



Society of Composers, Inc.

2021 Online National Conference Concert No. 5

FRIDAY, MAY 7th | 1PM ET

Paulo Brito

*Three Songs of Texts of Arthur
Rimbaud*

Soprano and Piano

Morgan Reid, soprano and
Paulo Brito, piano

Phil Salathé

Woof

Fixed Media

David Quang-Minh Nguyen

Adumbrations

Acousmatic

Keane Southard

Mini-Concerto for Piano and 9 Players

Kevin Wang, piano, Eastman Graduate
Composers Sinfonietta, Austin Chanu,
conductor.

Ronald Keith Parks

Torque

Orchestra

Kiev Philharmonic Orchestra, Robert Ian Winstin, conducting.

Daniel Reza Sabzghabaei

At any rate II.

Singing String Quartet

JACK Quartet: Christopher Otto - Violin Austin Wulliman - Violin John Pickford Richards - Viola Jay Campbell - Cello

Ivette Herryman Rodriguez

Let's Talk Cuba

Piano solo

Ivette Herryman Rodriguez, piano

Joo Won Park

Dubious Toppings

Piano and electronic ensemble

Joo Won Park (piano)

Andy Garcia, Ebony Swain, Jacob Joslin, James Stanulet, Jessica Cory, Martin Davis, Samuel Sprague, Thane Hall, Tyler Smith, Alex MacColl-Artrip, Benjamin Schornack, Hunter Desjarlais, Gavin Langley, Josh West, Justin Carrier, Nicholas Schnorberger, Trent Nedbal, Patrick Norton, and Taylor Vaughan (laptop)

J.E. Hernández

Voces Fantomas

Soprano, string quartet, choreography, fixed media

Shannon Murray, Apollo Chamber Players (Matthew Dietrick, Anabel Ramirez, Matthew Dudzik, Whitney Bullock) Houston Contemporary Dance Company (Jesus Acosta, Marlana Doyle) FILMATIC Cinema (Orlando & Christian Briones)

João Pedro Oliveira

In Tempore

Piano, electronics, videomapping
Ana Cláudia Assis, piano

Brian Belet

Stellar Nebulae

String Orchestra
Athens Philharmonia Orchestra.
Michalis Economou, conductor

Program Notes and Composer Biographies

Paulo Brito - Paulo Brito is a Brazilian-American composer and pianist, currently based in Toronto (Canada). First-Prize Winner of the Toru Takemitsu Composition Award (Japan), awarded by world-renowned composer Unsuk Chin for his orchestral work "Staring Wei Jie to Death," Brito has been featured at numerous international venues, including the Shanghai Conservatory New Music Week and University of Toronto New Music Festival. His music has been performed by illustrious artists including Japanese Noh singer Ryoko Aoki, conductor Yoichi Sugiyama and the Tokyo Philharmonic Orchestra. As a featured emerging composer of the prestigious Voix Nouvelles ("New Voices") program, his new work for the Ensemble Linéa will be premiered at the 2021 Royaumont Festival (France).

Brito's music draws upon influences ranging from Western opera to East Asian music drama, reflecting his cross-cultural interest in fusing different performance forms—music, theater, dance—into unified, multidimensional expressive events. Much of his recent work explores the genre of contemporary music theater, where he has produced experimental, integrative pieces that vividly dramatize the concert setting while remaining fully abstract. Brito's engagement with interdisciplinary performance is particularly informed by his study of Japanese Noh drama, the inspiration for pieces like his "Deadweight of Love" for Noh singer (2018), "Sotoba Komachi" for soprano and ensemble (2019), and "pedale traverso" (2020) for Baroque flute and electronics.

The poems of Arthur Rimbaud (1854-1891) were all written when the poet was between the ages of 16 and 19, a fact belied by his enormous stature within the interconnected pantheons of French, Symbolist and Modernist poetry. In music, Rimbaud is represented by significant twentieth-century settings of prose poems from the collection *Les illuminations*, including by Britten, Henze, Rihm, and Pintscher, and by Delage's symphonic poem *Le Bateau ivre*. The texts in *Trois chants*

rimbaldiens all belong to the early verse poems Rimbaud wrote in the period 1870-71: two sonnets, the famously proto-Surrealist “Voyelles” (“Vowels”) and the carefree “Ma bohème” (“My bohemian life”), and the untitled quatrain “[L’étoile a pleuré rose]” (“The star wept pink”). The music responds variously to the text, as in the “over-saturated” chords that accompany the names of colors in the opening of “Voyelles”, or the wild filigree that follows the open-air vagabond of “Ma bohème”.

