Francoli

#### **University of Iowa School of Music**

David Gompper (chair), Michael Eckert, Lawrence Fritts, Christopher Jette, Zachary Stanton

#### **University of Michigan School of Music, Theatre & Dance**

Erik Santos (chair), Evan Chambers, Michael Daugherty, Roshanne Eterzady, Kristen Kuster, Paul Schoenfeld, Bright Sheng



# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*Two Hundred Fifty-Seventh Program of the 2015-16 Season*

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## MIDWEST COMPOSERS SYMPOSIUM 2015

### *Program 1*

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#### Brass Choir

Edmund Cord, *Director*

Contamination (2015) . . . . . Christopher Poovey  
Birth-Growth-Consumption- (IU, born 1993)  
Extinction

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#### NOTUS

##### *Contemporary Vocal Ensemble*

Dominick DiOrio, *Conductor*

Psalm 10\* (2015) . . . . . Jared Hedges  
(UI, born 1993)

Carolyn Craig & Rachel Mikol, *Soprano*

Marianthi Hatzis, *Mezzo-Soprano*

Connor Lidell, *Baritone*

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Auer Concert Hall  
Friday Evening  
November Sixth  
Eight O'Clock

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## *Members of the IU Percussion Ensemble*

John Tafoya, *Director*

James Cromer, Joel Castro-Lawicki,  
Robert Clayson, Cy Miessler

A Place for Your Intentions (2015) . . . . . Tyler Eschendal  
(CCM, born 1993)

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## **Wind Ensemble**

Stephen W. Pratt, *Conductor*

Pride and Perseverance (2015) . . . . . Jonathan Wilson  
(UI, born 1988)

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## **New Music Ensemble**

David Dzubay, *Director*

“Five - Six - Seven – Eight” (2014) . . . . . Michael Schachter  
I. Five (UM, born 1987)  
II. Six  
III. Seven  
IV. Eight

David Dzubay, *Conductor*

Shards of Bone\*\* (2014; version with  
harp, 2015) . . . . . Mack LaMont  
I. (CCM, born 1989)  
II.  
III.  
IV.  
V.  
VI.

Danko Drusko, *Conductor*

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## Chamber Orchestra

Paul Nadler, *Conductor*

SWARM for String Orchestra\*\*\*

(2013, orch. 2015) ..... Matthew Browne  
(UM, born 1988)

Songs from Bedlam\*(2014) ..... Jess Langston Turner

I. ...wander from yourselves with Tom... (IU, born 1983)

II. On the lordly lofts of Bedlam...

III. The moone's my constant mistrisse...

IV. With a host of furious fancies...

Conner Lidell, *Baritone*

\**World premiere*

\*\**World premiere with harp*

\*\*\**World premiere of the orchestra version*

# Notes for Program 1

## Christopher Poovey: *Contamination*

### I. Birth

The piece opens with a single Eb in the tuba. The entire movement has a single goal, which is to build an ascending Fibonacci chord ( $IC + [1, 1, 2, 3, 5, 8]$ ). This is, as the title of the movement suggests, the birth of the process. This single iteration is drawn out over the course of a minute and a half with it starkly juxtaposed with the material in the next movement.

### II. Growth

This movement stems from the Ab which the trumpets end the first movement on. It is comprised of four strands which simultaneously occur. The intervals used in these strands are also derived from a Fibonacci sequence, but the intervals may go in any direction from one note to the next. Each instrumental group (trumpets, horns, trombones, and euphoniums and tuba) are each assigned an individual process. The goal of the movement is the convergence on a middle C, which leads the Consumption.

### III. Consumption

Consumption is made from every strand of every possible process. The Fibonacci intervals expand in both directions from every note from the past step in the process. The ensemble works as an individual unit that grows from an increasing number of points while expanding and converging.

### IV. Extinction

This movement is made up of only descending Fibonacci chords, which invoke a bluesy lament. The movement is comprised of a lament melody that is blurred and cascaded down the register until it finally lands of the Eb on which the process for the piece began.



**Christopher Poovey** is a composer based in Bloomington, Ind., who creates music that utilizes formalized structures and processes in order to enhance its emotional and poetic goals. He has been recognized for his work by the Society for Electro-Acoustic Music in the United States, International Computer Music Association, Dallas Symphony Orchestra, Voices of Change New Music Ensemble, National Music Teachers Association, National Student Electronic Music Event, and Texas Music Teachers Association. He has taken courses at the Institut de Recherche et Coordination Acoustique/Musique as well as at Princeton University in the Só Percussion Summer Institute, and he is currently pursuing a Bachelor of Music in Composition at the Indiana University Jacobs School of Music, where he has studied with distinguished composers such as Aaron Travers, Sven-David Sandström, Claude Baker, John Gibson, and Jeffery Hass.

## Jared Hedges: *Psalm 10*

This particular psalm presents a response to the silence of God, which suggested to me a musical exploration of silence as well. I sought to highlight this aspect of the text by punctuating the psalm's opening questions with long silences. While the voices dispute God's silence, they do not try to mask it, whereas the psalm's other speaker—the oppressor of the poor and the fatherless—denies both justice and a just God, and is heard filling the space with noise (in my setting, a low hum in the male voices). When the music of the psalm's opening questions returns at the end, the silences have not disappeared, but the psalmist's faith persists, waiting for when there will be injustice and suffering “no more.”

I wrote this piece in a very short time toward the end of last summer. I had just finished helping to transcribe a fifteenth-century English choral manuscript with one of my professors and wrote this piece as somewhat of a response to that experience. Less than a week after I finished composing it, there were shocking reports of beheadings of Christians in the Middle East, and the psalmist's lament seemed to take on even more earnestness. Now, in the wake of the awful attack in Oregon, these words are certainly no less apt. This piece is dedicated to those who have died clinging to their God in the face of horrific injustice.

### *Psalm 10*

Why, O Lord, do you stand far away?  
Why do you hide yourself in times of trouble?  
In arrogance the wicked hotly pursue the poor;  
In the pride of his face the wicked does not seek him;  
All his thoughts are, “There is no God.”  
Your judgments are on high, out of his sight;  
He says in his heart, “I shall not be moved;  
I shall not meet adversity.”  
He lurks that he may seize the poor;  
He says in his heart, “God has forgotten,  
He has hidden his face, he will never see it.”  
The Lord is king forever and ever;  
The nations perish from his land.  
O Lord, you will incline your ear  
To do justice to the fatherless and the oppressed,  
So that man who is of the earth may strike terror no more.

*(Text adapted from the English Standard Version)*





**Jared Hedges** has won awards from the Oregon Pro Arte Chamber Orchestra, Holland Symphony Orchestra, Music Institute of Chicago, and Webster University. His pieces have been performed in Chicago, St. Louis, Minneapolis, Seattle, Portland, and Vancouver. In 2011, his piece *The Wanderers* was heard on Chicago's fine arts and classical station WFMT 98.7, and his song cycle *Nellie Bly at Blackwell's Island* was selected for the inaugural Source Song Festival in 2014, where he participated in workshops led by Libby Larsen. In 2014, he collaborated with musicologist Stephen Self on a project funded by a research grant to transcribe a fifteenth-century music manuscript from the British Library, and in 2015, he was a participant in the Vancouver International Song Institute's Art Song Lab. He graduated in 2015 from Bethel University (St. Paul, Minn.) with degrees in music and English literature, and is currently pursuing a master's degree in composition at the University of Iowa.

### **Tyler Eschendal: *A Place for Your Intentions***

*A Place for Your Intentions* is a percussion quartet written in the summer of 2015 for members of Sō Percussion as a part of the Sō Percussion Summer Institute. The ensemble is comprised of a marimba, vibraphone, drum set, and desk bells. This piece is constantly recycling rhythmic motives that are introduced at the beginning via claps, stomps, and bells, which move through different sections of instrumental combinations.



**Tyler Eschendal** (b.1993) is a composer, percussionist, and active member of the Cincinnati new music scene. Originally from the suburbs of Detroit, he is currently completing his undergraduate studies in music composition at the College-Conservatory of Music (CCM) at the University of Cincinnati, studying with Michael Fiday and Mara Helmuth. He is an avid performer of contemporary music with the CCM Percussion Ensemble, premiering new works by student composers. He has worked with dancers, choreographers, and lighting designers as a part of the 2015 CCM Choreographer Showcase with his percussion quartet Knocking on Wood. His music has been performed at the University of Michigan, University of Buffalo's June in Buffalo, Charlotte New Music Festival, and at Princeton University as a part of the Sō Percussion Summer Institute. He has participated in master classes with such composers as Brian Ferneyhough, Steven Stucky, and Harvey Sollberger. He is currently the artistic director of a Cincinnati-based in-home new music concert series called the Red Door Series.

## **Jonathan Wilson: *Pride and Perseverance***

This work was commissioned by Carl Rowles for the Chamber Winds Concert at the University of Iowa and was premiered on May 6, 2015. I wrote this work in response to the various challenges I faced from January to April 2015. Those challenges included writing several different works for various performances, making preparations for the SEAMUS National Conference, cramming my studies for five comprehensive examinations that were to be taken over a span of three days, and covering class frequently for one of my instructors on short notice. While seeking relaxation from the unrelenting workload that was continuously accumulating, I found the determination to bring each of these challenges to completion. The work begins in a state of tranquility, increases in longing through the use of appoggiaturas, and relaxes those tensions by the end. The greatest reward I found from writing this work comes through retrospection. I look back and smile on everything I completed within those past few months with the knowledge that I was able to overcome each of those obstacles through pride and perseverance.



