THE THIRD ANNUAL COMPOSITION FESTIVAL
Exchange of Midwestern Collegiate Composers

Friday & Saturday, April 13–14, 2012
University Capitol Centre & Riverside Recital Halls

Universities of
Missouri-Kansas City, Colorado-Boulder & Iowa
Trio for Clarinet, Violin and Piano

is a result of the challenges and fears that I have experienced while pondering about the nature of my own existence. It is composed in a state of perceiving the world and existence as unreal. The Trio is in AB form. It is filled with various moods and levels of intensity, such as horror and peaceful lyricism.

Leonid Iogansen was born in St. Petersburg, Russia in 1981 and began playing violin at the age of seven. As a violinist, he has won a number of competitions and has performed at numerous venues in the United States (where he moved seventeen years ago) as well as abroad. He has written much solo, chamber and orchestral music. As a composer, Leonid has received a number of commissions, most notably from the Shuang Yin International Arts Festival in Taiwan, where he served as a composer-in-residence in 2006. Leonid holds a summa cum laude Bachelor of Music degree in violin performance and composition from Boston University, where he was a Trustee Scholar from 2001–2003 and a master’s degree with the same majors from Peabody Conservatory.

Concerto for Piano, Winds, and Percussion

is the only work I have written that is not programmatic. It is not about an event or occurrence in my life. If I had to say, this work is “about” enjoying, I would say it is about enjoying life to its fullest, and never taking a moment for granted. The first movement, marked “Joyful,” is a reflection on the joys of life and the humor in life. The second movement is quiet and introspective, and stands alone without excess. It is a moment of meditation that at least attempts to speak for itself. The following cadenza slowly storms in and is essentially the sum of the first two movements thematically. The beginning of the fourth movement, functioning somewhat as an extension of the cadenza, is a transition back to the original statement of the theme and the following coda.

Tyler Harrison has composed and performed his own works in the United States and abroad, including performances in Montana, Oregon, New York, Los Angeles, and Paris, France. He holds a Bachelor of Music degree from the University of Montana, and a Master of Music degree from the Manhattan School of Music. He is currently continuing his studies at the doctoral level at the University of Colorado at Boulder, studying with Kevin Beavers. His teachers include Carter Pann, David Maslanka, Susan Botti, J. Mark Stambaugh, and Charles Nichols.
3 Dye Vignettes

are studies in some of the color combinations that I find most fascinating on the organ. The organ, being a self-contained orchestra, has a nearly infinite amount of sound combinations to explore. Furthermore, each organ is different. With this in mind, I have registered each piece with the most common stops that are available on most professional instruments. The first and third pieces in the set are dominated by static color fields that consistently reshape themselves over time. The second piece in the set is more contrapuntal in nature, employing the wide dynamic range of the organ.

Ryan T. Connell’s formal education includes two summers of study at the Indiana University Summer Piano Academy and a B.M. in piano performance and music composition from the University Of Louisville. He is currently pursuing a Master of Music in Music Composition at the University of Colorado-Boulder. In the summer of 2000, Ryan studied in Salzburg, Austria. He focused on a critical review of Beethoven’s Piano Sonatas in addition to studying German. In Spring 2004, he was invited to perform and present at the new music festival of The Karol Szymanowski Academy of Music in Katowice, Poland, where he premiered his trumpet ensemble piece Watta Flipa Watta. His composition for string quintet, “...her image deeply lies...” was also featured. In the past few years, Ryan has focused on performing new classical music on the piano and organ.

Hiking the Cascade Creek Trail

The Cascade Creek hiking trail in the Tongass National Forest, Alaska sports a lucid array of natural environments that include water front beaches, forests, waterfalls, cliffs, and mountains in just four miles of hiking trails. One of the highlights of the trail are the high, dense trees that form a canyon-like atmosphere around the trail as well as the beautiful views of cliffs and waterfalls that can be seen from the trailhead at Swan Lake. “Hiking the Cascade Creek Trail” was inspired by this magnificent trail and represents the change in environment that is all connected by a common element. The piece calls for found, non-resonant percussion instruments to symbolize the isolation of the trail among these changing environments while the music maintains a common theme that is developed throughout the piece.