Phil Salathé - The music of Phil Salathé ranges widely in scale and scope, from multi-movement orchestral pieces to hand-programmed "chiptunes" for independent video game publishers. Initially trained as a jazz musician, he then studied composition at Bennington College, the University of Hartford, and Stony Brook University (Ph.D., 2014), where he served on the faculty in 2015 before coming to the Crane School of Music in 2016. His teaching history includes courses in music theory and analysis, composition, aural skills, music technology, and jazz theory and improvisation, among other topics.

His works have been featured at festivals and conferences in the United States, Canada, South America, Europe, and Asia. In February 2019, Ravello Records released his Imaginary Birds, a CD recording project with longtime collaborators Oboe Duo Agosto. Other recent highlights include an April 2019 creative residency at the Hambidge Center in Georgia, and a July trip to Belgium to present his music and research at the College Music Society's 2019 International Conference. In March 2020 his homage to five eminent jazz trumpeters, Don't Let Your Chops Freeze, was performed by Gene V. Baker at the CMS Regional Conference in Philadelphia.

He has written for the Hartford Courant, contributed analysis and commentary to Julian Palacios's book Syd Barrett and Pink Floyd: Dark Globe, and penned liner notes for the Bridge Records release Max Reger: Music for Clarinet and Piano. He is currently collaborating with English author Ian Priston on a book about the early recordings of Pink Floyd.

Outside of music, he enjoys playing chess, learning languages, and exploring offbeat cinema. In 2015 he successfully competed on the television show Jeopardy!, winning one episode.

Simply put, *Woof* is a tombeau for our beloved Tessie, the sweetest and most polite dog you could ever hope to meet, whose company my wife and I were lucky enough to share from the time we adopted her in 2017 until her death from cancer three years later.

Most of the sounds you'll hear are derived from an offhand recording made in the midst of a game of fetch -- in particular, from her bark of excitement (something Tessie only did while playing), which serves as the primary material for the piece and also delineates its form.

(A few other elements are taken from various castoffs: a fragment of a human voice; a bit of tape hiss on the empty portion of an old cassette.)

Sound sources for *Woof* were processed using Metasynth, SPEAR, and various plugins for Logic and Audacity.

She was the best dog.

David Quang-Minh Nguyen is a composer of concert music. Along with the concert music that he composes, he also enjoys doing post production sound for film. His current interests lie in composing acousmatic works dealing with multi-channel loudspeaker expansion, sound spatialization, and immersive audio.

Being recognized nationally and internationally, David has had his pieces presented at the June in Buffalo New Music Festival, during which he received individual master classes with Harvey Sollberger, Martin Bresnick, Roger Reynolds and Brian Ferneyhough. David was an active participant for Festival DME under the direction of Åke Parmerud, *Musique & Recherches Académie d'été de composition électroacoustique* under the direction of Annette Vande Gorne and João Pedro Oliveira, and the *Sounds Around Me Festival* under Thomas Gorbach. Master Artist Robert Normandeau also has selected him for a residency at the Atlantic Center for the Arts.

Among others, his works have been performed at Electronic Music Midwest Festival, New York City Electronic Music Festival, SEAMUS, Toronto International Electroacoustic Symposium, International Computer Music Conference, 15th Sound & Music Computational Conference, 2018 MISE-EN Place Bushwick Open Studios, 2018 Third Practice Electroacoustic Music Festival, Spaced-Out Radia, Washington State Festival Of Contemporary Art Music, CEMI Circles, MOXSonic, and *Diffrazioni* multimedia festival. He has been published on ABLAZE records *Electronic Masters Vol. 7* and received an honorable mention for the XII^o Destellos Electroacoustic Competition 2019 for his work *Misprints*, and was a finalist for PRIX CIME 2019 and won 2nd for the ASCAP/SEAMUS award for his work *Weight Stranding*.

David Q. Nguyen holds a BM from Old Dominion University where he studied with Andrey R. Kasparov and Mark Chambers. He has received his Masters and is pursuing a Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign, where his primary teachers are Sever Tipei and Scott A. Wyatt.

