

**SIXTH ANNUAL EXCHANGE OF  
MIDWEST COLLEGIATE COMPOSERS**

**CONCERT I**

Friday, April 17, 2015, 7:30 pm, Riverside Recital Hall

**CONCERT II**

Saturday, April 18, 2015, 10:00 am, UCC Recital Hall

**CONCERT III**

Saturday, April 18, 2015, 1:00 pm, UCC Recital Hall

**PRESENTATION OF PAPERS**

Saturday, April 18, 2015, 2:30 pm, UCC 1675 Classroom

**CONCERT IV**

Saturday, April 18, 2015, 4:00 pm, UCC Recital Hall

**FESTIVAL HISTORY**

**First Annual Exchange**

University of Iowa  
March 26 & 27, 2010

**Second Annual Exchange**

University of Missouri, Kansas City  
April 8 & 9, 2011

**Third Annual Exchange**

University of Iowa  
April 13 & 14, 2012

**Fourth Annual Exchange**

University of Colorado, Boulder  
February 22 & 23, 2013 (cancelled due to severe weather)

**Fifth Annual Exchange**

University of Missouri, Kansas City  
April 25 & 26, 2014

**Sixth Annual Exchange**

University of Iowa  
April 17 & 18, 2015

**For more information, please visit**

<http://www.uiowa.edu/~cnm/NOW/49.150417.html>

**ACKNOWLEDGEMENTS**

Sincere thanks to Carl Gompper (David Gompper's father), who has consistently maintained and updated the information found on the the CNM website for so many years.

**Center for New Music**  
*Concert*

**1:00 p.m. Saturday, April 18, 2015**  
**UCC Recital Hall**

**Season 49 Concert XIX**  
**Session III**

**SIXTH ANNUAL EXCHANGE OF  
MIDWEST COLLEGIATE COMPOSERS**

**The University of Colorado-Boulder**  
**The University of Missouri, Kansas City**  
**and The University of Iowa**

**David Gompper**  
*Center for New Music director*

**Jonah Elrod, Nima Hamidi, Joshua Marquez**  
*Student Committee*

# Center for New Music *Concert*

Season 49 Concert XIX

April 18, 2015, 1:00 p.m. UCC RECITAL HALL

## PROGRAM

### Aurum & 5 More Irrelevant Facts

Fixed media & video projection

Cody KAUHL (UMKC)

### Ives in a Glass House (2015)

Andrew Gentsch, *violin*  
Alice Chang, *piano*

Joseph MATTINGLY (UI)

### Moss, It's Cold and Snowing Outside, Bringing Daybreak

Eric Mulhern, *guitar and electronics*

Eric MULHERN (CU-B)

### Polarity (2014)

Logan Jungman, *tuba*  
Dillon Worthington, *piano*

Aaron HILL (UMKC)

### Rain Music

Nick Balderston, *guitar and electronics*

Nick BALDERSTON (CU-B)

### Sizhu

Jeiran Hasan, *flute*  
Thiago Ancelmo de Souza, *clarinet*  
Andrew Gentsch, *violin*  
Matthew Laughlin, *violoncello*  
Christine Tithcott, *piano*  
Wannapha Yannavut, *percussion*  
Hisham Groover, *conductor*

Barry SHARP (UI)

## PROGRAM NOTES (CONTINUED)

Paintings: Three Vignettes for Orchestra. While at UMKC, his pieces receive steady performances and continuous praise. Some of these include: Adagio (for piano), Cracked! (a multi-media collaboration), and Polarity (Tuba and Piano).

Recently, Mr. Hill has turned his eyes to opera. In January 2015, SCC Opera Workshop premiered Hill's opera one-act, *Conversations With A Dream*, as part of their 'Sweet Slumber' production. He is currently working with the Lyric Opera of Kansas City with their inaugural Words + Music program.

Mr. Hill also has been a guest lecturer at SCC, speaking on subjects ranging from Richard Wagner to Baroque opera to the 12 tone system. As a musician, Mr. Hill has performed at the MMEA 2013 All Collegiate Orchestra (2nd Violin), the SCC Symphony Orchestra, and Lindenwood Symphony Orchestra. As a vocalist, Mr. Hill has sung with the SCC Opera Workshop as a countertenor (Mr. Noland, Menotti's *The Medium*; Orfeo, Gluck's *Orfeo ed Eurydice*) and Tenor (Daniel, Donizetti's *Betty*; *Spirit 3/Priest*, Mozart's *Die Zauberflöte*; Orpheus, Offenbach's *Orpheus in the Underworld*).

Mr. Hill sits on the Board of Directors for the Gateway Festival Orchestra of St. Louis and is Chair of the Programming and Social Media Committee and is a member of the Marketing and Development Committee. Aaron is also an alumnus of Phi Mu Alpha-Pi Zeta chapter.

### NICK BALDERSTON

#### *Rain Music*

is a piece for classical guitar and live electronics. In my experience, hearing this piece is like watching the rain. For me, it provides a feeling of comfort. The music itself is also reminiscent of the rain. It builds slowly, in waves, and forms a pool of sound.