Zach Zubow’s music has been featured on many new music conferences and festivals throughout the United States and abroad. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Award for his string quartet, “Sundown,” which also received the 2012 College Music Society Mid-Atlantic Composition Award. He has also received awards from the 2011 Five College Composition Competition and the 2012 College Music Society Southern Region’s Composition Competition. Zach has received degrees from Luther College, Illinois State University and is now pursuing a Ph.D. in music composition at The University of Iowa. For more information please visit www.zachzubow.com.

Variations on F

LOSERS (after Leonard Cohen) is a three-movement solo piano work completed in 2011, structured loosely around Leonard Cohen’s novel Beautiful Losers. The second movement, Variations on F, is a set of twelve continuous variations. Each variation contains a fixed registral position for each of the twelve pitches, and these positions shift from variation to variation, except for the pitch F, which stays in the same register throughout the piece.

Jeff Borowiec is a composer and pianist from Rochester, New York. Having earned degrees from the State University of New York at Fredonia and James Madison University, Borowiec is currently pursuing a DMA in Composition from the UMBC Conservatory. He has studied composition with Donald Bohlen, Karl Boelter, John Hilliard, Jason Haney, Matthew Butters, James Mobberley, Zhou Long, and Chen Yi, and Piano with Nathan Hess and Eric Ruple.

Concert One

7:30 P.M. FRIDAY, APRIL 13, 2012

RIVERSIDE RECITAL HALL

PROGRAM

Extraction and Transcendence (2010) for chamber ensemble

Brian PADAVIC (b. 1982)
Nora Epping, flute; Marjorie Shearer, clarinet; Megan Karls, violin
Eunkyung Son, violoncello; Grethe Nothling, piano; Andrew Thierauf, percussion

As We Continue Across the Country (2011)

Zachariah ZUBOW (b. 1984)
Janet Ziegler, soprano; Aaron Ziegler, percussion

Fire Dance (2010)

Jing ZHOU (b. 1981)
Movement I
Movement II
Movement III
Nora Epping, flute & piccolo; Marjorie Shearer, clarinet; Eunkyung Son, violoncello
Grethe Nothling, piano; Chun-Ming Chen, conductor

String Quintet (2012)

Daniel BRANDT (b. 1988)
I. Invincibly
II. Desolate
III. Quarter = 186
Megan Karls & Andrew Uhe, violins; Manuel Taboara, viola
Eunkyung Son & Yoo-Jung Chang, violoncello

INTERMISSION

Falling Through Infinity (2011)

Nick OMICCIOLI (b. 1982)
Rebecca Ashe, flute
Yoo-Jung Chang, violoncello
SooMin Lee, piano

Piecemeal (2011) for string quartet

Will HUFF (b. 1986)
Megan Karls & Andrew Uhe, violins
Manuel Taboara, viola; Eunkyung Son, violoncello

Shooting Snowburst Silhouette Spectacular (2011)

Brian PENKROT (b. 1978)
Jacqueline Lang, soprano; Marjorie Shearer, clarinet; Eunkyung Son, violoncello; Grethe Nothling, piano; Andrew Thierauf, percussion

Sounds of Night (2011) for string quartet

Leonid IOGANSEN (b. 1981)
Leonid Ioganzen & Andrew Uhe, violins
Miranda Blakeslee, viola; Yoo-Jung Chang, violoncello; Chun-Ming Chen, conductor
Extrication and Transcendence

The title “Extrication and Transcendence” refers to removing one’s self from a difficult situation in order to gain a new perspective and turn a negative into something that offers positive growth and a worthwhile experience. Musically, the work begins as a single melodic line that is passed around between the six instruments. The melody struggles to settle, constantly surrounded by fragments of itself. The line eventually morphs from its original horizontal state into a vertical chord sounded simultaneously by the entire ensemble. On a personal note, this piece represents a situation of my own in which I had to remove myself from my own thoughts and opinions to force myself to see somebody else’s point-of-view. As students, we sometimes reject our instructor’s methods, considering them too traditional and outdated. However, if we can realize that we are simply being stubborn, we might be able to see through our own pretensions and allow ourselves to absorb the knowledge that our professors have to offer.

