



Society of Composers, Inc.

2021 Online National Conference Concert No. 11

SUNDAY, MAY 9th | 1PM ET

Christopher Cook

Metropolis

Solo piano and electronics
Mary Hellman, piano

Greg A. Steinke

Colvin House Haunts

Charmian Stewart, Violin
Anne Lerner, Violoncello

Ethan Fegan

Pocket Anxiety

Fixed media

Igor Karaca

Point of Departure

Jeffrey Loeffert, saxophone.
Igor Karaca, Piano.

Richard Power

Now's This Time Again
Brad Meyer, marimba

Joseph Klein

Der Saus und Braus
– character study after Elias Canetti
Redi Llupa, piano

Paul SanGregory

Drama of Song
Yi-Hui Lin, fl/pic/alto fl
Hsiang-Jun Chien, violin
Tsi-Chi Pan, viola
Deng-Kai Wu, cello
Wei-Hsin Huang, vibraphone

Kory Reeder

Somewhere, Some Place Else
Wind Collision:
Jonathan Kierspe (saxophone)
Samuel Anderson (bass trombone)

Piotr Szewczyk

Doomscrolling
Solo Violin
Piotr Szewczyk, violin

Gabrielle Cerberville

Particle
Piano
Elizabeth A. Baker,
New Renaissance Artist

Wan Heo

Mirror in the Sacred Mountain II
(2nd mvt)
Caleb Shannon, alto saxophone
Gyumi Rha, piano

Program Notes and Composer Biographies

Christopher Cook - Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He is Assistant Professor of Music at Chowan University.

Performer: Mary Hellmann, pianist, administrator, and educator is Chair of the Music Department at Chowan University, in Murfreesboro, NC. She maintains an active performing schedule as both soloist and chamber musician. She is an avid proponent of music of our time and is a frequent master class clinician, performer at various festivals and adjudicator for competitions. She received her Bachelor of Music from the University of Louisville; a Master of Music in Piano Performance and an additional Master of Music in Piano Pedagogy from the University of Illinois; she received her Doctor of Musical Arts from the University of Alabama, completing additional graduate studies at the Eastman School of Music with Rebecca Penneys and as a student of Menahem Pressler at Indiana University. Recordings of her performances can be found on itunes.com, amazon.com, and cdbaby.com.

Metropolis, for piano and electronics is inspired by a jaunt through a large metropolitan area. Different sections of the city are represented as they are encountered. The sections feature recurring jazz clubs, cathedrals, Victorian homes, and skyscrapers. The electronic components are largely created from sampled piano notes and musical phrases. *Metropolis* was written for pianist Mary Hellmann.

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Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is a past national president of NACUSA (2012-19) and also currently serves on the NACUSA Cascadia Chapter Board.

Written for an Open House Chicago! site event for the fall of 2016 to honor, reimagine, and capture the milieu of the Colvin House in Chicago. So, sit back, relax and enjoy this “imagined milieu”— From the Mists of Time and Building, Living, Decline and Resurrection— that has occurred in the Colvin House over the years after its original construction in the early Twentieth Century.

The inspiration for the piece has come from the composer imagining the house arising “From the Mists of Time” and being built in the early Twentieth Century and then being occupied for some years by residents, “Living,” then falling into decline and being resurrected into a new use: “Decline and Resurrection.” In each of sections the composer has attempted to create a musical milieu that reflects “activities” that might have taken place during the history of the house: the house is built and “arises” from the earth, people occupy the house, and it comes alive with general activity, with maybe some dancing (a tango and a waltz at a certain point); the house goes into decline and people leave—it is abandoned— but then it gets resuscitated and is alive again with activity. And so it goes . . .

Ethan Fegan is a Michigan composer currently based in Kalamazoo, home of his undergraduate alma mater, Western Michigan University. His works primarily explore the human mind, from psychological retellings of real-world events to programmatic representations of mental health issues like anxiety and depression. He will be attending Ball State University in the fall to pursue his Masters Degree.

Pocket Anxiety is the composer’s way to express the chaotic relationship he has with his phone, and the numerous notifications that demand our attention every second of the day. Emails, phone calls, texts, social media alerts, all crowding our electronic personal space, accompanied with sounds designed to break our focus from the real world and turn our attention towards our phones. The piece explores these feelings in three sections, dubbed contact, rejection, and resignation, almost mirroring the real time process when faced with the overwhelming need to respond.

Dr. Igor Karaca is a Bosnian-American composer and pianist of classical and jazz music. He studied music composition and conducting at Sarajevo Academy of Music under Josip Magdic and Andjelka Bego-Simunic. He graduated in 1996 with a BM in music composition, and has since been a guest at different masterclasses in Europe, working with Boguslaw Schaeffer, Klaus Huber, Helmut Lachenmann, Marc-André

Dalbavie and Marco Stroppa, among others. In 1999, Karaca came to United States to study composition with Dr. Thomas Wells at the Ohio State University, from which he received his DMA in 2005.

