



# Society of Composers, Inc.

## 2021 Online National Conference Concert No. 12

SUNDAY, MAY 9th | 7PM ET

Mark Zanter

*Points of Interest*

Evan Grover, vibraphone  
Kevin von Kampen, marimba

Ryan Olivier

*Will to Unite*

For live performer and  
interactive media  
Ryan Olivier

Matthew Wiggins

*Ricochet*

Viola and live electronics  
Kennedy Dixon, viola

Maggie McGinity

*The New Medusa*

CORO Vocal Artists  
Matthew Oltman, conductor

Pak Hei (Alvin) Leung

*A Baby's Breath of Fresh Air*  
Voice and electronics  
Pak Hei (Alvin) Leung, performer

Jon Yu

*Sunol*  
Felix Martl, bass clarinet  
Mikael Rudolfsson, trombone  
Leo Morello, cello  
Joonas Ahonen, piano  
Dimitrios Polisoidis, conductor

Ralph Lewis

*Can't Take You Anywhere*  
Cello and triggered fixed media  
Dr. Stephen Marotta, cello

Ian Evans Guthrie

*Lavelatla*  
Xinshuang Jin and  
Christina Lai, pianos

Chin Ting Chan

*Elements*  
Fixed Media

Dongryul Lee

*Quaerendo Invenietis,*  
*first movement from Unending Rose*  
Jupiter String Quartet

Ingrid Stölzel

*Livid Loneliness of Fear*  
American Wild Ensemble  
Ann Marie Wilcox-Daehn,  
mezzo-soprano  
Emlyn Johnson, flute  
Bill Kalinkos, clarinet  
Sarah Peters, violin  
Daniel Ketter, cello  
Megan Arns, percussion  
Text: Amelia Earhart "Courage"

## Program Notes and Composer Biographies

Mark Zanter, composer/performer, has been commissioned by the UIUC Creative Music Orchestra, CU Symphony, the American Composers forum, the WV Commission on the Arts, WVMTA, Due East, Şölen Dikener, Rick Kurasz, Çetin Aydar, Ankara University Soloists, Lindsey Goodman, Trifecta!, Awea Duo and many others. He has appeared on NPR's Live at the Landmark, WILL, IPR, on WVPN In Touch With The Arts, is published by Les Productions d'OZ, Schott European American and MJIC, and his works have been performed nationally and internationally at festivals including, MUSIC X, June in Buffalo, Soundscape (Maccagno, Italy), NYCEMF, Echofluxx (Prague, Czech Republic), SEAMUS, Generative Art International (Ravenna, IT), Atlantic Center for the Arts, Seensound, MIUC (Melbourne,AU), SPLICE, NFA and ICA International Conferences. Zanter has received awards from ASCAP, AMC, ACF, Meet the Composer, WV Division Culture, WVMTA; Lament and dream for string orchestra, piano and percussion received special distinction for the ASCAP Rudolph Nissim Prize. Zanter's music has been issued on the Ablaze, Navona, and innova record labels. Dr. Zanter is professor of music; and Distinguished Artist and Scholar at Marshall University.

*Points of Interest* (2021) for vibraphone and marimba commissioned by the Grover, von Kampen duo in 2020 and finished early in 2021. The work is based on patterns inspired by traditional Kalimba music in which the alternation of right and left hands produces mesmerizing melodies. This plays out in both parts and increases in intensity, and complexity as the work progresses. Many thanks to Evan and Kevin for their performance of the work and their dedication to new music.

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Ryan Olivier (b. 1985), who grew up in the southern United States, is a composer and multimedia artist. Ryan continues to compose for both traditional concert ensembles and fixed media, but his current focus is the real-time incorporation of visualized electronic music with live performers. His evening-length show, Imaginary Music, with performing partner Andrew Litts was described by Deb Miller of DCMetroTheaterArts as, "a highly intelligent synthesis of the arts with science and technology,...an equally lofty aesthetic of transcendent beauty;...at once cerebral and emotive, intellectual and hypnotic." Ryan is an Assistant Professor of Music at Indiana University South Bend where he teaches courses in music technology and interdisciplinary composition. Previously Ryan taught at St. Joseph's University and Temple University where he earned a masters degree and a doctorate after completing his undergraduate studies at Loyola University New Orleans.  
[www.ryanolivier.com](http://www.ryanolivier.com)

This semi-improvisatory piece explores the relationships between the imposing will of the performer and the organizational structures of a programmatic system. Throughout the work, the performer makes decisions that inform the direction of the work. While the performer may choose to highlight and connect various musical elements within the work as it unfolds, so too does the system with which the performer is interacting.

