



# Society of Composers, Inc.

## 2021 Online National Conference Concert No. 9

SATURDAY, MAY 8th | 7PM ET

Allan Crossman

*Rondo a Pollack*

Solo piano

Keisuke Nakagoshi, piano

Matthew Polashek and Timothy Polashek

*Meteors*

Soprano saxophone and electronics

Matthew Polashek, saxophone

Neil Flory

*Entropy of Desire*

Unaccompanied alto saxophone

Andy Wen, alto saxophone

Richard Drehoff Jr.

*sullen in this sable mire, for with  
unbroken words they cannot say*

Talea Ensemble

Steven Beck, piano

Greg Chudzik, double bass

Matthew Gold, percussion  
Rane Moore, bass clarinet

Tim Reed

*"...the land that happened inside us..."*  
Electroacoustic fixed media with  
accompanying video

Minato Sakamoto

*Pacific 21*  
Fixed media

Michele Caniato

*Fleeting*  
Yelena Beriyeva, piano  
Distinguished Artist in Piano and  
Director of Chamber Ensembles,  
Clark University

Heather Niemi Savagee

*Daughter of the Stars*  
String Orchestra  
Brno Philharmonic Orchestra  
under the direction of Mikel Toms

Kyong Mee Choi

*Oiseaux a l'aube*  
Cello, piano for 4 hands  
Amy Wurtz, piano  
Marianne Parker, piano  
Alyson Berger, cello

Lynnsey Lambrecht

*Amper Sand*  
Trumpet choir  
Tod Kelly, trumpets

Matthew Heap

*And the Earth Sang to Me  
Through the Wind*  
Khasma Piano Duo:  
Katie Palumbo and Ashlee Mack

Jason Bolte

*bounce*  
Fixed media

## Program Notes and Composer Biographies

Allan Crossman - I've had the great pleasure of writing for many soloists and ensembles. Millennium Overture Dance appears on the eponymous GRAMMY-nominated album from North/South Consonance; Music for Human Choir shared Top Honors at Oregon's Waging Peace Through Singing Festival; Sonata fLux, with pianist Keisuke Nakagoshi, appears on Navona Records; Icarus, for Trio Foss, was just released on Centaur Records.

The Log of the Skipper's Wife, a musical, was produced by the Royal Shakespeare Co. at Stratford and the Kennedy Center, with my music drawn from Irish/Scottish shanties. Studies were with George Rochberg and George Crumb at the Univ. of Penn., and teaching at Concordia University (Montreal), SF Conservatory, Wheaton College (MA), The Crowden School. [www.acrossman.com](http://www.acrossman.com)

*Rondo a Pollock* (5:03), the 3rd movement of "Sonata fLux" (2011), is inspired by the swirling, dripping fluidity of Jackson Pollock's "action painting" technique - all motion and color. The act of composing it actually produced a sensation of painting in that style, and the player brings those Pollockesque sweeps to the performance. The Sonata is on the 2018 Navona recording, *The Life Before Us* (NV6153), with Keisuke Nakagoshi, pianist.

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Matthew Polashek is a saxophonist, composer, and audio engineer. He creates a fusion of modern jazz and contemporary music. He holds an MFA, Music Composition from the Vermont College of Fine Arts, MAT from the City University of New York, and a BA from the University of Wisconsin at Green Bay. He teaches saxophone and woodwinds and performs internationally.

Timothy Polashek composes electro-acoustic, multimedia, interactive, and text/sound music, which lead him to author the "Word Rhythm Dictionary: A Resource for Writers, Rappers, Poets, and Lyricists." He is Music Technology Studies Coordinator, Associate Professor of Music, and Digital Arts and Media Program Director at Transylvania University, where he is also Co-Director of the Transylvania University Digital Liberal Arts Initiative.

*Meteors* (2019) is an emotionally intense and expressive electro-acoustic composition for soprano saxophone. Timothy Polashek composed, performed, and recorded

performances on his two Moog Mother-32 analog synthesizers using computer music algorithms that he created for this project and real-time “knob-turning” gestures of the synthesizers’ controls. In a sense, the computer and Tim perform together. He designed the music as an accompaniment for soprano saxophone, performed by Matthew Polashek, with some subtle, real-time signal processing of the saxophone through live electronics on a pedal board. Matt composed and rehearsed improvisational strategies for performances. To make a more effective virtual presentation over the internet, they produced computer-controlled sequences of colored lights that are tightly synchronized with music, with algorithmic elements that ensure each lighting performance is subtly different. This performance was filmed and recorded at Transylvania University in Lexington, Kentucky on June 10th, 2020.