**Jonathan Wilson** is a candidate in music composition at the University of Iowa. He earned his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University. He has studied with Josh Levine, David Gompper, Lawrence Fritts, James Romig, James Caldwell, Paul Paccione, and John Cooper. He has studied conducting with Michael Fansler and Richard Hughey. His compositional process tends to follow a concept-oriented approach, which generates the structural ideas for his works. He is a member of the Society of Composers, Inc., SEAMUS, Iowa Composers Forum, and American Composers Forum.

## **Michael Schachter: *“Five - Six - Seven - Eight”***

*“Five - Six - Seven - Eight”* was premiered by Alarm Will Sound at the 2014 Mizzou International Composers Festival in Columbia, Mo. The opportunity to write for an ensemble with the timbral palette of a full orchestra but the locked-in tightness of a Pro Tools session perhaps overly piqued my imagination, and I couldn’t help but explore a greater range of textures and ideas than one coherent movement could reasonably accommodate. I eventually arrived on a work consisting of four miniatures, each roughly two minutes in length. The title, a reference to the common bandstand count-in, reflects the different dance-inspired characters (and respective meters) of each miniature.



**Michael Schachter** is a doctoral candidate in Music Theory and Composition at the University of Michigan, where his primary advisers are Bright Sheng, Michael Daugherty, Kevin Korsyn, and Ramon Satyendra. His compositions have been commissioned and performed by groups such as the New York Virtuoso Singers, Alarm Will Sound, Naples Philharmonic, and Minnesota Orchestra, at venues ranging from the San Francisco Center for New Music to the Minnesota Centennial Showboat to Carnegie Hall. He is also an avid teacher and scholar; his research interests include jazz, South Indian classical music, pedagogy, and music epistemology and aesthetics.

### **Mackenzie (Mack) Jacob LaMont: *Shards of Bone***

This composition is a study on how pieces of music can be put together. The first of the six movements presents four ideas that are subsequently explored individually in movements two through five. In movement six, the four ideas are put back together. However, they have been transformed through their individual study and thus look very different in movement six than in movement one (although the sound world remains the same). This led me to think of fossils, which must be pieced together when found in order to imagine the creature that once lived and breathed.



**Mackenzie (Mack) Jacob LaMont** (b. 1989) is currently pursuing his D.M.A. in Music Composition (with a cognate in percussion) at the University of Cincinnati College-Conservatory of Music (CCM). In May 2014, he earned his master's degree in music composition from CCM. His primary teachers in composition have been Douglas Knehans, Joel Hoffman, and Michael Fiday at the University of Cincinnati and John Berners at the University of Indianapolis, where he earned his bachelor's degree in percussion performance with concentrations in music composition and music technology/recording. His primary teachers in percussion have been James Culley and Paul Berns. In addition to composing, he keeps a busy teaching, recording, and performing schedule. In the fall of 2014, he performed on a series of four faculty artist concerts at the University of Indianapolis, one of which involved a composition commission. Around the same time, he joined the Indianapolis-based group Masterworks 6 playing drum set.

## Matthew Browne: *SWARM*

This piece explores some of the various, contrasting qualities of swarm behavior—viciousness, unpredictability, ambiguity, agitation, etc.—exhibited through the medium of a large swarm of string instruments.



**Matthew Browne's** (b. 1988) music has been described as “compelling” (*Milwaukee Journal Sentinel*) and “beautifully crafted and considered” (*What's On London*). His recent honors include a BMI Student Composer Award (2015), ASCAP Morton Gould Young Composers award (2014), winner of the New England Philharmonic Call for Scores (2014), participant at the Minnesota Orchestra Composers Institute (2016), and participant at the Milwaukee Symphony Orchestra's First Annual Composers Institute (2013). He is currently a D.M.A. candidate at the University of Michigan. Previous teachers include Michael Daugherty and Kristin Kuster.

## Jess Turner: *Songs from Bedlam*

*Tom O'Bedlam* is an anonymous poem from seventeenth-century England about a fictitious inmate from the infamous Bedlam insane asylum. During the time in which the poem was penned, it was quite common for asylums to allow outsiders to stand at the gates and watch the inmates, much as one would watch animals in a zoo today. Thrill-seekers were even allowed to bring sticks with which to goad the inmates if they were not acting in a sufficiently entertaining manner. Tradition holds that the asylums became so overcrowded that inmates were periodically turned loose into the countryside to fend for themselves. Tom O'Bedlam was one of these (likely apocryphal) inmates who wandered the land begging for food and money. References to the character of Tom O'Bedlam appear often in the literature of the day, including the works of Shakespeare. The drama of the music, as in the poem, is primarily psychological, taking place mainly in the sick mind of poor Tom as he is tormented by both his plight as a beggar and the inscrutable hallucinations and delusions which haunt him day and night.

Casting a shadow over the entire piece is the spectre of the famous song “L'homme armée” (“The Armed Man”). Much of the melodic and harmonic material throughout the piece is based on motives found in “L'Homme Armée,” and in the final section of the piece, the armed man finally reveals himself in the form of a wild tarantella that bursts forth suddenly and violently. “L'homme armée” also forms the basis for the Renaissance-like church music that emerges from the distance in the third section as well as at the very end of the piece. The constant presence of the “armed man” throughout the piece serves as a reminder that violence and insanity are part and parcel of one another.

*Tom O'Bedlam* (Anonymous)

From the hag and hungry goblin  
That into rags would rend ye,  
And the spirit that stands by the naked man  
In the Book of Moones - defend ye!  
That of your five sound senses  
You never be forsaken,  
Nor wander from your selves with Tom  
Abroad to beg your bacon.  
(*Chorus*)  
While I do sing "any food, any feeding,  
Money, drink, or clothing?"  
Come dame or maid, be not afraid,  
Poor Tom will injure nothing.  
Of thirty bare years have I  
Twice twenty been enraged,  
And of forty been three times fifteen  
In durance soundly caged.  
On the lordly lofts of Bedlam,  
With stubble soft and dainty,

Brave bracelets strong, sweet whips ding-dong,  
With wholesome hunger plenty.  
When I short have shorn my sour face  
And swigged my horny barrel,  
In an oaken inn I pound my skin  
As a suit of gilt apparel.  
The moon's my constant Mistriss,  
And the lowly owl my morrow,  
The flaming Drake and the Nightcrow make  
Me music to my sorrow.  
With a host of furious fancies  
Whereof I am commander,  
With a burning spear and a horse of air,  
To the wilderness I wander.  
By a knight of ghosts and shadows  
I summoned am to tourney  
Ten leagues beyond the wild world's end.  
Methinks it is no journey.



**Jess Turner** was born in 1983 into a musical family. He began his musical training at the age of seven with piano lessons. At the age of nine, he began studying trumpet. He later shifted his main musical focus to trumpet, going on to earn a bachelor's degree as well as a master's degree in trumpet performance from Bob Jones University. He began showing an interest in composition in his early high school years. Throughout his undergrad and graduate years, he worked on various composition projects in his spare time, several of which have won national composition awards. These awards include first place in the MTNA Young Artist Composition Competition, finalist in the NATS Art Song Composition Contest, John Ness Beck Award for choral composition, finalist for the ASCAP Morton Gould Young Composer Awards, Walter Beeler Memorial Prize, and Merrill-Jones Award for best composition for young band. He is regularly commissioned by prominent ensembles and performers across the country. Turner's teachers have included Dwight Gustafson, Dan Forrest, Kenneth Steen, Robert Carl, Don Freund, Sven-David Sandström, and Aaron Travers. He has participated in master classes with prominent American composers such as Michael Colgrass, William Bolcom, Joseph Schwanter, Dan Welcher, and Libby Larsen. He earned his D.M. in Music Composition at Indiana University in Bloomington, Ind., in May 2015.