The work has three interconnection sections. The first features a dialog among the spacially mobile live-performer and a quartet of algorithmically controlled percussive instruments originally allocated to a quadrophonic speakers array. This leads into the middle section featuring eight sinusoidal shapes that rotate around the audience at a rate proportionally related to the performer's tunings and detunings of each partial within the same overtones series. The final section returns to interactivity among the four speakers and the solo performer. In this final section, each note of the performer's improvised melody is stored as a bank of optional tones for the speakers to select in response to improvisation. Each speaker's melodic rhythm is defined as a multiple of the performer's developing melody. The joy of each performance comes from experiencing the performer reacting to the system as the system reacts to the performer.

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Matthew Wiggins - Matthew Wiggins is a composer based in Kalamazoo, Michigan whose music explores metaphysical themes by incorporating intense, loud, and extreme dissonances and harmonies with complex textures and rhythms. His aim is to explore taboo subjects such as death, mental health, and the queer experience. Matthew's recent performances have been at 2020 SEAMUS Conference (online due to COVID-19) and the Fort Worth Symphony Orchestra. Matthew is currently pursuing a Master of Music in Composition at Western Michigan University where he is currently studying with Keith Kothman and previously with Christopher Biggs. He received a BM from the University of North Texas with his teachers including Sungji Hong, Joseph Klein, and Panayiotis Kokoras. Professional affiliations include American Society of Composers, Authors and Publishers, Society of Composers, Inc. (ASCAP) and Society of Electro-Acoustic Music in the United States (SEAMUS). Current projects include a piece for live electronics and generative visuals.

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Maggie McGinity (b. 1992) is an award-winning composer who aims to write music that is contemporary yet accessible to a range of audiences. She draws on her two decades of performance experience to inform and inspire her compositions. Her music has been performed in California, Iowa, Michigan, New Hampshire, and New York City, with an upcoming performance scheduled in Columbus, OH. Her works have been read by the ÆPEX Ensemble and Akropolis Reed Quintet at the Spring 2019 and Fall 2019 Central Michigan University (CMU) New Music Symposiums respectively. Ms. McGinity won the 2019 CMU ACDA chapter's choral composition competition for her SATB work "I Have No Words." She received an Honorable Mention in the 2019 CMU School of Music Annual Composition Competition for her work "The New Medusa" for SATB choir. She recently earned a Master of Music degree in Composition from CMU, where she studied with Dr. Evan Ware. She has a Bachelor of Music in Flute Performance from Iowa State University, where she studied with Dr. Sonja Giles. Recently she attended the 2020 Online Summer Composition Workshop with Jenni Brandon. More information about her music is available on her website, [www.maggiemcginity.com](http://www.maggiemcginity.com).

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Born and raised in Hong Kong, Pak Hei (Alvin) Leung's compositions have been played by music groups including the Rhythm Method String Quartet (U.S.), Duo Zonda (U.S.), Trio Mythos (Italy), Resonance (Taiwan), Stellar Trio (China/Taiwan), Music-Joint Association (Hong Kong), Hong Kong Wind Kamerata, Hong Kong Chinese Orchestra, Contrast Trio (Hong Kong), Hong Kong Saxophone Ensemble and Romer String Quartet (Hong Kong). His works are featured in ICMC 2021 (Chile), Hong Kong Contemporary Music Festival 2020, Hong Kong Chinese Orchestra Net Festival, SCI Summer 2020 Student Mixtape, ALN Creative Music Online 2020 (U.S.), Charlotte New Music Festival 2020 (U.S.), ALN Letters for Others (U.S.), Earth Day Art Model 2020 (U.S.), highSCORE Festival 2018 (Italy), as well as New Generation 2014, 2016 & 2018 (HK).