Brian Padavic will be completing his Master’s Degree in music composition at the University of Missouri-Kansas City in May 2012 and has studied with James Mobberley, Bobby Watson, Zhou Long, Paul Rudy, and Reynold Simpson. He received his Bachelor’s Degree in music composition from Berklee College of Music in 2007 under the instruction of Andrew List, John Bavicci, Vuk Kulenovic, and Armand Qualliotine. Mr. Padavic performs professionally on electric and upright bass around the Kansas City Metropolitan area and has recently been involved with the Black House Improvisers’ Collective as well as the Kansas City Repertoire Theater. Padavic teaches MIDI Music Composition, Introduction to Digital Audio, and Songwriting at Johnson County Community College in Overland Park, KS.

As We Continue Across the Country

The purpose of a vacation is to experience something different from the daily normalcy of life. This may be investigating and seeing new attractions, going on an adventure or just relaxing with a good book on beautiful shores. During our experience of living outside our normal life even just for a brief time, we may encounter unexpected events. While these unexpected happenings occur, we may find ourselves attaching to the one thing we know best, the person we are vacationing with. “As we Continue Across the Country” is one of these experiences of traveling with a loving partner, whose features sometimes become refreshed in new surroundings, causing us to find warmth and fulfillment. “As we Continue Across the Country” was commissioned by Janet and Aaron Zeigler and was a collaboration between the composer and Thea Brown, a graduate student in the University of Iowa’s writers workshop.

Zach Zubow’s music has been featured on many new music conferences and festivals throughout the United States and abroad. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Award for his string quartet, “Sundown,” which also received the 2012 College Music Society Mid-Atlantic Composition Award. He has also received awards from the 2011 Five College Composition Competition and the 2012 College Music Society Southern Region’s Composition Competition. Zach has received degrees from Luther College, Illinois State University and is now pursuing a Ph.D. in music composition at The University of Iowa. For more information please visit www.zachzubow.com.

Fire Dance

is a work in three movements. Each movement uses an instrument from the flute family (I. Piccolo, II. Alto flute, III. Flute.) The first movement starts with notes in the high register of the piano, along with quick notes in the cello played in groups of eight. Gissandos played by the clarinet and cello play a very important role throughout the first movement. In the second movement, the cello plays pizzicato as accompaniment for a Chinese melody played in the alto flute and bass clarinet. The whole second movement is in low registers, as if to emphasize the ancient and earthy origins of its folk material. The third movement draws from and was inspired by Chinese rhythms in Beijing (or Peking) opera.

NOTES & BIOGRAPHIES

3 Dye Vignettes, for organ solo (2011–12)    Ryan T. CONNELL
Dye I
Dye II
Dye III

Hiking the Cascade Creek Trail (2012)    Zachariah ZUBOW
Andrew Thierauf, percussion

Variations of F (2011)    Jeff BOROWEIC (b. 1986)
from Lovers (After Leonard Cohen)
Shoa Zheng, piano

Trio for Clarinet, Violin and Piano (2002)    Leonid IOGANSEN
Leonid Iogansen, violin
Marianne Shearer, clarinet
Seong-ail Kim, piano

Concerto for Piano, Winds and Percussion (2011)    Tyler HARRISON (b. 1985)
Version for two pianos
I. Joyful
II. Thoughtful, Contemplating
III. Cadenza
IV. Fast, Lively

For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank You.
Selected songs from “Great Expectations”

This piece, written for Angela Born, is my response to a decision made by the head of the English department at my high school. All works by Charles Dickens have been removed from their English curriculum because high school students are not mature or intelligent enough to read and understand books by Dickens. I was part of one of the last grades to read “Great Expectations” before this change was implemented. These pieces will be part of a song cycle depicting the things I remember from Dickens, which I wouldn’t know if I hadn’t read this book.

The characters and plot twists that Dickens creates are astonishing. The relationship between Miss Havisham and Estella, and the contrast between Wemmick’s quaint and cheerful “castle” and his cold, cheerless workplace, are two of my most vivid memories from this novel.

Katie Mueller grew up in West Michigan. She received a Bachelor’s Degree in composition from the University of Michigan, where she studied composition with Evan Chambers, Kristin Kuster, Erik Santos, and Bright Sheng, and organ with Marilyn Mason. She also conducted, music for film and musical theater, and electronic music. Ms. Mueller participated in the 2009 soundSCAPE festival in Italy. She spent the summer of 2010 working for a community festival in Dresden, Germany. She is currently pursuing graduate studies at the University of Nevada-Las Vegas and his B.M. from Columbia College in Chicago. For a full listing of news and upcoming performances, please visit his website at www.brianpenkrot.com.