## Brass Choir

Edmund Cord, *Director*

### *Trumpet*

Keanu Cover  
Nicholas Fattore  
Clare Hogan  
Neil Hulbert  
Jens Jacobsen  
Macy Stewart

### *Horn*

Walter Everton  
Amanda Gomez  
Olivia Martinez  
Chris Neiner  
Thomas Vienna  
Lacey Waggener

### *Trombone*

William Frey  
Samuel Mitchell  
Stephen Nosko  
Aaron Small

### *Euphonium*

Jonathan Sorsen  
Sarah Mehnken

### *Tuba*

Sergei Bolun  
Miguel Menendez

## NOTUS

### *Contemporary Vocal Ensemble*

Dominick DiOrio, *Conductor*

Michaela Calzaretta, *Associate Conductor*

Charles Snell, *Assistant Conductor*

### *Soprano*

Katie Burk  
Michaela Calzaretta  
Carolyn Craig  
Kellie Motter  
Rachel Mikol  
Synthia Steiman  
Maya Vansuch

### *Alto*

Elisabeth Culpepper  
Grace Fillip  
Gabrielle Gaudreault  
Marianthi Hatzis  
Ji-Hyun Kim  
Courtney Jameson  
Patricia Wallinga

### *Tenor*

Alex Berko  
Nicolas Chuaqui  
Gregory McClelland  
Paul Mortilla  
Brian Pawlak  
Charles Snell

### *Baritone/Bass*

Michael Kim-Sheng  
Connor Lidell  
Luka Marinkovic  
David McNeil  
Justin Parish  
Matthew Recio  
Corey K. Rubin  
Michael Wade

## Wind Ensemble

Stephen W. Pratt, *Conductor*

### *Flute*

Youngki Lee

### *Bassoon*

Drew Gascon

### *Saxophone*

Paulo da Silva  
Madeline Shugert  
Andrés Lizano

### *Oboe*

Jamie Sanidad

### *B-Flat Clarinet*

Chanul Kim

### *Bass Clarinet*

Brian Corbin

### *Percussion*

Matthew Kilby  
Nick Bruno

## New Music Ensemble

David Dzubay, *Director*

Will Rowe, *Assistant Director*

Danko Drusko, *Assistant Conductor*

Kim Osberg & Alex Blank, *Electronics Assistants*

Robin Meiksins, <i>Flute</i>	Lauren Teel, <i>Percussion</i>
Rebecca McGuire, <i>Oboe/English Horn</i>	Erin Brooker-Miller, <i>Harp</i>
Wai Ki Wun, <i>Clarinet/Tenor Saxophone</i>	Kathy Lee, <i>Piano/Celesta</i>
Laura Chalmers, <i>Bass Clarinet</i>	Noah Sonderling, <i>Piano/Celesta</i>
Sara Fruehe, <i>Bassoon</i>	Madalyn Parnas, <i>Violin</i>
Nick Wills, <i>Horn</i>	Carlos Valbuena, <i>Violin</i>
Alessandro Bonotto, <i>Trumpet</i>	Inés Picado Molaes, <i>Viola</i>
Stewart Rhodes, <i>Trombone</i>	Will Rowe, <i>Cello</i>
Zach Albrecht, <i>Percussion</i>	Sam Loeck, <i>Bass</i>
Mitchell Beck, <i>Percussion</i>	

## Chamber Orchestra

Paul Nadler, *Conductor*

<i>Violin I</i>	<i>Cello</i>	<i>Bassoon</i>	<i>Percussion</i>
Jacqueline Kitzmiller	Sara Page	Rachel Parker	Matthew Schnaars
Gabriela Peña-Kim	Yan Ho Cheng	Kahayla Rapolla,	Dakota Smith
Joseph Ohkubo	Crystal Kim	<i>Contra</i>	
Joy Vucekovich	Carlo Garcia		<i>Harp</i>
Tristan Siegel		<i>Horn</i>	Aubrey Shumway
Leo Kowalski	<i>Bass</i>	Eric Dumouchelle	
Alan Snow	Kyle Sanborn	Victoria Knudtson	<i>Piano/Celesta</i>
	Robert Widlowski		Adam Coleman
<i>Violin II</i>	<i>Flute</i>	<i>Trumpet/Piccolo Trumpet</i>	
Andrew Cheshire	Lei Lei, <i>Piccolo</i>	Alessandro Bonotto	<i>Orchestra Manager</i>
Nari Park	Megan Pan, <i>Alto</i>	Matthew Smith	Gabriela Peña-Kim
Evan DeLong			
Su Bin Shin	<i>Oboe</i>	<i>Trombone</i>	<i>Orchestra Set-Up</i>
Qian Zhong	Kathleen Carter	Yukyung Kang	Gabriela Peña-Kim
BoYu Li	John Silvey	<i>Tuba</i>	<i>Librarian</i>
<i>Viola</i>	<i>Clarinet</i>	Itai Agmon	Sara Fruehe
Kiyeol Kim			
Haojian Wang	Mallorie Stringfellow,	<i>Timpani</i>	
Esteban Hernández	<i>E-Flat</i>	Marissa Turney	
Leonardo Vásquez	Emily Mehigh, <i>Bass</i>		



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INDIANA UNIVERSITY

Bloomington

*Two Hundred Sixtieth Program of the 2015-16 Season*

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## MIDWEST COMPOSERS SYMPOSIUM 2015

### *Program 2*

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Toy Chest (2015) ..... Chris Neiner  
(IU, born 1994)

Skye Kinlaw, *Violin*  
Eleni Georgiadis, *Horn*  
Adam Coleman, *Piano*

Wind|Whisper\* (2015) ..... Paul Poston  
(CCM, born 1986)

Nave Graham, *Flute*

Duet for Body Percussion (2015) ..... Timothy Peterson  
(UM, born 1994)

*Body Percussion Duo*  
Colin McCall & Timothy Peterson

Gong-Gan ..... Jounghmin Lee  
(UI, born 1975)

Emily Duncan, *Flute*

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Auer Concert Hall  
Saturday Morning  
November Seventh  
Ten O'Clock



Voices of the Nebulae (2015) . . . . . Nicolas Chuaqui  
(IU, born 1990)

Wai Ki Wun, *Clarinet*  
Yoni Gertner, *Viola*  
Robert Widlowski, *Bass*  
Kathryn Yuill, *Glockenspiel*  
Alice Baldwin, *Piano*  
Nicolas Chuaqui, *Conductor*

Remembering the Clouds (2015) . . . . . Brandon Scott Rumsey  
(UM, born 1987)

I. Dream  
II. The Nowhere Birds  
III. These are the Clouds  
IV. The Presider

Mysti Byrnes, *Soprano*  
Merryl Monard, *Flute*  
Annie Jeng, *Piano*

Wood Metal Hair (2014) . . . . . Paul Duffy  
(UI, born 1989)

Blake Shaw, *Double Bass*

Blue Underneath, Blue Overhead\*  
(2015) . . . . . Laura Harrison  
(CCM, born 1987)

Shu-Li Cheah, *Cello*  
Brandon Wendt, *Piano*

Tight Ropes (2014) . . . . . Corey K. Rubin  
(IU, born 1983)

Robin Meiksins, *Flute*  
Isaac Allen, *Violin*; Miles Edwards, *Cello*  
Keegan Sheehy, *Percussion*  
Kathy Lee, *Piano*  
Corey K. Rubin, *Conductor*

\**World premiere*

## Notes for Program 2

### Chris Neiner: *Toy Chest*

The composition of *Toy Chest* grew from a vivid image of a child discovering a chest filled with hundreds of sparkling, glittering, metallic toys. In the chest, each toy calls out to be played with, but the child's attention rapidly moves from toy to toy as new, more brilliant toys are discovered, causing each toy to eventually lose its luster. In the last few seconds, the child finally spies the shiniest toy at the bottom of the chest, creating one last moment of childhood excitement, curiosity, wonder, and mischief.



The music of **Chris Neiner** has received performances by a variety of ensembles, including the Duluth Superior Symphony Orchestra, Minnesota Sinfonia, Copper Street Brass Quintet, Red Hedgehog Trio, and Greater Twin Cities Youth Symphonies. Additional works have received readings by the Rose Ensemble and Artaria String Quartet. Neiner's recent awards include the James and Paula Nelson Young Composers Competition and the Olga Klein Nelson Award from the National Federation of Music Clubs. Recent commissions include the Cochran Chamber Commissioning Project, a Midwest consortium of 14 high schools and four colleges. Currently, he is pursuing a bachelor of music degree in composition and horn performance at the Indiana University Jacobs School of Music, studying composition with Claude Baker and horn with Richard Seraphinoff. Neiner is an alumnus of the Oregon Bach Festival Composers Symposium and the New Music on the Point Festival.

### Paul Poston: *Wind/Whisper*

For flute alone, *Wind/Whisper* draws its inspiration from a recent sound walk I took in Orford, Quebec. From a distance, I heard a soft, unclear sound. Approaching with deep curiosity, I was overtaken by the wonderful tone and sounds produced from a flutist playing around with the sonic possibilities of the instrument.



**Paul Poston's** music has been performed throughout the United States and in Greece and Italy. His work *Urban Sprawl* was commissioned by Editions Musica Ferrum and released via CD in the spring of 2015. He has received performances from Duosolo and pianist John Solomons as well as readings from the Jack Quartet. He is now pursuing a Doctorate of Musical Arts in Composition at the College-Conservatory of Music at the University of Cincinnati, where he has studied with Michael Fiday, Mara Helmuth, and Joel Hoffman.

### **Timothy Peterson: *Duet for Body Percussion***

Before composing my *Duet for Body Percussion*, I had never really thought of my body as an instrument. When I started exploring the distinctive pitches and timbres produced by different types of clapping, snapping, chest and thigh pats, and stomps, however, I got really excited by the musical potential that is literally in all of our bodies. I also enjoyed the creative challenge of developing a notational system for the sounds that I use, since body percussion music has rarely been written down. I hope that you enjoy this performance and that it may inspire you to get in touch with your own percussion instrument!



From Larchmont, N.Y., **Timothy Peterson** (b. 1994) studies music composition and comparative literature at the University of Michigan in Ann Arbor. He has studied with Paul Schoenfeld, Evan Chambers, Erik Santos, Kristin Kuster, Andrea Mazzariello, David Conte, Narcis Bonet, Kyle Blaha, and Wilma Machover. His work has been featured at the European American Musical Alliance in Paris and the New York Philharmonic School Day Concerts. Last summer, he attended the Silk Road Global Musician Workshop and the SÖ Percussion Summer Institute, and studied batá drumming in Havana, Cuba.