Igor Karaca has written three symphonies, concertante works for clarinet and piano, more than thirty electronic and electro-acoustic compositions, and over eighty chamber compositions, including the award-winning "Wind Trio," "Between Walls," and "Handful of Dust".

Currently, Dr. Karaca is teaching music composition, orchestration, music technology, and music theory at Oklahoma State University, Stillwater.

This composition is dedicated to multi-reed player Eric Dolphy and pianist Cecil Taylor, two of my favorite free jazz musicians. They have never recorded together, but just before his untimely death in 1964., Dolphy was preparing to join Albert Ayler for a recording and spoke of his strong desire to play with Cecil Taylor. There are no direct quotes in this work, but it does take into account jazz giants' respective styles and uses them as a point of departure: Dolphy's solos were angular, zigzagging from interval to interval, taking hairpin turns at unexpected junctures, and making dramatic leaps from the lower to the upper register -lingering at the tenuous juncture where the human cry and musical scale meet; Taylor was known for percussive left-hand rumbles based on cluster chords, answered by scampering, sometimes disarmingly playful high-register responses. When one is fully immersed in a Cecil Taylor performance, it can be hard to remember where he began, hard to predict where he might be headed, but the sensation of the ecstatic, hyper-engaged and, yes, often gleeful *now* is unmistakable.

Composer and saxophonist Richard Power is interested in exploring the dialog between tradition and innovation, the continuum between composition and improvisation, and new types of expression through sound. He writes for both acoustic instruments and electronically generated sounds, and while much of his music is precisely notated, other scores encourage collaboration through structured improvisations.

Power received a Bachelor's degree in composition and performance from Trinity University, and Master's and D.M.A. degrees in composition and theory from the University of Illinois, Urbana. He has performed with the Walter Thompson Orchestra, Third Coast Noise, Coherent, and the Mad Dingo Trio. A native Texan, he now lives in Danville, Kentucky.

Now's This Time Again is about sequence, continuity, repetition, and the rich variety of sonic colors the marimba is capable of.

Born in Los Angeles in 1962, Joseph Klein is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself. Literature is another important influence on his work, with recent compositions based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery.

Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). His composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

Der Saus und Braus (The Fun-runner) is the sixteenth in a series of short works for solo instrument based upon characters in *Der Ohrenzeuge: Fünzig Charaktere* ("Earwitness: Fifty Characters"), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters, and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, trumpet, percussion, bass saxophone, guitar, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, "the fun-runner would once have come with the wind, now he comes faster... [he] lives in the tempest of towns... [and] has his own language. It consists of names of cities and currencies, exotic specialties and clothes, hotels, beaches, temples, and nightclubs."

Der Saus und Braus was composed in 2017 for pianist Redi Llupa, who premiered the work on 29 April 2018 at the New World Center in Miami, Florida.

Paul SanGregory's music has been performed extensively in Taiwan, China, Japan, Korea, other Asian countries, the US, Europe, Russia, Canada, Australia, New Zealand and South Africa. It has also been broadcast and discussed on radio and TV in the US, Europe, Hong Kong, Japan, Taiwan and New Zealand. His music has been funded by the National Culture and Arts Foundation of the Republic of China, The National Center for Traditional Arts - Taiwan Music Institute, and various CDs containing his music have been published by Capstone Records/Parma Recordings, Taiwan Composers Association, Leyerle Publications, ShineCreativity co., NSYSU Baroque Camerata, Lumiere Records, Novana Records and Early Music Society Taiwan.

After earning a DM in composition from Indiana University's Jacobs School of Music on a university fellowship, he taught composition and theory at the University of Indianapolis and the University of Toledo (Ohio) before moving to Taiwan. Since that time he has lived in Kaohsiung, teaching at National Kaohsiung Normal University, National Sun Yat-Sen University, and National Pingtung University. He has also coached, conducted and composed for NKNU's Contemporary Chamber Music Ensemble. He is currently Associate Professor of Music at National Kaohsiung Normal University, serves on the board of directors for both the Asian Composers League's Taiwan Section and The Taiwan Composers Association and is resident composer for the Succession Percussion group.

This piece was commissioned by The Taiwan Music Institute of the National Center for Traditional arts, who requested that Taiwanese culture or music be included in some way. I decided to include Elements of Taiwanese opera. There are places where performers approximate the pitch bends and vibrato of Taiwanese music and in many places a quasi minimalist layering of repeated patterns makes textures that evoke the busy instrumental accompaniments of Taiwanese opera. In some places pentatonic pitch collections and traditional rhythms are used in obvious ways. Finally, the music evokes drama with dialogues and gestures that mimic body movements, or even the acrobatics of opera performers.

The piece begins slowly, with a mysterious and mournful mood. The strings provide quiet murmuring sounds while piccolo plays expressive melodies and vibraphone adds clarity and brightness. Eventually, cello and viola are plucked with guitar picks to mimic certain Chinese instruments. The tempo and complexity increase until the music opens up into the bright pentatonic sound world of the second part. Here, overlapping patterns evoke accompaniments of Taiwanese opera and the violin

enters as the solo “singer”. Rhythmic tutti interjections mimic physical motions onstage and different “characters” enter as solos.

