



Society of Composers, Inc.

2021 Online National Conference Concert No. 2

THURSDAY, MAY 6th | 1PM ET

Ramin Roshandel

r-p-o-p-h-e-s-s-a-g-r

Soprano and double bass

LIGAMENT Duo: Anika Kildegaard
(soprano) Will Yager (double bass)

Jihyun Kim

Flash for String Quartet

String Quartet

Arditti Quartet - Reading session

Nathaniel Haering

Spate II

Amplified chamber ensemble
and electronics

Steven Schick, conductor

Teresa Diaz de Cossio, bass flute

Juliana Gaona Villamizar, oboe

David Aguila, trumpet

Berk Schneider, trombone

Michael Jones, percussion

Rebecca Lloyd-Jones, percussion
Ilana Waniuk, violin
Kathryn Schulmeister, contrabass

Patrick Reed

Surge
Trombone and electronics
Alex Theiss, trombone

Anne Neikirk

Symphonic Prayer II: Confession
Soprano soloist and Orchestra
Temple University Symphony
Orchestra
The late Luis Biava, conductor
Peggy Pei Ju Yu, soprano

Curtis Rumrill

Songs of an Unnamed Kingdom
Quince Contemporary Vocal
Ensemble and
ECO Ensemble
Conductor: David Milnes

Dinah Bianchi and Gahyung Kim

Interrupting Penduli
Piano and fixed media
Dinah Bianchi, piano

Leah Reid

Apple
Accordant Commons:
Stephanie Aston, soprano
Tany Ling, soprano
Argenta Walther, mezzo-soprano
Kirsten Ashley Wiest, soprano

Diogo Carvalho

Dromic Episodes
Unheard-of//Ensemble
Ford Fourqurean (clarinet)
Matheus Souza (violin)

Issei Herr (cello)
Daniel Anastasio (piano)

Cory Brodack

Chromoplexy
Solo flute
Zachary Hicks, flute

Jiyoun Chung

Scissors Fantasia Toccata
Solo piano
Dr. April Kim, piano

Program Notes and Composer Biographies

Ramin Roshandel - Ramin Roshandel's compositional work is based around incorporating 'experience' as a fundamental concept through a non-experimental approach in performance. Considering phenomena such as instability, cultural identity, and communicational language on one hand, and being inspired by Iranian music microtones as a setār (an Iranian instrument) player on the other, has led him to consider indeterminate, improvisatory, and abstract structures in his music to contrast or converge with post- or non-tonal forms.

Over the past year, he has been one of the co-recipients of the Public Art Matching (from the City of Iowa City) and the Arts Across Borders Grants (The University of Iowa) for creating two site-specific collaborative pieces, The Parking Space and Mammal Hall.

In 2019, he was awarded The University of Iowa Digital Scholarship and Publishing Studio summer scholarship and was a New Music on the Point alumnus. His pieces have been performed by The JACK quartet and LIGAMENT, as well as at the Midwest Composers Symposium (MCS) and the Exchange of Midwest Collegiate Composers (EMCC). Roshandel has performed as a setār soloist in the premiere of Jean-François Charles' opera, Grant Wood in Paris.

He is currently a PhD candidate in the Composition program at the University of Iowa, where he has studied under Josh Levine and Sivan Cohen-Elias and currently working with David Gompper. He holds a Master of Music in Composition from the University of Tehran and a Bachelor of Arts in Iranian Music Performance from Tehran University of Art.

His articles on Hossein Alizadeh's Neynavā and Elliott Carter's Dialogues have been published in Persian journals.

Jihyun Kim - Jihyun Kim was born in Seoul, South Korea in 1988. Studying Composition with Shinuh Lee, she graduated from Seoul National University with a Bachelor of Music as valedictorian and then earned a master's degree in Composition. After graduation with a Master of Music from Indiana University, she is currently pursuing a Doctor of Musical Arts at Rice University.

Her composed pieces have been performed at the festivals in Korea such as the Korean Music Expo, the Daegu International Contemporary Music Festival, the Pann Music Festival, and the ISCM World Music Days. Her works have also been performed in the United States and Europe, including the SCI Conference, the John Donald Robb Composers' Symposium, the ISCM New Music Miami Festival, the Oregon Bach Festival, the Earshot Workshop, and the International Symposium of New Music at Curitiba. Additionally, she won the second prizes in the American Prize both for the vocal music division and the choral music division. She also won the Libby Larsen Prize in the International Alliance for Women in Music Competition, and the Merit Award in the Lin Yao Ji Composition Competition in Hong-Kong.