Recall

is my latest electroacoustic composition. The work incorporates a wide variety of sonic material; however, most of the sounds are firearm-related in some way. Hence the title—Recall.

Shane Hoose is a graduate of Bowling Green State University (M.M.) and Ball State University (B.M.) and is currently pursuing a doctorate in composition at the University of Iowa. His works have been performed throughout the United States, Italy, Thailand, and China by ensembles such as the Missouri National Teachers Orchestra. He is pursuing his doctorate at the University of Iowa, studying with Dr. Fritts.

The Moon is Not a Radiant Body

This piece explores meditation, reflection, distortion, and improvisation.

Brad Van Wick’s compositional interests include idiosyncratic chamber ensembles, interactive electronics, human interface devices, computer programming, video, collage, improvisation, and collaborating with dancers, industrial designers, and other visual and plastic artists. He also likes to read literature. Wick is currently studying at the Conservatory of Music and Dance at the University of Missouri-Kansas City, where he serves as vice president of the UMKC Composers’ Guild, a Conservatory in the Schools fellow, and a performer with the Radical Art Technology Ensemble (Paul Rudy, director). www.bradvanwick.com
Shooting Snowburst Spectacular Silhouette

is a cycle based on a series of poems by Thea Brown, each poem named after a type of wholesale Christmas light style. I was drawn to Ms. Brown’s work because it is at once both direct and abstract: through conversational writing reminiscent of dialogue, sensations akin to color and scent become apparent. These particular poems deal with winter imagery, especially the sensation of watching the reflection of fireworks in a frozen lake. The formal layout of this cycle is theatrically inspired, with an Intermezzo between poems 1 & 2 and 3 & 4. Ms. Brown’s poetry has a complex structure of its own, so the goal in setting the text was to facilitate the steadily changing imagery and mood: crisp and sparse, aggressive, ecstatic, frantic, seductive and nostalgic, and of course, cold.

Thea Brown is one of the founders of Monsters of Poetry and holds an M.F.A. from the Writer’s Workshop.

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Brian Penkrot

is an American composer of concert, film, and stage music. Brian is originally from Chicago but has lived and worked in cities across the United States. He is a guitarist and conductor with additional studies in violin, piano, drum set, vocal performance, improvisation, film, and dance. He received his M.M. from the University of Nevada-Las Vegas and his B.M. from Columbia College Chicago. For a full listing of news and performances, please visit his website at www.brianpenkrot.com.

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Ying Ming

is a Chinese composer currently pursuing his Master of Music in composition at the University of Missouri-Kansas City, and has studied under the guidance of Chen Yi, James Mobberley, and Paul Rudy. His works are highly recognized for his individuality and exquisite aesthetics. His pieces have been performed in various music festivals.

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Leonid Logansen

was born in St. Petersburg, Russia in 1981 and began playing violin at the age of seven. As a violinist, he has won a number of competitions and has performed at numerous venues in the United States (where he moved seventeen years ago) as well as abroad. He has written much solo, chamber and orchestral music. As a cellist too, Leonid has received a number of commissions, most notably from the Shuang Yin International Arts Festival in Taiwan, where he served as a composer-in-residence in 2006. Leonid holds a summa cum laude Bachelor of Music degree in violin performance and composition from Boston University, where he was a Trustee Scholar from 2001–2003 and a master’s degree with the same majors from Peabody Conservatory.

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NOTES & BIOGRAPHIES

Meling

This work is inspired by the glasswork of Chihuly. My composition attempts to reflect the various shapes and colors of these delicate artifacts. One can sense the fluidity of my music and appreciate how it portrays the process of creating these types of glasswork.

Yang Ming

is a Chinese composer currently pursuing his Master of Music in composition at the University of Missouri-Kansas City, and has studied under the guidance of Chen Yi, James Mobberley, and Paul Rudy. His works are highly recognized for his individuality and exquisite aesthetics. His pieces have been performed in various music festivals.

Katachi II

is a Japanese term that means form, shape or figure. In the ancient game of Go, the word Kata-chi is used to describe the formation of stones on a Go board (Go is originated from Ancient China, where it is known as Weiqi). The conception of stone formation in Go is transformed to apply to the circulation and combination of sounds and timbre in the music.