Currently a Master student majoring in Music Composition at Bowling Green State University, Alvin's principal teachers include Marilyn Shrude, Christopher Dietz and Mikel Kuehn. He received the Bachelor of Arts in Music from the Chinese University of Hong Kong (CUHK), where he studied composition with Victor Chan Wai-kwong, Wendy Lee Wan-ki and Lo Hau-man. Before that, he was a composition student of Ricky Tse Kin-chuen.

*A Baby's Breath of Fresh Air* (2020) for voice and electronics is the first composition of mine that incorporates elements of live electronics through using Max/MSP. While arrival of new lives brings us joy, there are mothers and babies who lost their lives

while giving birth or before they were born. This piece is a sonic exploration between fresh air and dead air, between baby's breath (the flower) and a baby's breath, between suffocation and respiration...

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Jon Yu (b. 1988) is a Taiwanese-American composer whose works explore notions of ritual, utility, and excess. His music has been performed by ensembles and soloists such as Mivos Quartet, Neue Vocalsolisten Stuttgart, Wet Ink Ensemble, Ensemble SurPlus, AuditivVokal Dresden, Eco Ensemble, Earplay, Transient Canvas, AsianArt Ensemble, and haegeum player Soo Yeon Lyuh, and programmed at festivals such as June in Buffalo (2014), Dian Red Kechil (2015), SICPP (2016), Darmstadt Ferienkurse (2016), Pacific Rim Music Festival (2017), Festival Musica (2018), Festival Barcelona Modern (2019), impuls Festival (2019), and outHEAR New Music Week (2019). He was the recipient of the 2017 Mivos/Kanter Prize for his string quartet "O reche modo," and was the laureate of the Prix Alain Baltes for his vocal sextet "PEK TI." From 2018-19, he was in residence in Paris as a fellow of the George Ladd Prix de Paris.

Jon is currently a PhD candidate in Music Composition at UC Berkeley, where he studies with Franck Bedrossian, Ken Ueno, and Edmund Campion. He holds a Master's degree from San Francisco State University, where he studied with Benjamin Sabey. He has also studied privately with Steven Kazuo Takasugi, Rebecca Saunders, and Pierluigi Billone. In 2020-21, he will begin the Cursus Program on Composition and Computer Music at IRCAM.

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Ralph Lewis - Ralph Lewis is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis's music has been presented at SEAMUS, International Conference on Technologies for Music Notation and Representation (TENOR), Boston Microtonal Society, SCI National Conference, the Music for People and Thingamajigs Festival, and on radio broadcasts throughout the United States, Canada, Australia and the United Kingdom. He is currently a doctoral candidate in music composition at University of Illinois at Urbana-Champaign, where he has studied with Erik Lund, Scott A. Wyatt, and Erin Gee.

*Can't Take You Anywhere* is written for (amplified) cello and triggered fixed media. It is inspired traveling around with a particularly noisy crackle box. Its light sensors responded in particularly cantankerous ways when we were riding

elevators in my building. Often engaged by curious elevator passengers, I found myself having to explain the goings on as if I were an embarrassed pet owner. The cello and electronics embody different moments, patternings, and realizations found throughout this process.

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Ian Evans Guthrie, an emerging composer, performer, and researcher, has received the Mile High Freedom Bands 2021 Commission, a nomination for a 2020 award from the American Academy of Arts and Letters, 1st prize for the Arcady Composition Competition, 2nd prize for the American Prize, and other accolades for his compositions. Many of his works have been performed publicly around the world by fEARnoMUSIC, the Northwest Symphony Orchestra, the Moore Philharmonic Orchestra, VIPA, the highSCORE Music Festival, the Atlantic Music Festival, the Charlotte New Music Festival, and others. He has served on various committees, including the Society of Composers, Inc., where he has served as the Region VI Student Representative from 2015 to 2017 before serving as Assistant Marketer and Marketer. His most recent works include Voices of the Earth for band, Shuskan Storm for orchestra, tracks for the permanent collection and a special exhibition at the Venvi Art Gallery, and the score for the story ballet The Queen of Nori. As a pianist, Guthrie has won awards from MTNA, the Great Composer Competition, and others, and actively accompanies instrumentalists, vocalists, and dancers with both prepared and improvised music. As a recording engineer, he has recorded and mastered for the inaugural Noosa-ISAM Festival in Noosa, Australia, and has been invited to serve the same role at the 2021 ISAM Festival in Ochsenhausen, Germany.