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Neil Flory (b. 1970) is an active composer and poet. The composer of a wide variety of works both in the acoustic and electro-acoustic mediums, his music has been performed across the United States as well as in South America, Europe, Asia, and Australia, including many performances at major conferences both in this country and abroad. His music appears on commercially available recordings from the Summit and Emeritus labels, and is currently published by Potenza Music, Murphy Music Press, Jomar Press, and Cimarron Music Press. Over the years he has fulfilled a variety of commissions from many individuals, ensembles, and organizations such as saxophonist Andy Wen, Duo 46, the Oneota Chamber Players, the Arkansas Saxophone Quartet, the Strung Out Trio, the Little Rock Wind Symphony, tubist Yutaka Kono, trumpeter Mary Thornton, flutist Christine Beard, the Iowa Music Teachers’ Association, and the University of Central Arkansas Foundation. Neil Flory is currently Associate Professor and Music Coordinator at Jamestown Community College (Jamestown, NY), where he oversees the music program and teaches music theory, aural skills, composition, piano, and other subjects. Previously, he served as a member of the music faculties of Central Washington University, Del Mar College, and Luther College.

Entropy of Desire - Program Notes

entropy’s embrace/we struggled

(thrashing)

slow surrender, old dreams drain

defiance wanes

at last, somehow the sweet, sorrowful

comfort of its certainty...

Entropy of Desire was commissioned by virtuoso saxophonist Andy Wen. The work is in three large sections; each of the first two sections develops a theme of its own, and both themes return in the final section. This recording is from Andy Wen's first CD, Apparitions, released by Emeritus Recordings.

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Richard Drehoff Jr. is a composer and pianist interested in creating works that explore a level of vulnerability between performers and audiences. His music strives to manipulate our perceptions of time to develop a unique psychological affect for each piece, often juxtaposing the most fragile of sounds with obtrusive and harsh sonorities.

Richard is the Co-Director of earspace, a North Carolina-based ensemble dedicated to the cultivation of contemporary compositions. His works have been commissioned by musicians and presenting organizations, including the Library of Congress and the New Mexico Contemporary Ensemble, and has performed internationally by many soloists and chamber groups, including the Mivos Quartet, members of Talea Ensemble, the ECCE Ensemble, Andrew Nogal of the Ensemble Dal Niente and the Grossman Ensemble, and Andy Hudson of earspace and Latitude 49.

Richard is currently a doctoral student at Peabody Conservatory, studying with Michael Hersch. He also holds degrees from Peabody in composition (M.M.) and theory pedagogy (M.M.), studying with Michael Hersch and Felipe Lara, and a degree in music and mathematics (B.M.) from the University of North Carolina at Chapel Hill. Learn more at [www.richarddrehoff.com](http://www.richarddrehoff.com). (Bio accurate as of February 2021.)

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Tim Reed - Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time,

reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 185 pounds (February 2021).

Tim is Associate Professor of Music Theory/Composition and Music Department Chair at Manchester University (Indiana) and holds degrees from the University of Florida, Illinois State University and LaGrange College.

*"...the land that happened inside us..."* - In each of us exists a land, inhabited by bits of memories, real or imaginary, the shadowy sense of longing...something lost that we maybe never had.

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Minato Sakamoto is a Japanese composer, pianist, and improviser from Osaka. Ranging from classical concert music to electronic music with heavy uses of computational technologies, his compositions practice the unserious seriously, fuse spontaneous and organic qualities, and demonstrate a clear connection to the past. He has collaborated with leading ensembles/groups including Crossing Borders Music, Playground Ensemble, Hypercube, Boston New Music Initiative, Phasma Music, 8 Strings & a Whistle, and Righteous GIRLS.

Minato is currently studying towards his Ph.D. in composition at Duke University. He previously studied at Amherst College and graduated summa cum laude in 2018. His current and past composition teachers include Stephen Jaffe, John Supko, Scott Lindroth, John McDonald, and Eric Sawyer.

Minato is a Japanese chess lover and an Accredited Meteorologist of Japan Meteorological Agency. As a railway addict, Minato constantly wastes his time to explore unique railways in the world. Favorite composer: Johannes Brahms. Favorite locomotive: China Railway DF4 Type.