### **Joungmin Lee: *Gong-Gan***

The Korean word “gong-gan” refers to empty space. In this work, the sounds of wind, foot stomping and stamping for impact, and human voice constitute a message, which in turn blends in with the sound of the flute to fill the space before vanishing slowly. In this piece, the flute struggles to remain relevant, with two melodies and rhymes. The flute, undertoned by traditional Korean folk music, eventually reverts to what it effectively is, writhes, and vanishes into new emptiness.



**Joungmin Lee** (b. 1975, Chun-Ju, South Korea) is a composer who has lived and worked in New York, Virginia, Maryland, Kansas, Iowa, and South Korea. He served as a music director for the International Modern Dance Festival (Pusan) in a performance of “Kui-So” as well as for the Annandale United Methodist Church (Va.). He has composed for film, television documentaries and soap operas, and online games as a vice director of Image Enterprise Inc. He taught electronic music and recording techniques at Chang-Won College and Seoul Artist Music School in Korea. He received a B.M. in Composition from Seoul Jangsin University and an M.A. in Computer Music from Sang Myung University. He studied music technology (Stephen F. Temmer Tonmeister Honors Track) at New York University for an M.Mus. degree and began his doctoral degree in composition at the University of Kansas with Bryan Kip Haaheim. He is currently pursuing a Ph.D. in Composition at the University of Iowa as a student of Lawrence Fritts and David Gompper.

## Nicolas Chuaqui: *Voices of the Nebulae*

*Voices of the Nebulae*, originally titled *Trust me*, was premiered at IU's Hammer and Nail dance collaboration in April 2015. The piece is inspired by dance and thus features many contrasting gestures, including long phrases, short rhythms, and repeating cells. On a deeper level, *Voices of the Nebulae* draws its inspiration from the concept of parallax, in which objects seen at a distance appear to be much closer than they really are; although the instruments share ideas and act in unison, there remains among them a sense of separation, as members of a constellation that only appear to fit together from a certain angle and distance. The clarinet acts as a protagonist against this, trying to connect the other objects to a unity greater than themselves.



In his work, **Nicolas Chuaqui** (b. 1990) draws on both the musical paradigms we know and the things that get left out of them: vagueness, non-structure, and arbitrariness. Recent performances have taken place at the New York City Electroacoustic Music Festival (2014), Deer Valley Festival (2014), and Dartmouth College Festival of Contemporary American Music (2015). He has worked in different contexts with such ensembles as String Noise, Rosco String Quartet, and Dartmouth Aires vocal ensemble. He holds a B.A. from Dartmouth College (2012) and will graduate with an M.M. from Indiana University in 2016. He has studied with a diverse group of composers, including Aaron Travers, Don Freund, Jeffrey Hass, John Gibson, Morris Rosenzweig, Kui Dong, Spencer Topel, and Charles Dodge. In 2012, he received the Eugene Roitman '46 Award from Dartmouth College as well as high honors for his orchestral composition *Icarus*. He is an accomplished performer in piano, voice, and conducting, and has shown his commitment to premiering student composers' works at Indiana University, Dartmouth College, and the University of Utah (as an independent professional). He was musical director of the Dartmouth Aires on NBC's *The Sing-Off* in 2011, finishing as runner-up.

## Brandon Scott Rumsey: *Remembering the Clouds*

Last year, I relocated to Ann Arbor, Mich., to begin my doctoral degree in composition and, having spent much of my life in large southern-United States cities, I was overwhelmed by the beauty of winter here in the Midwest. Each day for four long winter months, I observed the ducks, geese, and mighty swans from my studio window in amazement as they grew accustomed to their icy home on the Huron River outside. *Remembering the Clouds* is inspired by these rituals—theirs and my own. In my music, I frequently draw upon themes of nature as a means toward a richer understanding of ones' life, and while composing this cycle, my poetry search took me right back to this familiar place of exploration. I used the work of W. B. Yeats as a point of departure to explore texts of living Irish writers and discovered *Dream* by Leanne O'Sullivan and *The Nowhere Birds*

by Caitríona O'Reilly. Each of these poems draws upon mythology, storytelling, and nature to describe time—either a singular suspended moment as in *Dream* or a succession of explored viewpoints as in *The Nowhere Birds*. The final text, *The Presider*, is a new poem by a much-admired writer, Geoffrey Nutter, who provided the title poem in my previous cycle, *In the Primal Garden*.



**Brandon Scott Rumsey's** works have been featured by the New York Festival of Song, Hong Kong APA Global Seminar, UT New Music Ensemble, Brevard, Bowdoin, Belvedere Chamber Music, NMOP, Oregon Bach Festival Composers' Symposium, Eugene Contemporary Chamber Ensemble, and NASA conferences. He has received honors from ACO, NFMC, ASCAP, Luna Nova Music, and the University of Oregon School of Music. He is pursuing a D.M.A. in Composition at the University of Michigan with cognate studies in LGBTQ studies and bassoon performance. He earned an M.M. in Composition from UT-Austin and a B.M. from the University of Oregon.

### **Paul Duffy: *Wood Metal Hair***

*Wood Metal Hair* is for double bass and fixed media. The title refers to the fixed part's source materials—all of the fixed sounds except for one 4.7-second region were obtained from a double bass using various standard (e.g., pizzicato, ricochet, sul ponticello) and non-standard (e.g., bowing the side of the instrument, bowing the tuning pegs, moving a hand quickly between the instrument's neck and body) techniques. The 4.7 seconds of sound outside of this double bass-derived environment came from crushing a dried red pepper. Unfortunately, its 4.7 second contribution was not enough to earn the red pepper a place in the title.



**Paul Duffy** (b. 1989) is a doctoral candidate in composition at the University of Iowa. He has studied privately with Lawrence Fritts, Craig Weston, and David Gompper, and has attended master classes with Louis Karchin, Josh Levine, Augusta Read Thomas, and Michael Fiday. His recent works have been selected for performance at the International Computer Music Conference and Electronic Music Midwest. He is currently exploring combinations of fixed media and live instruments.

### **Laura Harrison: *Blue Underneath, Blue Overhead***

The title *Blue Underneath, Blue Overhead* is an adaptation of a line from a poem by Frank O'Hara. His contrast of sea and sky is an apt comparison for the distant yet interconnected relationship of the movements in this piece. *Blue Underneath, Blue Overhead* was written for Shu-Li Cheah.



**Laura Harrison** (b. 1987) is a composer of solo, chamber, orchestral, and choral music. Her piece *Thoughts on a Star* won the 2010 Wheaton College Alumni Composition Competition. In 2012, she was awarded the Josephine Halversen Memorial Composition Prize. She has been a finalist for the ASCAP Morton Gould Young Composers Competition (2013 and 2014) and the BMI Student Composers award (2013). She earned a Master of Music in Composition from the University of Cincinnati College-Conservatory of Music (CCM) and a Bachelor of Music in Composition and Piano Performance from Wheaton College, Ill. She is currently pursuing a doctoral degree at CCM, where she teaches orchestration and composition. Her teachers include Michael Fiday, Douglas Knehans, Miguel Roig-Francolí, Howard Whitaker, David Gordon, and John Parcell.

### **Corey K. Rubin: *Tight Ropes***

*Tight Ropes* contains two main ideas. The first is a drawn-out motive in which various instruments repeat the same notes relentlessly; the second is a short, ritornello-like outburst from the whole ensemble. The juxtaposition of these two ideas creates a cycle of mounting tension and sudden release, not unlike a rope stretched taut until it breaks. *Tight Ropes* was written in 2014 and performed in workshop by Ensemble Dal Niente. Its concert premiere was given later that year in Bloomington, Ind., by flutist Robin Meiksins, violinist Nidhal Jebali, cellist Maya Nojiri, percussionist Andrea Scheibel, and pianist Yuhao Chen.



The music of **Corey K. Rubin** (b. 1983) has been presented across the United States and Europe, most recently at the 2015 Miami Summer Music Festival in Miami, Fla., where his orchestral work *One Hit Song* was awarded the Composition Competition prize and given its premiere at the New World Center in Miami Beach. In 2014, his work *After the Dazzle of Day*, for chorus, wind ensemble, and strings, was premiered at Carnegie Hall in New York City by high school musicians from Duxbury, Mass. Rubin has composed a large number of choral works which have been premiered by such ensembles as the Isthmus Vocal Ensemble, Choral Chameleon, and Cleveland Chamber Choir. An avid chorister himself, he is a member of NOTUS: IU Contemporary Vocal Ensemble; before that, he was a longtime member of the Cleveland Orchestra Chorus. Rubin's instrumental works have been performed by such artists as the Momenta String Quartet, Ensemble Dal Niente, Slee Sinfonietta, Meridian Arts Ensemble, violinist Rolf Schulte, pianist Geoffrey Burleson, clarinetist Pat O'Keefe, and cellist David Russell. Currently pursuing a Doctor of Music in Composition degree at the Jacobs School of Music, Rubin's teachers have included P. Q. Phan, Claude Baker, Don Freund, Sven-David Sandström, and Andrew Rindfleisch. In addition, he is an occasional contributor of crossword puzzles to *The New York Times* and the *Los Angeles Times*.