Guthrie received his doctorate from Florida State University, where he studied with Ellen Taaffe Zwilich, Stephen Montague, and others. Previously, he studied at Texas Christian University and Marylhurst University. He is currently serves as the Adjunct Instructor of Digital Music at the University of Pittsburgh-Bradford.

I began sketching this work in early Fall 2017 as ideas for orchestra or two pianos. All I knew about the sketch was that it could appropriate my interests in world music, particularly that of the Caribbean. Considering that the Caribbean is full of volcanoes, my upbringing near Portland, OR (and thus near Mount Saint Helens and other notable stratovolcanoes), I figured the resultant piece could have a title referring to volcanic activity.

To compose this work, I utilized elements of electronic music, world, music, spatialization, acoustics, and orchestration to create an innovative piano duet imitating the many effects available in these fields, such as panning, Shepard tones,

unusual staging, spectralism, and other effects that have been relatively unexplored in piano literature.

Originally titled as the first movement of a Sonata for Two Pianos, it became clear that such a title would not do. Considering the fiery nature and other associations conceived with the sketches, my interest in Native American names for landmarks, and the unusually high activity at Kilauea while composing this work, I settled with the title *Lavelatla* (meaning “Smoking Mountain”)—the Cowlitz tribe's name for Mount Saint Helens. I did not write this work with Mount Saint Helens in particular in mind, and also toyed with many other titles. Nonetheless, many Native American mountain names have been applied to cities and towns (e. g. Mount Rainier was called Tacoma by the natives) and could cause confusion as to my intention. “*Lavelatla*” is relatively unknown yet powerful word.

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Hong Kong-American composer Chin Ting CHAN has been a fellow and guest composer at festivals such as IRCAM's ManiFeste (Paris, 2013/2018), the ISCM World Music Days Festival (Tongyeong, 2016; Tallinn, 2019), and UNESCO International Rostrum of Composers (Tallinn, 2015). He has worked with ensembles such as Ensemble intercontemporain, ensemble mise-en, Ensemble Signal, eighth blackbird, Hong Kong New Music Ensemble, and Mivos Quartet, with performances in more than twenty countries. His works are published with ABLAZE Records, Darling's Acoustical Delight, New Focus Recordings, PARMA Recordings, Phasma-Music, RMN Classical, BabelScores, SCI Journal of Music Scores, and Unfolding Music Publishing (ASCAP). He is currently an Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri–Kansas City, as well as degrees from Bowling Green State University and San José State University. [www.chintingchan.com](http://www.chintingchan.com)

*Elements* represents the composer's quest to create virtual space and to manipulate the listeners' perception of time using natural sounding materials. It represents how COVID-19 has permanently changed the global soundscape as well as our collective idea of time passing. The piece is entirely processed with a Eurorack modular system, with additional post-processing and editing on the computer.

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Dongryul Lee's music is deeply oriented around acoustical phenomena and virtuosic classical performance practice. He seeks to write music that creates profound aural experiences with both dramaturgy and pathos. Lee finds inspirations in spiritual,



literary, and scientific elements, encompassing a diverse range of topics from Borgesian poetics to Number Theory. His compositions have been performed by ensembles such as the Avanti!, Kairos, Contemporanea, Jupiter, MIVOS, Callithumpian Consort, GMCL, S.E.M., Conference Ensemble, Paramirabo, and Illinois Modern Ensemble. He was awarded the Kate Neal Kinley Memorial Fellowship in 2020; the third prize in the first Bartók World Competition in Budapest, November 2018; the Presser Foundation Award, which supported the performance of *Unending Rose* with Kairos quartett (Berlin, 2019–2020); the Special Prize Piero Pezzé in the Composition Competition Città di Udine (Italy, 2018); and Second Prize in the 3rd GMCL Competition (Portugal, 2017). His dissertation research on virtual bells realized by using the Finite Element Method will be presented at the IRCAM Forum Workshop in Montreal in February 2021. His *Quasi una macchina* was performed by the S.E.M. Ensemble (New York City), the Callithumpian Consort (Boston), the GMCL (Lisbon); his *Parastrata* has been performed in four different cities in Europe and North America.