*Pacific 231* (1923) for orchestra by Arthur Honegger has been one of the greatest accomplishments in the two-century-long tradition of "railway music." With insistent repetitions grouped in different clusters and a sense of acceleration and deceleration, the piece presents various musical characteristics that have been typical in this heritage. As a composer and enthusiastic train lover who often composes train-themed pieces, I have always wondered: what can I add to this rich tradition without indulging in such old train nostalgia? Expressing my desire for free

mobility, my *Pacific 231* draws on various railway sound materials over the Pacific Ocean and presents railway music in the twenty-first century, the era of technological innovation and globalization.

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Composer Michele Caniato writes chamber, orchestral, vocal, piano, and jazz orchestra music. His works have been performed nationally and internationally, including in the USA, Canada, Italy, Finland, and on Italian National Radio. Some of the performers he has worked with are bass James Demler, soprano Maria Ferrante, pianists Yelena Beriyeva, Julia Scott-Carey, and Pei-yeh Tsai, violinist Klaudia Szlachta, harpist Franziska Huhn, Triton Brass, the Freisinger and Indianapolis Chamber Orchestras, and the BMI New York Jazz Composers Orchestra.

Michele has received the Fulbright Scholar Award, a Massachusetts Cultural Council Artist Grant in composition, Jasper Whiting Foundation grants, and residencies at Brush Creek Foundation for the Arts (WY), Escape to Create (FL), and in the Weston (MA) Public Schools.

He is the winner of the 53rd Contemporary Music Festival Composition Contest, Indiana University (2019), was a finalist in the BMI Foundation/Charlie Parker Composition Competition in New York, and a semi-finalist in the American Prize-orchestra division, and is the recipient of numerous commissions from players and ensembles.

He has a doctoral degree in composition from Boston University where he studied with Lukas Foss, Richard Cornell, and Marjorie Merryman, and also studied composition at the New England Conservatory with William Thomas McKinley and conducting with Frank Battisti.

Michele is a published author in the field of jazz theory, and has held a full professor/director of instrumental music position for almost two decades at Fitchburg State University in Massachusetts. He has been an ASCAP member since 1994.

*Fleeting* began as a study in compositional procedures such as those found in the music of Béla Bartók and György Ligeti, hence the subtitle “Omaggio a due maestri ungheresi” (Homage to Two Hungarian Masters). I have been inspired by their contrapuntal and rhythmic processes, and the economy of some of their compositions. The initial intention was to write a short, five-minute piece, but it took on a life of its own and was much expanded after the premiere.

*Fleeting* has the character of an impromptu or fantasia, exploring a handful of ideas that include an ostinato, lyrical passages, a *maestoso lamentando* finale, and an epilogue, bookended by quiet passages utilizing piano harmonics obtained by depressing keys silently with one hand while playing with the other.

It was commissioned by pianist Pei-yeh-Tsai. A short carillon-like melody crept in towards the end of the lyrical passages, a spontaneous reminiscence of a program she once played that featured music-box inspired music.

*Fleeting* was written while a resident fellow at Escape to Create in Seaside, Florida, in 2016. It was premiered by Ms. Tsai at the Eugene Piano Academy in Eugene, Oregon, in October of that year.

The current recording was made in January 2019 by Yelena Beriyeva, Distinguished Artist in Piano and Director of Chamber Ensembles at Clark University.

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Heather Niemi Savage began composing at age thirty-seven and studied under Dr. Larry Bell and Howard Frazien in Boston, MA. In composition, as in life, she explores the interaction between the old and the new, tradition and innovation, examining every nuance and implication of her experiences and musical ideas. Composer Walter Saul has described her work as "stunningly resourceful with scant material." Heather's works have been performed by the North-South Consonance in Manhattan, the Great Woods Symphony, and by saxophonist Lawrence Gwodz, as well as being included in the national conference of the Christian Fellowship of Art Music Composers; the 2016 Rhode Island All-State Festival; the 2017 New Music Festival in Fitchburg, MA; and commemorative events at local churches. Additionally, her work has been featured on the radio program, "Music of Our Mothers." Heather's piece for string orchestra, "Daughter of the Stars," came in second place in the 2020 American Prize composition competition in the pops/light-music division and was released on Ablaze Records' *Orchestral Masters Volume 7*, in January 2021. In addition to her work as a composer, Heather is a collaborative pianist, the music director of Carolina Free Baptist Church, and maintains a private teaching studio.