This piece explores the dichotomous relationship between certain ideals and shadows, i.e. consistencies and inconsistencies, actuality and potentiality, and the explicit and the honest, as it goes through a series of musical adumbrations that “halo” the process of these tongue twisters. Through these adumbrations, the contradictory can be either one or the other of the ideals or shadows turning on itself, and at times the appearance of the clarity and the inaccuracy are in an indefinite flux through these halos. This occurs as inconsistent phonemes are turned from inaccurate iterations of the tongue twisters into something sounding consistent. The halos are supplementing the voice within varying simultaneous parameters that include shimmering, radiating around the iterations and vice/versa, and existing as a spatial supplement revolving in different stereo planes around and as a process through amplitude envelopes, and out of the immersive comes our personal perception of the contradiction. One can think of this adumbrated halo, in this sense, as a place where the dichotomous relationship becomes indistinguishable, and laughter for a flawed system.

This piece is partially inspired by Ingmar Bergman's movie *Persona*.

Thank you so much for the wonderful voice recordings:

Elizabeth Gartman

Caroline Mckinzie

Logan Piker

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Keane Southard - Described as “a hugely prolific musician with a wide variety of skill sets” (newmusicbuff.com), Keane Southard (b. 1987) is a composer and pianist who believes deeply in the power of music to change how people think, feel, and act, and that it can be a catalyst for positive change in the world. His music has been described as “a terrific discovery” (*Bandworld Magazine*) and “highly-professional and well-orchestrated” (*Portland Press Herald*) and his works reflect his many diverse musical tastes, from medieval chant to 70's rock, Bach to the Blues, and 19th century romanticism to Latin dance forms. He has been a recipient of many awards, most recently a residency at Copland House and winner of the Yale Glee Club's Emerging Composers Competition, and has been a fellow at the Intimacy of Creativity (Hong Kong) and the Bennington Chamber Music Conference. Keane earned his M.M. at

the University of Colorado-Boulder in composition and is currently a Ph.D. student in composition at the Eastman School of Music. His composition teachers include Kenneth Girard, Loris Chobanian, Daniel Kellogg, Jeffrey Nytch, Carter Pann, Richard Toensing, Allen Shawn, Ricardo Zohn-Muldoon, and David Liptak. Keane spent 2013 in Brazil as a Fulbright scholar studying music education.

Composer Ronald Keith Parks' diverse output includes orchestral, chamber, choral, electroacoustic, and interactive computer music. His compositions and papers have been featured at national and international venues including the International Computer Music Conference, Society of Composers, Florida Electroacoustic Music Festival, Society for Electroacoustic Music in the United States, National Flute Association, North American Saxophone Alliance, North Carolina School of the Arts International Music Program, and numerous others. Recent commissions have come from the Blue Ridge Chamber Players, Out of Bounds Ensemble, Red Clay Saxophone Quartet, NeXT Ens, Force of Nature, Charlotte Civic Orchestra, South Carolina Music Teacher's Association, and others. His honors and awards include the Aaron Copland Award, two Giannini Scholarships, the NCSA Chancellor's Award, three Graeffe Scholarships and the Presidential Recognition Award at the University of Florida. Recordings of his music are available on the EMF label, Navona Records, and Albany Records. Scores are available at ronparksmusic.com. He received a BM from the North Carolina School of the Arts, MM from the University of Florida, and a Ph.D. from the University at Buffalo. He is currently professor of composition and music technology and Director of the Winthrop Computer Music Labs at Winthrop University. More info is available at ronparksmusic.com.

Torque, for orchestra, was commissioned by the Charlotte Civic Orchestra and conductor Alan Yamamoto. The initial idea for *Torque* was sparked by an outdoor mobile-like sculpture I encountered in New York City. The sculpture featured large metal panels of various shapes and textures that rotated when blown by a strong breeze (supplied mostly by passing traffic). As the panels moved, the configuration, and thus the content and form were altered. The piece was never in the same configuration for more than a few moments. In *Torque* I was interested in creating music that embodied the same notion of gradual rotation of an array of large, dense masses, not spinning, but rotating. *Torque* is defined as a force that tends to cause torsion or rotation. The piece can be divided into three large sections that coincide with the application of force, and subsequently, rotation resulting from those forces. At the outset of the piece repeated patterns build, gradually transform, and eventually rotate both literally and theoretically. The second section features rotating pizzicato patterns in the string section that are gradually overtaken by rotating material presented first in the brass, then the woodwinds. The final section correlates

with a gradual release of the pressure amassed in the first two sections, thus achieving a balance of energies. I wish to express my profound thanks to the board of directors for the Charlotte Civic Orchestra and Alan Yamamoto for their vision and their support of new music.

