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 CNM website for so many years.
April 18, 2015, 1:00 p.m.  UCC RECITAL HALL
Season 49 Concert XIX

PROGRAM

Aurum & 5 More Irrelevant Facts
Cody KAUL (UMKC)
Fixed media & video projection

Ives in a Glass House (2015)
Joseph MATTINGLY (UI)
Andrew Gentzsch, violin
Alice Chang, piano

Moss, It’s Cold and Snowing Outside, Bringing Daybreak
Eric MULHERN (CU-B)
Eric Mulhern, guitar and electronics

Polarity (2014)
Aaron HILL (UMKC)
Logan Jungman, tuba
Dillon Worthington, piano

Rain Music
Nick BALDERSTON (CU-B)
Nick Balderston, guitar and electronics

Sizhu
Barry SHARP (UI)
Jeiran Hasan, flute
Thiago Ancelmo de Souza, clarinet
Andrew Gentzsch, violin
Matthew Laughlin, viola
Christine Lithcott, piano
Wannapha Yannavat, percussion
Hisham Groover, conductor

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

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, 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.

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 Hui Yanjun, more commonly known as A Bing. Within this piece the aforementioned song has been fragmented, stretched, and varied to the point of near inescratubility, though it becomes more comprehensible following the midpoint. 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 canonivc.
notable compositions included: Ave Maria, Piano Prelude no. 2, Piano Rondo no 1, and his tone poem. Mr. Hill's compositions have been regularly featured on recitals and concerts. While at SCC, his most Kansas City, pursuing his Bachelors in both Music Education and Composition. Another composer, 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. His recent works include the piece Polarity, which 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, Joseph Mattingly 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. His recent works include the piece Polarity, which 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.

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