Nathaniel Haering - Nathaniel Haering is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons while enriching their expressive and improvisational possibilities. This perspective is also highly influential and represented in the gestural power and extended sound worlds of his purely acoustic work. He has collaborated with and had works performed by Grammy Award-winning Vietnamese performer and composer Vân Anh Võ, Trio Accanto, Ensemble Mise-En, Mivos Quartet, and members of WasteLAnd, Ensemble Ipse, Ensemble Dal Niente, and the LA Phil. Winner of the 2019 ASCAP/SEAMUS Student Award, the 2019 PRIX CIME Residency Prize, the OSSIA New Music International Call for Scores, and the Mixed Media Award of Distinction from MA/IN festival in Matera, Italy, Nathaniel's work can also be found on Volume 27 and 29 of Music from SEAMUS, flux, vol. 33, and other publications. His pieces have recently been featured at the International Computer Music Conference in Shanghai, China, Seoul, South Korea, and NYC, the Toronto International Electroacoustic Symposium in Toronto, Canada, Noisefloor Festival at Staffordshire University UK, VIPA in Valencia, Spain, WOCMAT in HsinChu City, Taiwan, SEAMUS

2019 Conference at the Boston Conservatory at Berklee, and numerous other international venues. Nathaniel is currently pursuing a PhD in Music Composition at the University of California San Diego.

While seeking to expand on the concepts and material found in the original iteration of *Spate I* was immersed in its erratic, panicked atmosphere. I became obsessed with the idea of frantic, futile solos lashing out violently from silence with such constant intensity and fervor that they resulted in a kind of horrified stasis, a unit of grotesque and vicious sustain, striving endlessly but going nowhere, grasping desperately at nothing in the pursuit of a distant unseen hope.

Patrick Reed - Patrick Reed is a native of Dallas Texas, as a composer and educator he hopes to foster and teach an interest and love for contemporary music to people of all ages. His music style ranges from solo to large ensemble compositions, to works written for beginners and young band ensembles. His work has recently been performed at ICMC in Daegu, South Korea, New York City Electroacoustic Music Festival, SEAMUS, NSEME national conferences and at SCI region six conference.

Reed is currently pursuing a PhD. in music composition at the University of North Texas.

Reed earned his Master in Music in composition at Bowling Green State University, where he has studied with Elainie Lillios Christopher Dietz and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.

Anne Neikirk - Composer Anne Neikirk is drawn to creative processes that involve interdisciplinary work. Her background in vocal music instilled a particular interest in the relationship between music and the written word. Past awards and grants include the Presser Music Award, an American Composers Forum Subito Grant, and inclusion in the Society of Composers CD Series. Neikirk has presented her work at conferences including those of the Society of Composers, the College Music Society, the Society of Electroacoustic Music in the United States, and the American Harp Society, among others. Her music is distributed by ADJ·ective New Music, LLC, and she is a member of the ADJ·ective Composers' Collective.

Dr. Neikirk received her DMA in Composition from Temple University, preceded by an MM from Bowling Green State University and a BA in Music from Hamilton College. Upon completing her education, she worked as an adjunct faculty member at Temple University and at the University of Delaware. In 2016 she began as an Assistant Professor of Composition/Theory at Norfolk State University in Virginia. She has served on the Executive Boards of the College Music Society (Northeast and Mid-Atlantic Chapters) and the Society of Composers, Inc.

Symphonic Prayers is a four-movement work for orchestra and soprano soloist. The work uses four poems from Rainer Maria Rilke's collection *The Book of Hours*, written between 1895 and 1903. Rilke was a German poet, mystic, traveler, and lover of art and nature. The *Stundenbuch* (Book of Hours) is comprised of poems addressed to God or reflecting on a relationship with God. Rilke's poems delicately weave together the joys and struggles of a faith journey and of finding one's place in the world and in eternity. Equally striking is the beauty and nuance with which he utilizes the German language. There is an irresistible rhythm to his words. Rilke believed that poetry truly came to life only when read aloud. For this reason, I felt setting his poems to song would honor his work. The four poems I chose each reflect on a different category of prayer: Adoration, Confession, Thanksgiving and Supplication. *Confession* is a statement of the brokenness of the world, recounting how murder has ripped through God's call for us to love life, and how our attempts to atone for this brokenness fall short.