Daniel Reza Sabzghabaei (دانیال رضا سبزقباہی) is a creator who aims to emphasize the malleability of time and how we experience it, not just in the concert hall but in everyday life as well. His work has been presented and commissioned by organizations including: Intimacy of Creativity Festival, the International Contemporary Ensemble, National Sawdust, the JACK Quartet, Beth Morrison Projects, the New York Festival of Song, the Banff Centre, Contemporaneous, Guerilla Opera, the Moab Music Festival, [Switch~] Ensemble, Pro Coro Canada, The Esoterics, OPERA America, TAK Ensemble, VocalEssence, and the Busan Choral Festival to name a few. Daniel's recent research has focused on time and form within Persian moosiqi sonati. He holds degrees from the University of North Texas and the Peabody Conservatory. Daniel is currently a doctoral candidate and Sage Fellow at Cornell University. <https://danielsabzghabaei.com/>

At any rate is a set of studies on vinyl records, each exploring a different record of cultural and historical significance, as well as the accompanying (and ubiquitous) noise inherently present with every type of record (33s, 45s, and 78s). This second work in the set explores one of the earliest releases of traditional Persian moosiqi sonati, a record called Volkstümlicher Gesang – Persia collected by Erich Moritz von Hornbostel (1877-1935) and put out by Decca Records and Parlophone Co in 1931. Within this group of a few players and a vocalist heard on the disk, an entire world of intimate connections exists. I became obsessed with repeated listening to this record—at all different speeds and attention levels—and the way in which this repeated listening drastically affected the way I heard and understood the music held within. This reminded me of the way that I listen to and consume music from Houston's Chopped and Screwed scene, a codeine-influenced genre of Hip-Hop created by the late DJ Screw (RIP) which takes popular songs, chops them up, and slows them down through pitch-shifting.

We listen to things over and over, but the moments that excite me the most are those when something makes me change the way I listen, a moment I never noticed, or a new way of looking at something—a love letter.

Commissioned by National Sawdust for the JACK Quartet as part of their 2020 New Works Commissions.

A native from Cuba, Ivette Herryman Rodríguez holds a B.M in Music Composition from the Instituto Superior de Artes, in Havana, a M.M in Music Composition from Baylor University, and a M.M in Music Theory and D.M.A in Music Composition from Michigan State University.

Ivette's music has been described as "absolutely exquisite" and "breathtakingly beautiful." She is the composer of a bestseller piece for women's choir, the winner of a Cubadisco Special Award, and a Brandon Fradd Fellowship in Music Composition. Her most recent commissions include new pieces for the Pittsburgh New Music Ensemble, Michigan State University's Symphony Band, and the Aria Reed Trio from Crane School of Music at SUNY-Potsdam.

Currently, she is Assistant Professor of Theory and Composition at the Crane School of Music at SUNY Potsdam.

Let's Talk Cuba is a joint commission by the Music Teachers National Association and Illinois State Music Teachers Association (ISMTA), as a result of my winning the 2019 edition of the ISMTA Composer Commissioning Program.

The starting point for the composition of this piece was to emulate at the piano a very common rhythmic pattern played by the congas (tumbadoras) when accompanying the Cuban genre *son*. The piece starts by playing bits of this pattern. The rhythms used in most of the remainder of the work are variations of what was presented in the introduction, with the exception of a few sections in which new rhythmic material is introduced. The harmonic language of the piece combines three main types of chords: those derived from a whole-tone scale, along with seventh chords - favoring dominant seventh chords- and altered chords. Another important element of the composition is the presence of *tumbao-like* gestures that appear as thematic, transitional, and closing material. Finally, the formal structure resembles a first movement of a sonata form, containing an exposition, a development and a recapitulation.

Joo Won Park - Joo Won Park (joowonpark.net) makes music with electronics, toys, and other sources that he can record or synthesize. He is the recipient of Knight Arts Challenge Detroit (2019) and the Kresge Arts Fellowship (2020). His music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral

Media, MCSD, SEAMUS, and No Remixes labels. He currently teaches Music Technology at Wayne State University.

Dubious Toppings is a pizza-themed piece for piano and large electronic ensemble. The computer part uses freeware and works for both PC and Mac. You are watching a version performed by the Electronic Music Ensemble of Wayne State (EMEWS).