Inspired by the American folk tune, *Shenandoah*, (the word meaning "spruce stream, great plains, beautiful daughter of the stars"), "Daughter of the Stars" suggests the ambiguous origins of the folk tune: a sea shanty; a song sung by fur traders; a song originating with slaves (perhaps the lyrics "across the wide Missouri" were originally "across this world o' mis'ry.") Incorporating a wide span of emotion, "Daughter of the Stars" takes the listener on a journey down a musical river filled



with wonder and anticipation, conflict and turbulence, melancholy and longing, hope and serenity.

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Kyong Mee Choi, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

*Oiseaux à l'aube* portrays a scene at dawn with the sound of birds. Its concise yet complex nature of birds singing becomes a foundation of the piece. The piece has several sections depicting simple gestures to more sophisticated rhythmic interplay over time. *Oiseaux à l'aube* is an homage to Olivier Messiaen.

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Dr. Lynnsey Lambrecht has presented her research and compositions throughout North America, including the College Music Society International Conference, International Conference on Music Perception and Cognition, The Midwest Clinic, the Music by Women International Festival, and the Canadian University Music Society. Her research has been published in the Routledge Companion to Music Theory Pedagogy and the International Conference on Music Perception and Cognition proceedings. Lambrecht's compositions and arrangements are published by Grand Mesa Music Publishers, Eighth Note Publications, Pámpano Publications, and Blue Note Music Press. At Bradley University, she is an Assistant Professor of music theory and composition. Previously, she has been an instructor of music theory at Western Michigan University and an instructor of music theory and history at the Interlochen Arts Camp.

Dr. Todd Kelly is Professor of Trumpet and Director of Jazz Ensembles at Bradley University in Peoria, Illinois. Dr. Kelly teaches trumpet, directs the Bradley Jazz Ensembles and Hilltop Combo, teaches Jazz Improvisation, and serves as an advisor for the Music Business program. Dr. Kelly maintains a busy performing schedule in the Central Illinois area with the Brazillionaires, the Todd Kelly Jazz Quintet, the

Central Illinois Jazz Orchestra, Four Other Brothers, JC and the Redemption, Inner Light, and as a freelance jazz and classical musician.

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Matthew Heap, born in 1981, is an internationally performed composer whose music has been featured in several American and English cities and on WQED and WCLV radio. He is also very involved in the theater community as an actor, director, and writer. Matthew received his BFA from Carnegie Mellon University, MMus from the Royal College of Music in London, and Ph.D. from the University of Pittsburgh. He has studied with Leonardo Balada, Eric Moe, Nancy Galbraith, Mathew Rosenblum, Amy Williams, and Timothy Salter. Matthew is also a member of Alia Musica Pittsburgh, an ensemble dedicated to the performance of new concert music from Pittsburgh composers.

His compositions range dramatically from completely atonal concert music to musical theatre. He believes in using the techniques and materials that best express the idea that he is hoping to represent, whether they be microtones, multiphonics, 12-tone practices, or triadic harmony. He has been a finalist and participant in the Iron Composer Competition and fellow at the June in Buffalo festival, where Allan Kozinn of the New York Times called his music “engagingly noisy...[and] rhythmically sharp-edged.” He has recently written works for the Talea Ensemble (NYC), Duo Scordatura (TX), Contemporary Enclave (Thailand), TEMPO (LA), Trillium (PA) and Khasma. He has recently finished a new opera with Darren Canady about the intersection of gender and politics which is being released episodically by Steel City Opera. He is an Assistant Professor of Composition and Theory at West Virginia University.

*And the Earth Sang to Me Through the Wind* was inspired by my love of mountains – particularly Yosemite Falls and Cooper’s Rock. In places like that where you can see for miles there is an almost spiritual connection to the Earth under your feet. This piece attempts to capture that feeling which can range from comforting to immense and terrifying. There is a musical line that passes between the two pianos and never stops, outlining a series of chords that come in and out of focus. In the two slower sections, these chords grow from 3 to 6 to (finally) all 12 chromatic pitches. While there isn’t exactly a tonal center, the end of the piece brings clarity (transcendence?) through a chord that has been hinted at (but never stated) since the beginning, and links all the other chordal material.

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Jason Bolte is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, their two beautiful daughters, and friendly dog Allie. Jason teaches music technology and composition at Montana State University where he serves as the Interim Director of the School of Music. Jason's music explores the North American Mountain West, modular synthesis and live performance, intersections of music, art, and science, and other areas he finds compelling.

*BOUNCE* is a long form electroacoustic work composed using material derived from mobile device applications.