Curtis Rumrill - The music of Curtis Rumrill explores the intersection of literary form and modern chamber music. His works with writer, naturalist and visual artist Zachary Webber tell darkly comic stories of animals in desperate or violent predicaments.

In May 2019 Kamratōn, Quince Contemporary Vocal Ensemble and Shana Simmons Dance premiered his new opera, *Her Holiness, The Winter Dog*. His music has been commissioned, premiered and performed by, among others, Ensemble Dal Niente, Quince Contemporary Vocal Ensemble, NAT 28, Kamratōn, Alia Musica, Tony Arnold, Thomas Rosenkranz, Aiyun Huang, Jordan Dodson, Kenneth Meyer, the Syracuse University Contemporary Music Ensemble, Lisa Cella and Juna Winston.

He has been performed in the United States and internationally, including Vienna, Austria; Basel and Baden, Switzerland; Maccagno, Italy; Panama City, Panama; Bogota, Colombia; Mexico City, Mexico; Boston, MA; Bloomington, IN; Cleveland, OH; Bowling Green, OH; Pittsburgh, PA; and Syracuse, NY.

In 2013 Rumrill co-founded MusicArte Panama, a new music festival in Panama City, Panama. He is also Board Chair of Alia Musica, a Pittsburgh based New Music ensemble and presenting organization.

Aside from his work in New Music, Rumrill is a committed activist for social justice. This work, a constant over the last decade and a half, has taken many forms: housing, racial justice, activist legal defense, anti-sweatshop and labor organizing.

Rumrill holds a BMus in composition from Syracuse University and a MM in composition from Bowling Green State University. He is currently a Doctoral Fellow at UC Berkeley.

Songs of an Unnamed Kingdom is the retelling of an Irish folk song often named *Polly Vaughn* (though there are many variants). In the original Young Jimmy shoots and kills Polly Vaughn when he mistakes her for a swan. He is tried for her murder, but during the trial Polly Vaughn's ghost appears to explain that her killing was not Young Jimmy's fault, as she herself had made the fatal mistake of looking like a swan. In some versions the surviving local women are glad of her death, as she had been the "fairest girl in the county."

Dinah Bianchi - American award-winning composer, Dinah Bianchi resides in the Detroit area. She has written several works for orchestra, concert band, string ensemble, brass ensemble, woodwind ensemble, bassoon, horn, organ, voice, violin, and electronics. Recently the Winner of the 2020 SMP Press Composition Competition in the Contemporary Music Solo Division for her work, "...Please repeat that," Dinah has also won a Bronze Medal in the category of Composer, issued by the 2020 Global Music Awards for her composition, "Vitula." In addition, she has won a Bronze Medal in the category of Original Score issued by the 2019 Global Music Awards for her composition, "Anaphora," and is currently holding the position as a 2020 Finalist in the category of Orchestral Score for The American Prize. In 2016, she took Second Place in The American Prize for Original Score with her wind ensemble composition entitled, "The Jackal's Palace," which also won a Global Music Award Bronze Medal in 2015. Dinah is currently working toward her D.M.A. in Composition at Michigan State University.

Gahyung Kim - Gahyung Kim, a multi-talented composer from Seoul, Korea resides in the Lansing area and is currently working toward her Doctorate in Composition at Michigan State University.

Created during the fall of 2020, the *Interrupting Penduli* signifies the phenomenal existence of “Covid Confusion.” All around the globe, people have been affected by the pandemic on very real levels and the seclusion felt due to participating in informally disconnected Zoom meetings is just one example. Although time is still real, much of people’s interactions with one another have in a sense, become more and more artificial.

In order to emulate the dissonance resonating within the stream of consciousness, both real and artificial sounds have been employed throughout the music and combined in a way that allows the listener to experience a cohesive conglomeration of sound. Widely interjected throughout the piece is the unsubiding sound of mechanical static which begins the work and is the initial driving force of the confusion. Accompanying in purpose are other various elusive sounds, including voice. The voice, in this instance, is more or less, fluid and is designed to depict the possible thoughts and interactions that one might have while attempting to stay on task. Spoken in both Korean and English, the dialogue raises questions regarding the efficacy and practicality of the practices set in place during the Covid era.