# Program 3

Saturday, November 7, 2015 | 2:00 p.m. | Sweeney Hall

## Discussion Session

### *Music Entrepreneurship, Composers, and Opportunities*

Dana Navarro (IU Jacobs School of Music Director  
of Marketing and Publicity), *Panel Moderator*

#### Indiana University Jacobs School of Music

How do music composition and entrepreneurship intersect? Are they mutually exclusive or inseparably connected? And if they are connected, what does it mean to be an entrepreneurial composer? This talk will address the “arts-entrepreneurship” conversation and apply some takeaways to composers, exploring both the opportunities and realities of living and composing in a world shaped by constant disruptive innovation.

Curtis Smith and Alexander Berko

#### University of Cincinnati College-Conservatory of Music

We will briefly discuss several strategies which various College-Conservatory of Music students have used to go beyond the archetypal pathway of writing for conservatories and their students in order to achieve success in getting our music out to a broader audience. These include managing a non-conservatory-based concert series, maintaining multiple types of musical career paths, and writing for non-professional musicians eager for new music. Our experiences have stimulated discussion on the definition of success for an emerging composer outside the conservatory setting.

Paul Poston, Mack LaMont, and Jonathan Newmark

#### University of Iowa School of Music

iHearIC is a series of monthly performance events organized by current university students and alumni from a variety of artistic backgrounds. The events, roving to different business locations around the Iowa City area, provide a unique opportunity for composers, dancers, poets, and visual artists to appear together in front of a continuously changing audience. This presentation will discuss the benefits of iHearIC for the artists, community, and businesses, the history of the event series, and its organizational structure.

Jonah Elrod and Carlos Cotallo Solares

#### University of Michigan School of Music, Theatre & Dance

The Michigan presentation will be broken into two segments, representing the undergraduate and graduate departments at Michigan. The undergraduate segment, presented by Tanner Porter, will focus on the process of collaborating and working with audio and video engineers, as well as a recent album project. The graduate segment, presented by Matthew Browne, will focus on network building and some specific clerical methods for building a strong, committed consortium for large-scale projects.

Tanner Porter and Matthew Browne



# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*Two Hundred Sixty-Second Program of the 2015-16 Season*

## MIDWEST COMPOSERS SYMPOSIUM 2015

### *Program 4*

Until the Sun Dies\* (2015) ..... Alex Blank  
(IU, born 1991)

Gabrielle Gaudreault, *Conductor*

Caroline Jamsa, *Soprano*

Meghan Folkerts, *Mezzo-Soprano*

Nicolas Chuaqui, *Tenor*

Mitchell Jones, *Bass-Baritone*

*Soprano*

Amy Bugar

Michaela Calzaretta

Taylor Del Vecchio

Kara Duval-Fowler

Anna Gatdula

Cadie Jordan

*Alto*

Carolyn Craig

Grace Lee Fillip

Marta Perrine

Amanda Sesler

Brooke Vance

Patricia Wallinga

Megan Wilhelm

*Tenor*

Kole Howie

Gabriel Ma

Gregory McClelland

Eddie Mony

Paul Mortilla

Charlie Snell

*Bass*

Michael Kim-Sheng

Luka Marinkovic

Chris Poovey

Corey K. Rubin

Michael Wade

Bleached\* (2015) ..... Nima Hamidi  
(UI, b.1984)

Matthew Laughlin, *Cello*

Auer Concert Hall  
Saturday Afternoon  
November Seventh  
Four O'Clock



Rustling Leaves (2014) ..... Jung Yoon Wie  
(UM, born 1990)

Ashley Stanley, *Flute 1*  
Nina Shekhar, *Flute 2*  
Colin McCall, *Percussion*

Fun with Teeth\* (2015) ..... Nate May  
(CCM, born 1987)

Om Srivistava, *Saxophone*  
Anthony Grande, *Drum Set*

From *Tres sonetos de amor*\* ..... Nathan Stang  
I. Soneto LXXIX (IU, born 1990)  
III. Soneto XX

Marquese Carter, *Tenor*  
Nathan Stang, *Ocarina*  
Mark Hatlestad, *Viola*  
Cy Meissler, *Percussion*

From *Toward*\* (2015) ..... Joshua Marquez  
IV. Shift (UI, born 1990)

Andrew Gentzsch, *Violin*  
Matthew Laughlin, *Cello*  
Korak Lertpibulchai, *Piano*

Monday by the Lake (2015) ..... Amy Tan  
(UM, born 1994)

Nina Shekhar, *Flute*  
Julia Knowles, *Cello*  
Jacob Rogers, *Percussion*

Seven Miniatures (2015) ..... Arturo Fernandez  
 I. From A Distance (CCM, born 1990)  
 II. Ländler  
 III. Ensembles  
 IV. Scherzo  
 V. Amoroso  
 VI. River  
 VII. Elegy

Andrew Davis, *Horn*  
 Jimmy Hendricks, *Tuba*  
 Ryan Donahue, *Cello*  
 Arturo Fernandez, *Theremin*

How to Survive Vesuvius (2015) ..... Matthew Recio  
 (IU, born 1991)

Matthew Recio, *Conductor*

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Kellie Motter	Daisy Schön	Nicolas Chuaqui	David Geary
Emma Donahue	Rachel Mikol	Paul Mortilla	Justin Parish
Carolyn Craig	Chelsea Brinda	Bille Bruley	Caleb Lewis
Gabrielle Gaudreault	Jihyun Kim		Michael Wade
			Corey K. Rubin

\**World premiere*



## Notes for Program 4

### Alex Blank: *Until the Sun Dies*

A number of years ago, I read Robert Jastrow's *Until the Sun Dies*, a book examining the evolution of life on Earth in relation to the age of the sun while analyzing the likelihood of whether life (and particularly man) would outlive the sun. The book's ultimate message is grim, but the prose with which Jastrow expounds on the probable fate of man is quite beautiful and poetic. When constructing this piece, I first selected a few beautiful phrases from the book and created the text by combining it with references to light in the standard requiem text so as to create a dramatic textual dissonance between the eventual reality of celestial cataclysm and the warmth of religious promise. Additionally, there are sporadic, structural references to the C-major "Licht" in Haydn's *Creation*, which goes through a transformation toward clusters over the course of the piece, while the religious chorus music becomes more and more pleading.

### *Until the Sun Dies (cont.)*

Licht ...

—Is there any way out?

Licht...

—Any way to eliminate the moment of creation?

... et lucis æternæ beatitudine perfrui ...

—Any way out?

Libera me, Domine, de morte æterna

—Licht ...

—Libera me ... de morte æterna, in die illa tremenda ...

When the exploration of cold, arid Mars is completed, must we turn inward then and live out our dreams on our small planet ...

—Licht ...

... until our sun dies?

Libera me, Domine, de morte æterna—et lux perpetua luceat eis ...

Now the stars beckon to man, as the land lured those fishes from the water, and open grassland lured the ancestral apes out of the forest.

Libera me, Domine ...

Preces meæ non sunt digne ...

—Is there any way out?

... ne perenni cremer igne ...

Licht ...



**Alex Blank** is a second-year master's student at the Indiana University Jacobs School of Music, where he earned his bachelor's degree. His primary teachers include Sven-David Sandström, P. Q. Phan, Claude Baker, and Aaron Travers, with additional studies in electronic music with Jeffrey Hass and John Gibson. He has received several awards for his music,

which has been programmed on concerts across the country. He has served as assistant conductor and aural skills instructor at an El Sistema program serving disadvantaged teens in the inner city of St. Louis.

### **Nima Hamidi: *Bleached***

According to Schwärzel and Müller in "Dynamic Memory Networks," people often think that memory operates like recording equipment, however it is not the case. Memories can be constructed by encoding them when they are being recalled. *Bleached* is illustrating the process of memorization. Two contrasted musical ideas referring to two psychological statuses are being transformed through time. After a certain point, distorted and dissolved concepts are being transformed into a neutral stage in order to accomplish a consolidation. To meet the aforementioned criteria, technically, the piece contains unstable timbral quality, which is also referring to some eastern musical elements, aesthetically and aurally. This is all amplified by unique ornamentation and pitch material throughout the piece.



**Nima Hamidi** (b. 1984) is an Iranian composer, currently pursuing a Ph.D. in Music Composition at the University of Iowa. He studied the setar, an Iranian traditional instrument, and the guitar before studying composition. After living as a composer in Tehran until 2011, he moved to the United States to discover new elements in composition to enrich his compositional language. His music is an attempt to bridge common music ideas between Iranian traditional music and Western contemporary techniques.

### **Jung Yoon Wie: *Rustling Leaves***

*Rustling Leaves* explores how the sound of nature seamlessly evolves into melodies.



Born in Seoul, South Korea, **Jung Yoon Wie** hopes to write works that many people will like for a long time. In 2014, she premiered her piano concerto, *Jindo Arirang Concerto*, as an invited soloist with the Wooster Symphony Orchestra. In April 2016, she will perform the concerto again, at the Symphony Space in New York City. Wie is pursuing a Master of Music in Composition at the University of Michigan with Evan Chambers and Michael Daugherty. She earned a Bachelor of Music in Music Composition/Theory under the guidance of Jack Gallagher at the College of Wooster.