"Katachi II" is written for and dedicated to violinist Sally J. Williams. The sounds used in this piece are primarily generated from recorded sounds of the violin and the earlier piece Katachi I for fixed media. Electronic techniques that are employed in creating this piece include delay, ring modulation, reverb and more. The pitch materials are derived solely from an ancient game of Go dated from 1846 between two of Japan’s top Go players Honinbo Shusaku and Genan Inseki — one of the most well-known games in history that is known as the “Ear-Raddening Game.”

Chin Ting (Patrick) Chan.

Raised in Hong Kong, composer Chin Ting Chan received his M.M. and B.M. degrees from Bowling Green State University and San José State University. He is currently pursuing a D.M.A. in composition at the University of Missouri-Kansas City. His mentors have included Zhou Long, Chen Yi, Marilyn Shrude, Burton Beerman, Andrea Reinkemeyer, Brian Belet and Pablo Furman.

Copenhagen Wheel

A Copenhagen wheel is a “smart” attachment for the rear bicycle wheel that stores the energy created when pedaling and braking the bicycle. This energy can then be harnessed to give the bicycle an extra boost of energy when pedaling up a hill or whenever the rider needs a little extra help around town. Data from the Copenhagen wheel is sent to your smart phone; data that includes distance, speed, calories burned and a number of other bits of information. This type of technology is far from the days of tapping playing cards to the frame of a bicycle in order to get a bit of sound as you rode around town. The ideas for “Copenhagen Wheel” come from the thought that basic technologies from merely a few decades ago have tremendously changed into objects that are implemented in our everyday lives. The transition from creating a few sounds from a bicycle’s spokes to a bicycle giving us real information is expressed in the choice of cardboard boxes and live electronics. Cardboard boxes are also used to represent the basics of our technology while the electronics that are manipulated in real-time represent the immersion of technology into simple, everyday objects.

Zach Zubow

Zach Zubow’s music has been featured on many new music conferences and festivals throughout the United States and abroad. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Awards for his string quartet, “Sundown,” which also received the 2012 College Music Society Mid-Atlantic Composition Award. He has also received awards from the 2011 Five College Composition Competition and the 2012 College Music Society Southern Region’s Composition Competition. Zach has received degrees from Luther College, Illinois State University and is now pursuing a Ph.D. in music composition at The University of Iowa. For more information please visit www.zachzubow.com.
**Program Two**

11 A.M. SATURDAY, APRIL 14, 2012

**University Capitol Centre Recital Hall**

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**Melting (2011)**
Yang MING (b. 1982)

**Katachi II (2011)**
Chan Chin TING (b. 1986)

**Katachi II (2011)**
Chan Chin TING (b. 1986)

**Copenhagen Wheel (2012)**
Zach ZUBOW (b. 1984)

**Souviens per la fausse (2012)**
Brian PEnkRot (b. 1978)

**Selected songs from “Great Expectations”**
Kathryn MUELLER (b. 1989)

**Recoil (2012)**
Shane HOOSE (b. 1985)

**The Moon is Not a Radiant Body (2012)**
Brad VAN WICK (b. 1984)

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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 Three**

2:30 P.M. SATURDAY, APRIL 14, 2012

**University Capitol Centre Recital Hall**

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**Melting (2011)**
Yang MING (b. 1982)

**Katachi II (2011)**
Chan Chin TING (b. 1986)

**Copenhagen Wheel (2012)**
Zach ZUBOW (b. 1984)

**Souviens per la fausse (2012)**
Brian PEnkRot (b. 1978)

**Selected songs from “Great Expectations”**
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**Recoil (2012)**
Shane HOOSE (b. 1985)

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Brad VAN WICK (b. 1984)

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Night Sketches: First, Second, Third

Cedar Rapids, Iowa. His mentors in composition include Lawrence Fritts, David Gompper, and Elainie Lillios. He is currently pursuing a doctorate in composition at The University of Iowa. Recently, he was a finalist in the Music Teacher’s National Association (MTNA) Composition Competition. He composes for both acoustic and electroacoustic media. He is currently an adjunct instructor of music at Kirkwood Community College in Iowa. His mentors in composition include Lawrence Fritts, David Gompper, and Elainie Lillios.