Lee serves as the 2020-21 Postdoctoral Researcher for the University of Chicago's Center for Contemporary Composition. He earned a DMA degree from the University of Illinois at Urbana-Champaign, where he held a lecturer and research assistant position. Lee also holds degrees in computer science (BS) and music composition (BM) from Yonsei University and the Eastman School respectively. His primary composition teachers include Reynold Tharp, Jukka Tiensuu, Heinrich Taube, Stephen Taylor, Erin Gee, Carlos Sanchez-Gutierrez, Ricardo Zohn-Muldoon, David Liptak, and Tae-hoon Kim. He studied conducting with Brad Lubman and Mark Davis Scatterday.

*Unending Rose* is my modest prayer, gift and homage à Saint Mary, my own version of the Holy Rosary: a musical rose, made up with pure, pristine, and unprecedented sounds. For this I devised a program which explores unknown consonance scales and harmonies from different tuning systems. Here the word 'consonance' hews closer to its original meaning in counterpoint—the harmonious ratios between voices (punctus contra punctum), but expanded and developed with the help of technology. To create an artwork with this otherworldly quality, for the first movement, "Quaerendo Invenietis," I imagined a parallel world in which music is unlike our Western art music, and established a short musicological history of an epic age: the birth of scale, melody, harmony, and musical drama. The second movement, "The Thorn of the Sung Rose" (from *To the Nightingale*), is a poetic musical sculpture of concise shapes, in which the musical materials are more celestial (even higher ratios) and pure, since the thorn denotes not only the agony of crucifixion, but also a pathway towards love and infinity (e.g. the symbolism of Nigredo, or the love-death theme of the Nightingale in the Philomela myth, Persian fairytale, and Oscar Wilde's short story). The third, fourth, and fifth movements, "3–1.

Ricercar," "3-2. Cavatina: that the Lord will show to my dead eyes," and "3-3. Coda: Masks, Agonies, Resurrections" respectively, form the second part of work. The title is from Borges's poem cycle, *The Unending Rose*, which gave me ceaseless inspiration. The entire piece runs about 40 minutes.

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Composer Ingrid Stölzel has been described as having "a gift for melody" (San Francisco Classical Voice) and "evoking a sense of longing" that creates "a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day." (I Care If You Listen)

Stölzel's compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer's Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings can be found on various commercial releases including her portrait album "The Gorgeous Nothings" which features her chamber and vocal chamber music. Stölzel teaches composition at the University of Kansas School of Music. For more information: [www.ingridstolzel.com](http://www.ingridstolzel.com)

*Program Notes: "Livid Loneliness of Fear"* for Mezzo Soprano, Flute, Clarinet, Violin, Cello and Percussion was commissioned by the Music in the American Wild Ensemble as part of their series entitled "The American Aviatrix." Being a long-time resident of Kansas myself, I chose to celebrate the famous American aviation pioneer and Kansas native, Amelia Earhart. When I first learned that in addition to being a record-breaking aviator and outspoken advocate for women's rights, she was also an avid lover and writer of poetry, it was clear that my composition celebrating her pioneering legacy would have to include her words. Her poem "Courage," which was published the year of her first transatlantic flight in 1928, is extraordinary and I was immediately drawn to her vivid imagery and powerful poetic voice. My setting is guided by this imagery as well as the strong formal aspects of the poem. In addition, during my research into Amelia Earhart I found it endearing that her family and

friends always called her by her initials, so I thought it fitting to prominently incorporate these pitches in structurally important moments.

### **Courage - Amelia Earhart (1897-1937)**

Courage is the price that Life exacts  
for granting peace.  
The soul that knows it not  
Knows no release  
from little things:

Knows not the livid loneliness of fear,  
Nor mountain heights where bitter joy  
can hear  
The sound of wings.

How can life grant us boon of living,  
compensate  
For gray dull ugliness and pregnant hate  
Unless we dare

The soul's dominion? Each time we  
make a choice, we pay  
With courage to behold the resistless day,  
And count it fair.

*First published in Survey Graphic magazine on July 1, 1928 in an article by Marion Perkins entitled "Who is Amelia Earhart?"*