### **Nate May: *Fun with Teeth***

*Fun with Teeth* is death metal wrapped in a pink ribbon. It takes its title from an imaginary film by James O. Incandenza, a fictional director, optics expert, and tennis academy founder in David Foster Wallace's *Infinite Jest*.



Beneath **Nate May's** diverse compositional output lie two themes: an obsession with rhythm and a commitment to social relevance. Raised in Huntington, W.Va., he maintains a close connection with Appalachia, most notably in his monodrama *Dust in the Bottomland*, sung by Andrew Munn, which has been performed 10 times in five states and broadcast on radio and television, and in his work-in-progress, *State*—an oratorio based on oral histories of Appalachians in Cincinnati and supported by a 2015 Appalachian Sound Fellowship from Berea College. His collaborations include the world-touring work *Spiral* by choreographer/dancer Wanjiru Kamuyu, *The Meaning of Almost Everything* by actor/playwright Jeff Daniels, and *Kalahari Waits*, the debut album of indigenous poetry and music trio Khoi Khonnexion, produced during a year in South Africa funded by a Reece Miller Scholarship from the Telluride Association. As a pianist, he has toured with the jazz quintet Baby Houdini and worked as a dance accompanist at the University of Michigan and Interlochen Arts Camp. He holds a B.F.A. in Jazz and Contemplative Studies from the University of Michigan, where his teachers included Geri Allen, Stephen Rush, and Ellen Rowe. May is currently a master's student in composition under Michael Fiday and Miguel Roig-Francoli at the University of Cincinnati College-Conservatory of Music, where he teaches courses on jazz and popular music.

## **Nathan Stang: *Tres sonetos de amor***

Contained in this work are settings of three love sonnets of the influential Chilean poet Pablo Neruda. The poems come from his collection *Cien sonetos de amor* and are very characteristic of Neruda's style. In the dedication to his wife, Matilde Urrutia, Neruda wrote: "I knew very well that down the right sides of sonnets, with elegant discriminating taste, poets of all time have arranged rhymes that sound like silver, or crystal, or cannonfire. But—with great humility—I made these sonnets out of wood." The earthy sounds of wood are indeed present in these sonnets, the action of which often takes place in forests or in other natural surroundings. Throughout the course of the settings, wooden percussion instruments and sounds are used to accentuate this color in the music. *Tres sonetos de amor* is for tenor voice, ocarina, percussion, and viola. The ocarina, an instrument that has a long history in South American folk music, is featured prominently. The settings can be performed together or as stand-alone works.



**Nathan Stang** is a composer, teacher, and multi-instrumentalist with performance experience on the organ as well as on brass, woodwind, and stringed instruments. He often finds inspiration for his music in visual art and film but is most notably influenced by the sounds, tunes, and rhythms of video games and their music.

Stang has received much recognition for his work as a composer, including an award from the Rochester Society of Chamber Music for his brass quintet *Moments Musicaux* and, most recently, the Howard Hanson Prize for his *Undertow* for wind orchestra. Additional recognition came with the awarding of a grant from Stetson University for the composition of his *Missa Brevis* as well as a scholarship for continued study from the Presser Foundation. A native of central Florida, he earned a Bachelor of Music in Theory and Composition from Stetson University and a Master of Music in Composition from the Eastman School of Music.

## **Joshua Marquez: *Toward***

Moving toward new positions, plates collide. That which pollutes becomes nourishing. Fragments scatter into new forms. Monoliths crumble. Roots take. *Toward* is a five-movement cycle of destruction and rebirth. Through spectral distortion, material is collided, collapsed, expanded, shifted, convolved, and manipulated. *Toward* was created in collaboration with painter Dana O'Malley.



**Joshua Marquez** (b. 1990) is currently a Ph.D. candidate (ABD) at the University of Iowa, where he works for the Dance Department. Marquez's music has been performed by ensembles such as the JACK Quartet, Stony Brook Contemporary Chamber Players, and Akropolis Reed Quintet. Venues include the New York City Electroacoustic Music Festival, Birmingham

New Music Festival, Indiana State New Music Festival, Canada International Film Festival, Utopia Film Festival, Vox Novus Concerts, Symphony Space, Abron Arts Center, and Gallery MC. He holds degrees from the University of North Carolina (M.M.'13) and Campbell University (B.A.'11).

## **Amy Tan: *Monday by the Lake***

*Monday by the Lake* was inspired by a combination of past experiences seeing and being in contact with large bodies of water—be it the ocean, lake, or river. The piece is a depiction of the movement and colors reflected off the surface of the water, which changes throughout the day according to the colors of the sky, the changing weather, and human interaction with water. Along with the vibrant harmonies as the colors of the water and sky shift throughout the day, there is a sense of continuous motion, whether it is the undercurrent in the water or the wind creating ripples on the surface or splashes. Although the sonic activity eventually dies down as the sun sets, the uncontrollable motion of water, wind, and sky continues, as represented by the rustling wind chimes and ticking motif in the vibraphones.



**Amy Tan** is a junior studying music composition with Bright Sheng and viola with Yizhak Schotten at the University of Michigan. Born in Singapore, she started her musical studies on the piano at age 5 and started learning the viola at age 15. Past musical activities include attending the Aspen Music Festival and School in 2013 and 2015, and the Chautauqua Institution Music Festival in 2014. She is also active in various ensembles, such as the University Symphony Orchestra and Contemporary Directions Ensemble at the University of Michigan, and plays in works being premiered by fellow colleagues.

## **Arturo Fernandez: *Seven Miniatures***

*Seven Miniatures* is a series of miniatures originally composed for a class I took. This class charged us all to write for an assortment of string and brass instruments as well as a few other instruments. As I had not had the opportunity to write chamber music for brass instruments, and further considering how little repertoire exists for them therein, I decided to write a mixed ensemble piece. These very short pieces were conceived as a series of very short character studies. However, they are also studies in color, as I found out very quickly that the range of color one could derive from this unusual ensemble was, surprisingly, rather large. The titles, I feel, are fairly self-explanatory as to what the character of each piece is.



**Arturo Fernandez** (b. 1990) is a native of Miami, Fla. His compositions have been performed by groups such as the Ludovico Ensemble, Fifth Floor Collective, and Boston Conservatory Orchestra under the direction of Yoichi Udagawa. He has had compositions premiered at various summer music festivals, including the Atlantic Music Festival, Sienna Summer Music in Italy, and Art Song Lab in Vancouver, B.C. He is a graduate of the Boston Conservatory and has a Master in Music from the Cleveland Institute of Music. He is currently pursuing a Doctor of Musical Arts from the College-Conservatory of Music in Cincinnati.

## Matthew Recio: *How to Survive Vesuvius*

When conceptualizing this work, I knew I wanted to write a piece that would combine rhythm, melody, and harmony in a way that would sparkle with energy. With this as a starting point, I asked my friend Jenna Lanzaro to write the text for this work. She and I have worked together on many commissions over the years and, ironically, our first one was eight years ago for the Commack Chamber Choir. When she showed me the text, I immediately felt a connection. Having been to Pompeii, I have seen the remains of people frozen in their natural state with the exact facial expressions of when the eruption occurred. The opening motive, “You are eating dinner with the tumult,” is a cell that germinates into an overwhelming force. I wanted the opening motive to represent lava gradually enveloping this person’s world. The haunting harmonies and melodies gradually unfold into a complex cacophonous climax and conclude with the opening material from which the piece is generated. I am incredibly thankful for the opportunity to mold this work for Commack, a place that I consider home.

### *How to Survive Vesuvius*

Text by Jenna Lanzaro

You are eating dinner  
with the tumult,  
because you’ve refused to leave.  
Like summer, it blooms hard;  
onwards the ash  
onwards the sound  
onwards the vertical sweeps.  
The sun is covered in bees  
the trees fall  
the walls roar with weight  
and the coal-colored world meets at  
your door.



Composer and performer of various mediums, **Matthew Recio**’s evocative compositions generate a vivid imagistic experience for listeners. He is a summa cum laude graduate and Charles F. Hockett Scholar of Ithaca College, where he earned his B.M. in Composition and Music Education. While at Ithaca, he was awarded the Smedbeck Dean’s composition prize for three consecutive years as well as the ACDA choral composition prize. His work has also recently been selected for performance at the Midwest Composers Symposium 2014, the UNK New Music Festival, Hammer and Nail Contemporary Dance Collaboration, and the New Voices Opera Exhibition. Recio is the winner of the 2015 IMTA Opus young artist composition competition of Indiana. In the past, he has been chosen to participate in the Atlantic Music Festival as well as being selected as an emerging composer for the IMANI Winds chamber festival in New York City. This past summer, he was a composition fellow at the Valencia International Performing Arts program of Spain, where his clarinet piece, *Sea Calls*, was performed by Ausiás Morant (bass clarinetist of the BBC Orchestra). His principal teachers include Dana Wilson, Eric Ewazen, Don Freund, and Sven-David Sandström. He is currently pursuing an M.M. in Composition at the Indiana University Jacobs School of Music.