The existence of time is depicted throughout various sounds of clocks ticking away, interrupting the stream of consciousness, while the chimes depict the many deadlines that have gone astray and the plans that have gone awry due to the devastation of the pandemic. In all of this, the piano signifies the cognizant realization of the chaos and confusion surrounding life currently and although nothing can decidedly change, awareness of the problem very much still exists.

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Leah Reid - Leah Reid is a composer of acoustic and electroacoustic music. Her primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color.

In recent reviews, Reid’s works have been described as “immersive,” “haunting,” and “shimmering.” She has received numerous awards and honors, including first prize in the Tesselat Electronic Music Competition 2020, a commission from the Concavo & Convesso 2020 Competition, IAWM’s Pauline Oliveros Prize, a Second Prize in the 13th International Destellos Competition, the Film Score Award in Frame Dance Productions’ Music Composition Competition, and residencies from the MacDowell Colony, the Ucross Foundation, and the Virginia Center for the Creative Arts.

She has worked with ensembles such as Accordant Commons, Blow Up Percussion, Ensemble Móbile, Guerilla Opera, the Jack Quartet, McGill’s Contemporary Music

Ensemble, Neave Trio, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals, conferences, and in major venues throughout the world, including Aveiro_Síntese (Portugal), BEAST FEaST (England), EviMus (Germany), Forgotten Spaces: EuroMicrofest (Germany), ICMC (USA & Chile), IRCAM's ManiFeste (France), LA Philharmonic's Noon to Midnight (USA), the Matera Intermedia Festival (Italy), NYCEMF (USA), the SF Tape Music Festival (USA), Série de Música de Câmara (Brazil), SMC (Germany), the Tilde New Music Festival (Australia), TIES (Canada), and WOCMAT (Taiwan), among many others. Her works are published with Ablaze Records, New Focus Recordings, Parma Recordings, RMN Classical, and BabelScores.

Reid received her D.M.A. and M.A. in music composition from Stanford University and her B.Mus from McGill University. Reid's principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough, and Sean Ferguson. She is currently an Assistant Professor at the University of Virginia (Charlottesville, VA). For additional information, please visit www.leahreidmusic.com

Apple, for four sopranos, explores the sounds and rhythms present inside Gertrude Stein's poem "Apple" from *Tender Buttons*.

The work contains eight sections that examine the poem from various angles. The work is highly theatrical, and the performers are directed to explore a vast repertoire of dramatic characters and singing styles.

The first section explores the phoneme /æp/ and a "normal" singing style; the second section explores percussive whispered and spoken consonants from "apple" through "shake"; the third explores spoken and Sprechstimme vowels from "apple" through "please"; the fourth explores half-sung syllables from "apple" through "no no gold"; the fifth section explores spoken/Sprechstimme/and sung words and word-clusters through "change sweet is"; the sixth section is the most melodious and explores "bready" through "kind of" with the melody, and "apple" through "please" in the accompaniment; the seventh section explores the entire poem moving from whispered through half-sung textures, examining "apple" until "ham"; and the 8th section focuses on the final phrase: "this is use".

This work was commissioned by Accordant Commons and was written during a residency at the MacDowell Colony.

Tender Buttons

[*Apple*]

By Gertrude Stein

Apple plum, carpet steak, seed clam, colored wine, calm seen, cold cream, best shake, potato, potato and no no gold work with pet, a green seen is called bake and change sweet is bready, a little piece a little piece please.

A little piece please. Cane again to the presupposed and ready eucalyptus tree, count out sherry and ripe plates and little corners of a kind of ham. This is use.

—

Diogo Carvalho - Born in São Paulo, Brazil, composer Diogo Carvalho writes engaging concert music that communicates to contemporary audiences. Carvalho stands out with his ample knowledge and musicality, having pieces performed all over the world, often performing himself at the guitar. Carvalho has worked with the Unheard-of Ensemble, Bold City Contemporary Ensemble, Orquestra Jovem Tom Jobim, Irvine Arditti, César Camargo Mariano, Jeremy Huw Williams, Boston String Quartet, Laurent Estoppey, Hermeto Paschoal, and many others. An active scholar, Carvalho presented his current research on Steve Reich and narratives of identity at musicology conferences in Europe, Asia, and in the US. As a leader, Carvalho supported the the visit of more than 150 guest artists, performers, and scholars, facilitating the use of more than US\$300,000 in five years as the President of the Fine Arts College Council at the University of Florida. Carvalho also serves the international composition community as the Artistic Director for the São Paulo Contemporary Composers Festival and the Director of the Composers Forum at the Vienna Summer Music Festival.