Night Sketches: First, Second, Third
The genesis for "Night Sketches" grew out of the extreme boredom I was feeling one day. Improvising has always been a reliable way for me to alleviate boredom. While these pieces are not improvisations, the melodic and rhythmic motives were a direct result of this process. There are three Night Sketches that comprise the set. Each has an individual character that attempts to describe the process I go through at night to fall asleep. Night Sketch #1 represents the initial attempt at lying down and calming my mind. Often, this process takes longer than expected and usually ends with some semblance of rest that quickly transforms into a brain full of what is to come the following day. Night Sketch #2 serves as my attempt to describe how the many thoughts being processed simultaneously eventually coalesce into a state of contentment or calm. Night Sketch #3 is representative of that calm that eventually allows me to drift away into sleep.

Ryan T. Connell’s formal education includes two summers of study at Indiana University Summer Piano Academy, and a B.M in Piano Performance and Music Composition from the University Of Louisville. He is currently pursuing a Master of Music in Music Composition at the University of Colorado Boulder. In the summer of 2000, Ryan studied in Salzburg, Austria. He focused on a critical review of Beethoven’s Piano Sonatas in addition to studying German. In Spring 2004, he was invited to perform and present at the new music festival of The Karel Szymanowski Academy of Music in Katowice, Poland, where he premiered his trumpet ensemble piece Water Flips Water. His composition for string quintet, "...her image deeply lies..." was also featured. In the past few years Ryan has focused on performing new classical music on the piano and organ.

Lost Reflections
was created on a whim with a sort of tabula rasa intuition. The concept of the piece was based on the performer reflecting on their past. Through this reflection, harmony is created. One of the other main concepts is the resulting sound world; and thus, the idea of timbre is very important.

Lizz Hougland is a composer, violinist and violist currently residing in Kansas City, Missouri. She enjoys being a part of the production team for Kansas City Electronic Music Arts Alliance (KCEMA). She has had works recorded by the Kansas City Chorale, Quadrivium, a Kansas City-based ensemble, and NewEar. As a performer, she has played in groups such as Musica Nova and has performed many times on the Composers Guild concerts. She is currently seeking a bachelor’s in music composition at University of Missouri-Kansas City (UMKC). Teachers have included Dr. Mara Gibson, Dr. James Mobberley, Dr. Paul Rudy, Dr. Chen Yi, and Dr. Zhou Long.

Wayward Atoms: Bornium
was created for a pretty simple reason: a friend wrote a beautiful poem and I had another friend with a great voice who I knew I could get to sing it!

Hugh Lobel is a composer, programmer, collaborator, performer, and a recent expatriate of Texas. His early studies at the Rice University Preparatory program instilled in him a passion for composition that led to undergraduate studies at the University of Houston and a master's degree from the University of Texas. Hugh is currently a doctoral candidate at Colorado University, where he holds the title of Atlas Fellow. Hugh has been an avid collaborator since his first ballet score at the age of 16, and his works often involve the synthesis of electronic sounds with live performance.

Pitch Class Preludes
is separated into six short character pieces, in which odd-numbered movements (the Étude, Rag and Fugue) are built upon dodecaphonic tone rows, while even numbered movements (the Lullaby, Rhapsody, and Toccata) are influenced by set theory. However, both techniques are exploited and contorted to create a shifting yet intelligible tonal center. The individual movements are placed on a pitch (instead of in a key) not simply because of its relationship to standard tonal functions, but because these pitches represent the first value in the prime form of the movement’s prevailing tone row or pitch class set.

Cody Kauhl is a current graduate student pursuing a M.M. in music composition at University of Missouri-Kansas City (UMKC). An aspiring professional composer, Cody graduated cum laude in Spring 2011 with a B.M. in music theory and composition at Southern Illinois University Edwardsville (SIUE). He has received a commission by the Vestal Middle School’s sixth Grade and seventh/eighth grade bands in Vestal, New York and has also won a number of composition contests at SIUE, including First Prize in 2010 for his work “Quartet for Strings” and Second Place in 2009 for “Miserere.”

Either/or
for laptop with audience participation is a work for laptop and live electronics with audience participation. The piece displays three text boxes into which various questions, musings, commands and requests are typed. The questions and musings are intended to be thought provoking, whereas the commands and requests are directed at the audience who, responding, become a part of the electronic manipulations.

Jason Palamara is a first-year doctoral student in music composition at the University of Iowa. He recently graduated with a Master's degree from the University of Louisville and has a Bachelor's from Butler University. Mr. Palamara is currently studying with Dr. Larry Fritts. All resemblances are purely coincidental.