# JACOBS SCHOOL OF MUSIC

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*Two Hundred Sixty-Ninth Program of the 2015-16 Season*

## MIDWEST COMPOSERS SYMPOSIUM 2015

### *Program 5*

Rush Hour Syndrome (2015) . . . . . Paul Mortilla  
(IU, born 1995)

Robin Meiksins, *Flute*  
Emily Mehigh, *Bass Clarinet*  
Christopher Pohl, *Trumpet*  
Cole Stover, *Percussion*  
Noah Sonderling, *Piano*  
Luka Marinkovic, *Harpichord*  
Liam Mansfield, *Violin*  
Sofia Nikas, *Viola*  
Eliza Bracken, *Cello*  
Ian Nehera, *Double Bass*

Six Bones for Six Bones (2014) . . . . . Jonathan Newmark  
(CCM, born 1953)

1. Calcaneus
2. Ossicles (Tinnitus)
3. Mandible
4. Frontal bone
5. Femur
6. Metacarpals

*Trombone Sextet*  
Alexander Kruzel, Kyle Malesevich, Tony Tang,  
Nicole Hillis, Jonathan Bintz, Joseph Murrell

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Auer Concert Hall  
Saturday Evening  
November Seventh  
Eight O'Clock



Momentary Mirror\* (2015) . . . . . Jacob P. Simmons  
(UI, born 1987)

Leonardo Perez, *Violin*  
Matthew Laughlin, *Violoncello*  
Korak Lertpibulchai, *Piano*

Sky Darkens, Wind Rises (2014) . . . . . Nelson Gast  
(UM, born 1993)

Anna Thompson, *Flute*  
Annie Jeng, *Piano*

Suitcase Miniatures\* (2015) . . . . . Marissa DiPronio  
(CCM, born 1989)

Carlos Camacho, Jacob Dike,  
Josiah Rushing, *Percussion*

Man and the Sea\* (2014) . . . . . Erik Q. Ransom  
(IU, born 1970)

Liz Culpepper, *Mezzo-Soprano*  
Robin Meiksins, *Flute/Alto Flute/Piccolo*  
Wai Ki Wun, *Clarinet/Bass Clarinet*  
Brian McNulty, *Percussion*  
Ara Cho, *Piano*  
Ari Fisher, *Violin*  
Miles Edwards, *Cello*  
Carlo Vincetti Frizzo, *Conductor*

Hiking (2015) . . . . . Huijuan Ling  
(CCM, born 1990)

Mengchun Yang, *Soprano*  
Chaoyue Zhang, *Flute*  
Huijuan Ling, *Piano*

Esotera I\* (2015) . . . . . Alexandros Spyrou  
(UI, born 1989)

Allison Offerman, *Oboe*  
John Cummins, *Saxophone*  
Wannapha Yannavut, *Vibraphone*  
Nick Bowes, *Double Bass*  
Hisham Groover, *Conductor*

First Car/City at Dusk (2015) . . . . . Tanner Porter  
(UM, born 1994)

Tanner Porter, *Voice*  
Catherine Miller, *Harp*  
Sonya Belaya, *Piano*  
David Newton, *Marimba*  
Julian Bridges, *Vibraphone*  
Colin McCall, *Bass Drum*

Flex (2015) . . . . . Phillip Sink  
(IU, born 1982)

Eric Bowling, *Flute*  
Laura Chalmers, *Clarinet*  
Andy Miller, *Percussion*  
Tim Ledger, *Piano*  
Ari Fisher, *Violin*  
Ryan Hardcastle, *Viola*  
Miles Edwards, *Cello*  
Tal Samuel, *Conductor*

\**World premiere*

## Notes for Program 5

### Paul Mortilla: *Rush Hour Syndrome*

*Rush Hour Syndrome* is about the daily hustle and bustle that plagues the average American's life, except with a twist. It was a typical day: I had to wake up at 6 a.m. to get ready for school. My alarm sounded, but somehow whilst being completely asleep, I silenced my alarm, fell back in bed, and dreamed I had started my day. It was an awful morning in my dream: everything was noisy and hectic; traffic was a nightmare (no different from real Florida traffic). Naturally, odd things would happen that clearly gave away I was dreaming, such as me simply crashing into cars around me, but anything goes in dreamland. I continued to rush around my rendition of Ft. Lauderdale until I started hearing MEEP, MEEP, MEEP. It was thundering through the skies. Terrified at first, I slowly realized it was not rapture-day trumpets but, instead, my alarm awaking from its snooze! It hit me like a bucket of ice water from the ALS challenge, "I WAS LATE FOR SCHOOL." Then I suddenly jolted out of bed to begin my day ... again.



**Paul Mortilla** has lived in southern Florida his entire life. He started composing at age 12, and at age 14, he was invited to study composition with Scott Stinson at the University of Miami Frost School of Music, where he also studied violin and piano. He is currently studying at the Jacobs School of Music with David Dzubay. He has received many awards, such as those from the Pikes Peak Young Composers Competition for his *Wallachian Dance* for violin duo, Vancouver Chamber Choir Composition Competition, and Florida Vocal Association's Composition Contest for his *Vos Estis Lux Mundi*, which has been performed by the Vancouver Chamber Choir and 2014 Florida All-State Reading Chorus. During his freshman year at Jacobs, his *O Magnum Mysterium* won first honorable mention from the NOTUS Contemporary Vocal Ensemble Competition. He was invited to the highSCORE contemporary music festival in Pavia, Italy, for his work for chamber ensemble *Rush Hour Syndrome*. He has been commissioned by various churches, such as Coral Ridge Presbyterian Church, to do arrangements, conduct, and compose new sacred music. Mortilla has performed with many ensembles, from church choirs and band to NOTUS.

### Jonathan Newmark: *Six Bones for Six Bones*

*Six Bones for Six Bones* was written for Raymond Conklin and his trombone studio at Murray State University, Ky. Each movement describes a different skeletal bone. The calcaneus or ankle bone is key to jump or leap; accordingly, the trombones all jump repeatedly across partials. The ossicles are small bones in the inner ear, malfunction of which can cause ringing in the ears, or tinnitus. The mandible, or jaw bone, is essential in conversation ("jawboning"). The frontal bone overlies and co-evolved with the frontal lobe of the brain, responsible for higher cognition. The

femur (thigh bone) is necessary for running or, in this case, learning new dance steps. And the metacarpals, the proximal bones of the fingers: in forming a fist to strike a blow, the impact falls upon the second and third metacarpals of the dominant hand, so this movement is something of a boxing match.



Pianist/violist **Jonathan Newmark** is completing a master's degree in composition at the University of Cincinnati College-Conservatory of Music (CCM) under Michael Fiday. Prior teachers include Joel Hoffman and Douglas Knehans at CCM, Jonathan Kolm, Gloria Wilson Swisher, and James McVoy. He played viola in the Tacoma (Wash.) Symphony for four seasons and guest-conducted the Independence Sinfonia of Philadelphia. He has participated in the Chamber Music Conference at Bennington, Vt., since 1981 and worked there with composers Allen Shawn, Martin Bresnick, Daniel Godfrey, Kurt Rohde, Paul Moravec, Chen Yi, Pierre Jalbert, and Ted Hearne. His 1997 String Trio co-won the ODU Southeastern Composers Competition in 2000. Works of his premiered at the Charlotte New Music Festival 2015 and the Walden School Creative Musicians' Retreat 2014. Trinity Chamber Orchestra of Washington, D.C., premiered his orchestral overture in 2015. His work is published by TrevCo Varner Music. Music Unlimited released a CD of his works in 2009, and his 2001 trio appears on an upcoming CD by bassoonist Benjamin Coelho (University of Iowa). A 1974 graduate of Harvard College, he earned his M.D. from Columbia University in 1978 and is a board-certified neurologist, full professor of neurology at the Uniformed Services University of the Health Sciences, staff neurologist at the University of Cincinnati Medical Center, retired colonel in the U.S. Army Medical Corps, former chemical casualty care consultant to the Army surgeon general 2002-12, consultant to the U.S. Department of Homeland Security, and one of the nation's leading authorities on medical response to chemical warfare and terrorism.

### **Jacob P. Simmons: *Momentary Mirror***

*Momentary Mirror* primarily functions as a multidimensional exploration of concepts in symmetry. All pitch content in this piece is derived, directly or indirectly, from a symmetrical row; the selection of pitch collections and the permutations of pitches therein are developed through an intricate web of symmetrical patterns. Furthermore, the concept of abstract symmetry is investigated through form, in which various degrees of symmetrical perfection and imperfection occur in a symmetrical pattern over time. The conceptual center of the piece contains a measure of ideal symmetry occurring horizontally, vertically, and diagonally across staves, which serves as a point of reflection by which the content on either side is mirrored for some time. These concepts in symmetry guide numerous aspects of music throughout the work, including pitch, rhythm, texture, timbre, register, and the degree of ensemble unity.



**Jacob P. Simmons** (b. 1987) is pursuing his Ph.D. in music composition at the University of Iowa. He earned a Bachelor of Music in Composition degree from Cornerstone University (Grand Rapids, Mich.), and a Master of Music in Composition degree from Belmont University (Nashville, Tenn.), and is a member of the Pi Kappa Lambda National Music Honors Society. Simmons is presently studying composition with Josh Levine and has previously studied with Lawrence Fritts, Bill Pursell, Mark Volker, and David Culross. He has participated in master classes with Louis Karchin, Michael Fiday, Ofer Ben-Amots, and David Lang.