Website: www.diogocarvalho.com

Dromic is the corresponding adjective to dromos, defined by the website Dictionary.com as:

noun

1. Archaeology. a passageway into an ancient subterranean tomb.
2. a racetrack in ancient Greece.

Sometimes our senses sluggishly react to fast events.

Is it because we are in an unhurried mood and slowly respond to anything?

What happens when we are racing?

What is the threshold for calling something a surprise or an “I saw it coming” event?

Cory Brodack - Cory Brodack (b.1997) is a composer from the St. Louis area. His acoustic and electronic music is inspired by unique aspects of the human condition, with an emphasis on rich timbre, harmony, shifting rhythm, combining textures and gestures in creative ways, and the exploitation of musical decisions and choice. He has worked for the Municipal Theatre Association of St. Louis (The Muny) on projects such as the first staging of Jerome Robbins's Broadway since 1989, and a new orchestration of The Wiz during the Muny's historic centennial season. Brodack's recent awards include the 2020 ASCAP Rudolf Nissim Prize, an honorable mention in the American Prize, East Carolina University's New Music Initiative Orchestra Composition Competition, and an ASCAP Plus Award. His music has been played by performers such as the Rhythm Method String Quartet, Hypercube, Icarus Quartet, Andrew Pelletier, David Bohn, Daniel Anastasio, and the Metropolitan Orchestra of St. Louis. Recently, his work *Ombre* was performed at the inaugural online zFestival. He earned his bachelor's from Southern Illinois University Edwardsville, where he studied with Kimberly Archer. Currently, he is pursuing his masters studies at Bowling Green State University with Christopher Dietz and Mikel Kuehn.

Chromoplexy refers to a type of DNA structure found in cancerous cells, and is an example of chromoanagenesis, which is a term that refers to events that generate structural abnormalities in the chromosomes of the cancerous cells. Chromoplexy is a nod to this process, with the beginning musical material being gradually mutated throughout the piece, framed by the reoccurring multiphonics.

Jiyoun Chung is a pianist composer, originally from South Korea. Since she moved to the USA in 2008, her pieces have been performed at festivals and concerts in the USA, Europe, Mexico, and Asia. Recent ones include Musica Prospettiva, American Composers Orchestra Earshot, Indiana State University Contemporary Music Festival, Ball State University New Music Festival, The Mizzou New Music Initiative, International/National Conferences of the College Music Society, Annual Research on Contemporary Composition Conferences, Darkwater Women in Music Festival, The Locrian Chamber Players Concert, String Quartet Smackdown V, Music by Women Festival at Mississippi University for Women, USF Composition in Asia International Symposium and Festival, Women Composers Festival of Hartford, Singapore Asian Composers Festival, Graduate Association of Music and Musician at University of Texas-Austin, Red Note Festival and many others.

Her pieces have been commissioned, performed or recorded by outstanding groups and musicians such as Ensemble Dal Niente, Invoke, Aguascalientes Symphony Orchestra, Columbia Chamber Choir, Locrian Chamber Players, Bucheon Philharmonic Orchestra Chorus, Catchfire Collective, Jonathan Levin, April Kim, and John Koch. And some of her pieces are published by The FJH Music Company Inc.

She teaches composition at Illinois Wesleyan University. Before she joined IWU, she has served as a Composers in the Schools Visiting Artist at public schools in Kansas City. While at Illinois State University, she taught music theory and musicianship as a teaching assistant.

Jiyoun Chung received her Bachelor in Composition from Hanyang University in South Korea. She earned her Master's degree in Composition and in Piano Performance from Illinois State University, studying with Carl Schimmel and Martha Horst. She received the Doctor of Musical Arts in composition at the University of Missouri-Kansas City, where she studied with Chen Yi, Zhou Long, and James Mobberley.

"Scissors" Fantasia Toccata for solo piano, written in 2017, was commissioned by Dr. April Kim and premiered in February 2018.

Inspired by Scissors dance, a traditional Korean dance performed by taffy sellers in farmer's market to get attention from people, *"Scissors"* highlights the percussive nature of the instrument, while portraying visual and auditory characteristics of the dancer and the scissors.