**Nick Balderston** currently studies music composition at the University of Colorado. His primary teachers have included Daniel Kellogg, Hunter Ewen, and John Drumheller. While he often incorporates electronics in his music to create a larger sonic environment, he avoids strong narratives in the attempt to create a contemplative sound world for the listener.

### BARRY SHARP

#### *Sizhu*

*Sizhu* was written for the standard Pierrot ensemble though with percussion replacing the singer. This particular ensemble is capable of producing a multitude of colors while maintaining the balance inherent to a chamber group. The Chinese name, *sizhu*, is a literal and figurative metaphor for these elements of the ensemble. Literally translated "silk" and "bamboo", the word is a generalization for Chinese classical music developed in the Jiangsu province that utilizes strings, or "silk" instruments, and flutes, or "bamboo," instruments in combination. A typical work involves two or more players of either ilk.

In reference to the work presented here, *Sizhu* is a metaphor for the western instruments (flute and clarinet as "bamboo," and violin and cello as "silk") that are employed within the piece. It also refers to my use of a Chinese melody in the compositional process. The song, *Er Quan Ying Yue* (The Moon Reflected in Second Spring), was composed and performed regularly on the streets by the blind erhu player Huà Yàn-jūn, more commonly known as A Bing. Within this piece the aforementioned song has been fragmented, stretched, and varied to the point of near inscrutability, though it becomes more comprehensible following the mid-point. The song inspires both structural and local events. For example, the mere shape of the melodic line will serve as a contour for motivic actuation. At the closing section of the piece it is the subject of a plaintive three-voice canon. The strands are perceivable as fragments of the melody by themselves, but together the three parts create an ethereal stasis that is hardly recognizable as melodic or canonic.

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*For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank you.*

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## PROGRAM NOTES

### CODY KAUHL

#### *Aurum & 5 More Irrelevant Facts*

These two works are to be played attacca, and require stereo sound and video projection.

**Cody Kauh** is an composer / multimedia artist that investigates the hidden musical potential of urban noise pollution while utilizing new methods of human and computer interaction. His work has been performed at international and national festivals and conferences including the International Computer Music Conference and Society of Electro-Acoustic Music in the United States. Cody graduated in 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville and recently completed his M.M. thesis in Music Composition at the University of Missouri – Kansas City. For more information, please visit: [www.codykauhl.com/](http://www.codykauhl.com/).

### JOSEPH MATTINGLY

#### *Ives in a Glass House*

grew out of research into David Huron's theories of expectation and surprise undertaken for a post tonal class. Originally a three-minute work blending isometric rhythms with minimalism, the work has since evolved into a larger work combining the original nucleus with octatonic systems and a larger "aba" formal structure.

**Joseph Mattingly** is a composer living and working in Iowa City. His sacred liturgical music has been played throughout the world. He has studied with David Gompper, Jon Schwabe, Alan Schmitz, and Allen Koepke.

### ERIC MULHERN

#### *Moss, It's Cold and Snowing Outside, Bringing Daybreak*

This piece was inspired by the temperate rainforests of the Pacific northwest. These forests are permeated by a thick layer of interlaced moss, knitted together, drenching everything, saturating every corner of the forest with life. It's Cold and Snowing Outside:

This piece describes the desolate feeling of coldness and abandonment that sometimes engulfs during the depths of winter. Inspired by the imagery of looking up into constantly falling snow against a white backdrop. Bringing Daybreak: This piece tells the story of an emotional journey, the story of an attempt to bring about personal change in the spirit of growth.

Born in Seattle, WA in 1994, **Eric Mulhern** is a composer and guitarist studying at the University of Colorado, Boulder. He is currently exploring electro-acoustic guitar music in an attempt to reconcile elements of new styles of electronic music with traditional elements of live concert music.

### AARON HILL

#### *Polarity*

focuses on two different sound worlds: the dissonant and the consonant, the rough versus the smooth. These worlds are thinly separated by a wall of sound, the universal ether that binds us all together and makes justifiable the combination of these two contrasting entities. This piece was commissioned by Logan Jungman, a student at UMKC's Conservatory of Music.

Composer, **Aaron Hill**, is from Troy, Missouri. He studied at St. Charles Community College, Lindenwood University, and currently is enrolled at the Conservatory of Music and Dance at the University of Missouri-Kansas City, pursuing his Bachelors in both Music Education and Composition.

Mr. Hill's compositions have been regularly featured on recitals and concerts. While at SCC, his most notable compositions included: Ave Maria, Piano Prelude no. 2, Piano Rondo no 1, and his tone poem,

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*Sizhu* was written for the standard Pierrot ensemble though with percussion replacing the singer. This particular ensemble is capable of producing a multitude of colors while maintaining the balance inherent to a chamber group. The Chinese name, *si'zhu*, is a literal and figurative metaphor for these elements of the ensemble. Literally translated "silk" and "bamboo", the word is a generalization for Chinese classical music developed in the Jiangsu province that utilizes strings, or "silk" instruments, and flutes, or "bamboo," instruments in combination. A typical work involves two or more players of either ilk.

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