### **Nelson T. Gast: *Sky Darkens, Wind Rises***

The title *Sky Darkens, Wind Rises* comes from a stage direction given in the Herman Melville novel *Moby Dick*. The line marks a final point of cheerfulness that gives way to a much darker foreshadowing. This piece imitates the same progression of light to dark that Melville created. Flurries of flute runs become a darker storm as the piece progresses, until the storm gives way to light once again.



Growing up in the small town of Gaylord, Mich., **Nelson T. Gast** sought every musical opportunity available to him, gathering many performances of his compositions. He attended Central Michigan University and studied composition under David Gillingham and Jarrett Goodchild. After transferring to the University of Michigan, he studied under Paul Schoenfeld, Bright Sheng, and Evan Chambers as well as with Samuel Adler while in Berlin. As a recording engineer, Gast has recorded numerous recitals and concerts. In addition, he has led the music fraternity Phi Mu Alpha Sinfonia as the president of the Epsilon chapter, bringing the chapter from reorganizational status to a chapter in good standing.

### **Marissa DiPronio: *Suitcase Miniatures***

*Suitcase Miniatures* was born out of necessity. Percussionists are always moving and transporting multiple instruments for gigs, and most of them are large and cumbersome. To contrast, I wanted to write a piece that utilized only instruments that could fit inside of a suitcase. Players are given instrument categories and are then free to select whatever instruments (or non-instruments) that they wish. This piece was written for the members of Cincinnati-based percussion trio Tres por Radio: Carlos Camacho, Jacob Dike, and Josiah Rushing.



**Marissa DiPronio** (b.1989) is a Cincinnati-based composer of new music pursuing a Doctorate of Music degree at the University of Cincinnati College-Conservatory of Music (CCM). Previous degrees include a Master of Music in Composition from CCM and a Bachelor of Music in both composition and piano performance from the University of South Florida. Her compositions have been performed across the United States and internationally by numerous notable soloists and chamber groups, such as harpist Jasmin Cowin, bass clarinetist Alex Sramek, USF New-Music consortium, CCM Modern Music ensemble, CCM Percussion Ensemble, Charlotte New Music Festival, and Idee Fixe Ensemble of Thessaloniki, Greece. Her award-winning pieces include *Blanco* for solo harp, *Wrinkle* for solo contrabass clarinet, *Further Up, Further In* for mixed trio, and *I Made You Up (Inside My Head)* for solo piano and electronic playback. She was the recipient of the University of South Florida Composition Merit Award (2012) and a finalist in the Morton Gould ASCAP award (2013). Compositionally, DiPronio is interested in pushing the boundaries of traditional performance techniques. Many of her pieces include spoken or chanted text dispersed throughout, among other various extended techniques. She draws inspiration from the minimalism of Morton Feldman, the extended technique of George Crumb, and the rhythmic complexity and ingenuity of Stuart Saunders Smith. She is married to CCM percussionist Jacob Dike, and together they are promoters of new music and the works of current young composers.

**Erik Q. Ransom: *Man and the Sea (L'Homme et la Mer)***

Free man, you will always cherish the sea!  
The sea is your mirror; you contemplate your soul  
In the infinite flow of its waves,  
And your spirit is no less bitter a gulf.

You like to dive into your image;  
You embrace it with eyes and arms, and your heart  
Is sometimes distracted from its own murmur  
By the noise of that untamable and wild complaint.

You are both dark and discrete:  
Man, no one has sounded the depths of your abyss;  
O sea, no one knows your intimate riches,  
As you jealously keep your secrets!

And yet for countless centuries  
You have fought without mercy or remorse,  
So much you love carnage and death,  
O eternal fighters, o relentless brothers!



Born and raised in Florida, **Erik Ransom** began his musical studies at age 11. Beginning on clarinet, he subsequently began private studies on bassoon. He later became self-taught in saxophone, trumpet, trombone, tuba, and electric bass, participating in a variety of jazz, rock, and orchestral ensembles, including the Palm Beach Symphony. Ransom subsequently began voice studies while a college undergraduate, performing in various choral ensembles as a choir member and baritone soloist. He earned a B.A. in music composition from Rollins College in Florida, having studied with Daniel Crozier (Peabody Institute). He subsequently studied with Sydney Hodkinson. He earned an M.M. degree from the Jacobs School of Music and is currently in his third year of the D.M. program there. His composition teachers have included Don Freund, Claude Baker, Aaron Travers, and P. Q. Phan, with additional lessons from Samuel Adler, David Liptak, Joseph Schwantner, and Joan Tower.

### **Huijuan Ling: *Hiking***

I first saw *Hiking* on poet Kendall A.'s Facebook page in April 2015. Amazingly, I couldn't stop thinking of it after nearly half a year and, for this reason, I knew I had to set it. This piece is written for her: my neighbor, my landlord, my friend.



**Huijuan Ling** (b. 1990) is a Chinese composer of contemporary concert music whose work has been performed throughout China and the United States. In 2011, she won the Distinguished Work in Experimental Music Award from the Shanghai Conservatory of Music (SCM). In 2014, she graduated from SCM with the highest distinction and received funding from SCM and the city of Shanghai to study at the University of Cincinnati College-Conservatory of Music as a visiting scholar for one year. Ling is currently pursuing her M.M. at CCM, studying with Douglas Knehans. Her past teachers include Miguel A. Roig-Francoli, Guohui Ye, Guang Zhao, and Ying Ding.

### **Alexandros Spyrou: *Esoteria I***

*Esoteria I* focuses on issues of multi-temporality, non-linear narrative, and material transformation. Rotations and metamorphoses of three archetypical spatial patterns are used to construct higher-level structures. The emergence or saturation as well as the temporal placement of these patterns creates constant structural alterations in density, shape, and flux. *Esoteria* is a cycle of works that deal with the dispositions of psyche.



**Alexandros Spyrou** is a Greek composer and music theorist. His works have been performed in Greece, the U.K. and the United States by ensembles such as London Sinfonietta, JACK Quartet, N.Y. Miniaturist Ensemble, Contemporary Directions Ensemble, Musica Nova Ensemble, and Ensemble DissonArt. He studied composition with Michael Finnissy, Evangelia Kikou, Georges Papoutsis, and Athanasios Zervas. He has been a scholar of the Fulbright Foundation, State Scholarship Foundation of Greece, University of Iowa, City Council of Ioannina, and Harry Triantafyllu Foundation. He holds degrees in harmony, counterpoint, and fugue from the Conservatory of Ioannina (Greece), a B.Mus. from the University of Macedonia (Greece), an M.Mus. from the University of Southampton (U.K.), and an M.Phil. from the University of Bristol (U.K.). He is a Ph.D. candidate at the University of Iowa studying composition with David Gompper. Spyrou's music is published by Edizioni Musicali Diaphonia.

### **Tanner Porter: *First Car/City at Dusk***

My first car was a 1995 Geo Metro. It was my sister's before that. We had a funny thing where I said it was purple, and she said it was blue. A few years later, I changed my mind and said she was right, it was obviously blue. *First Car/City at Dusk* is a song off of the upcoming album *The Summer Sinks* to be released this fall.



**Tanner Porter** is a composer, songwriter, and performer pursuing her bachelor's in music composition with a minor in creative writing from the University of Michigan, where she is in her senior year. She is currently studying with Evan Chambers.

### **Phillip Sink: *Flex***

I composed a set of short movements using words that contain either the Latin root *flex* or *flect*, which mean “to bend.” The first movement, “Genuflect Before Thee,” pits the strings against the rest of the group. Each side rudely interrupts the other until someone in the ensemble decides to give in. “Thanks for Being Flexible” is a thank-you note to the strings for being so flexible with pitch. The strings carry the movement by gliding to each pitch within the harmony while the other instruments play melodic fragments and textural goodies. The third movement, “Deflected Attempts,” is inspired by the myriad of YouTube videos of cats knocking objects off tables. I composed the movement with a series of rising gestures that continuously get knocked down. The final movement, “Upward Infection?,” is dedicated to all of the late-teens, early-20-somethings, and Californians who consistently speak with an upward inflection at the end of declarative sentences ... ?





**Phillip Sink** was born in 1982 in High Point, N.C. In 2004, he earned bachelor's degrees in music composition/theory and music education from Appalachian State University. From 2005 to 2009, he taught middle-school orchestra and band in Charlotte, N.C. In 2012, he earned master's degrees in music composition and music theory pedagogy from Michigan State University, where he served as a graduate assistant in music theory. His music has been performed in the United States and Europe and at many conferences and festivals. Sink attended the 2015 Aspen Music Festival as a composer fellow. There he was awarded the 2015 Hermitage Prize, which consisted of a stipend and six-week Hermitage residency. Most recently, he won the Best Music Submission Award from the Americas Region at the 2015 International Computer Music Conference. Sink is currently a doctoral fellow at the Jacobs School of Music, where he is pursuing a doctoral degree in music composition with minors in electronic music and music theory. At Indiana University, he served as an associate instructor of composition. He studies electronic music with Jeffrey Hass and John Gibson. He studied acoustic composition with Claude Baker, David Dzubay, Aaron Travers, Sven-David Sandström, Ricardo Lorenz, Jere Hutcheson, and Scott Meister.



New Music Ensemble Performance

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