J.E. Hernández - Composer and cinematographer J.E. Hernández (b.1993) is a Mexican-born, Houston-based composer focusing on elevating personal and cultural narrative through his work. J.E.'s music has been featured by distinguished ensembles and organizations such as the Washington D.C. John F. Kennedy Center for the Arts, the Brazil National Orchestra, Apollo Chamber Players, Foundation for Modern Music, Museum of Fine Arts Houston, Contemporary Museum of Art Houston, and in a wide variety of films, both in the United States and abroad (Slovakia, Mexico, U.K.). He holds his BM in Composition from the Moores School of Music, where he studied with Marcus Maroney. He is currently studying privately with Gregory Spears.

J.E.'s work focuses on both traditional and multi-disciplinary mediums, and he has collaborated with directors, choreographers, and playwrights. His interest in incorporating his cultural heritage from both his native Tabasco, Mexico, and Houston, Texas led J.E. to create Concertia, a non-profit arts organization for social causes. Its mission statement reads: "To empower social causes through the prism of new music and multi-media art," resonating with his goal as a composer to engage communities at large.

Recent and upcoming projects include *Xul*, a narrative focusing on the 60 days J.E. spent in a deportation detention center in 2013, commissioned by the São Paulo Contemporary Composer's Festival in collaboration with the Brazil National Orchestra, *Voces Fantomas*, a work awarded the max grant for artistic individuals in Houston dedicated to people in immigrant facilities, excerpts of which were streamed by the Kennedy Center for the Arts, and *SHEER*, a piano trio/film piece to be premiered alongside Ravel's piano trio for a World War I memorial in the Museum of Fine Arts Houston.

Voces Fantomas is a multi-disciplinary artistic program & performance that aims to honor immigrants who are in federal detention. The program is based on my experiences, a 60 day imprisonment within the Houston Immigrant Detention Center. The program consists of live music, film, and choreography. The mission is to

create an artwork that will inspire audiences to think deeply about the many different people who pass through immigrant imprisonment.

The piece is performed by soprano Shannon Murray, the Apollo Chamber Players, the Houston Contemporary Dance Company (with Jesus Acosta), and film portions by FILMATIC cinema.

João Pedro Oliveira - Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com

Originally, *In Tempore* is a piece for piano and electronics composed in 2000. Later, in 2016, I added a videomapping process over the piano, to be presented in a live performance. After a few performances of the piece, I decided to make a more complex realization of the whole interaction (instrument, electronics, video) into a visual music piece, that is now being presented.

The expression *In tempore* was used by classical poets to express the involvement of the reader in the “maëlstrom” of time. The video projection over the piano relates to the sounds created by the interaction between the instrument and the electronics. Their interpretation as graphical representations is intuitive and, at the same time, symbolic.

Brian Belet - Brian Belet lives in northwestern Oregon (USA) with his partner and wife Marianne Bickett. A CD containing ten of his computer music compositions, *Sufficient Trouble*, was published by Ravello Records (PARMA Recordings) in 2017. His music is recorded on CDs published by Capstone, Centaur, Frog Peak Music, IMG Media, Innova, New Ariel Recording, PARMA Recordings (Navona and Ravello

imprints), SWR Music/Hänssler Classic, and the University of Illinois labels; with research published in Contemporary Music Review, Organised Sound, Perspectives of New Music, Proceedings of the International Computer Music Conference, and Proceedings of the International Web Audio Conference. Dr. Belet retired from San Jose State University as Emeritus Professor of Music in 2020, where he was named President's Scholar in 2017.

Stellar Nebulae was composed in 2018 for Bridges, a string orchestra on Bainbridge Island, Washington, and is dedicated to Patricia Strange, founder, director, and concertmaster of that ensemble. The titles (overall and individual movements) emerged after the music was well underway, so there is no direct programmatic or poetic association intended on that level. The main title reflects my long-standing interest in astronomy, as well as in all scientific fields of exploration. Movement titles refer to the general sense of what the music is doing (or where it is going) during each of those structures. "Emergence" explores active sweeping textural gestures in a pseudo perpetual motion context with tiny bits of melody almost emerging from the primordial swirl. "Contemplation" is inward looking, overall subdued with muted strings throughout, but still quite active in its own way (including several fugal sections). The music is directed towards my mother, specifically her life example and my memories of her. "Expansion" combines aspects of the first two movements, explored in new contexts as summarizing and concluding structures, with several endings that don't end and fresh starts that expand in other directions.

Stellar Nebulae is published on the audio CD Prisma, Vol. 4, Navona Records (PARMA Recordings: NV6298), 2020. Recorded October 23, 2019 at Artemis Concert Hall in Athens, Greece. Athens Philharmonia Orchestra, Michalis Economou, conductor.