The third part is slow pensive and sad, with alto flute acting as the main character. Phrases evoke a speech-like way of singing where story details are revealed. After viola and cello solos add dialogue, vibraphone enters with a short freely played cadenza-like transition to the final fast part. That part evokes the military characters in an opera. Solos enter as characters with different personalities and physical movements. There are even places where the music seems to leap, spin, or cartwheel like the acrobats in a military scene.

Kory Reeder - Kory Reeder’s music is meditative and atmospheric, investigating ideas of objectivity, place, immediacy, quiet, and stasis, drawing inspiration from the visual arts. Kory has been artist-in-residence at Arts Letter and Numbers, and the Kimmel, Harding, Nelson Center for the Arts, and his music has been performed, recognized, and awarded internationally.. Kory has frequently collaborated with theater, dance, and opera programs, and has been awarded by The Kennedy Center American College Theater Festival, and has been released on Edition Wandelweiser Records. Kory is currently pursuing a PhD. in composition at the University of North Texas. Please visit www.koryreeder.com

Somewhere, Some Place Else - An attentive, imaginary acoustic ecology of a place that is only defined by the performers and listeners and that I have only attempted to draw the map to. Perhaps another way of looking at it might be extracted from Salomé Voegelin’s approach to radiophonic silence. The non-place of radio is its site-specificity: in my living room, your bedroom, his car; it is every space embedded and reflected by the serendipitous silence of its medium highlighted by the specificity of [our personal and discrete] listening to it.

Polish-born violinist and composer has been a member of the Jacksonville Symphony first violin section since 2007. Previously, he was a fellow at the New World Symphony in Miami Beach where he was a rotating concertmaster and a winner of Concerto Competition. He is currently a violinist and composer-in-residence of the Bold City Contemporary Ensemble and the creator of the Violin Futura Project. He is a winner of FSU Doctoral Concerto Competition and FSU Carnegie Hall Recital Competition.

As a composer, Szewczyk has received awards from The Progressive Classical Music Award, The American Prize, Project Trio Competition, Flute New Music Consortium Competition, Shuffle Concert Competition, American Modern Ensemble, Rapido! Composition Contest, Third Millennium Ensemble, American Composers Forum, Society of Composers, Jacksonville Symphony Fresh Ink Competition, and others. Dr. Szewczyk holds the degrees of D.M. from Florida State University, B.M. and double M.M. in violin and composition from the University of Cincinnati College-Conservatory of Music. Please visit www.VeryNewMusic.com for full biography and more information.

DOOMSCROLLING for Solo Violin was written during the 2020 pandemic and it's a musical response to the endless scroll of distressing online news stories we encounter on Facebook, Twitter and other platforms.

Gabrielle Cerberville (b. 1991 in Sleepy Hollow, NY) is a curious American composer, multi-media artist, and pianist. She writes with an experimental flair that is at once familiar and alien, and her work regularly blends the lines between disciplines and discrete art forms. Her music explores such themes as landscape, disappearing, insecurity, resolve, and image. She holds a Bachelor of Music from Butler University in composition and theory, and has studied traditional and electronic composition with Drs. Frank Felice and Michael Schelle.

Gabrielle's works have been featured across the US and Europe. She has been honored with residencies at Listhus in Iceland, Arts Letters and Numbers in New York, and NES in Iceland, Convergence in Indianapolis, and has been invited to attend several festivals, including highSCORE, SPLICE, EMM, Skammdegi, and A! Festival. Gabrielle's beautiful and unusual compositions have been highlighted by the artistic talents of Elizabeth A. Baker, Ascending Duo, Circuit721, Sotto Voce, Verdant Vibes, and others. Gabrielle is currently pursuing her Masters of Music in composition at Western Michigan University, and serves as a TA in the Multimedia Arts and Technology department.

"Particle" primarily riffs on light and the complexities inherent in being many things at once. An entirely graphic score, I designed it to be musically suggestive, with very little prescriptive instruction given to the player(s). Instead, it creates a template for creative musical expression and imagination within some very basic guidelines. The work was entirely hand-drawn and employs color, shape, gesture, directionality, and occasional uses of traditional notation.

Born in South Korea, Wan Heo is a composer and a violinist whose works have been performed in South Korea, Italy, Singapore, Spain, and the United States by artists including Tony Arnold, Keuris Quartet, John Pickford Richards, Philippe Spiesser, and yMusic. Her percussion solo piece Unveiled Future has been selected to be published by Alfonse Production. Wan's recent commissioners include line upon line, New Music On the Point, highSCORE festival, VIPA (Valencia International Performance Academy), among others.

Recently, she began her own research on Korean ancestors' appreciation to nature by touring and recording sounds at historical sites in South Korea, which are located in mountains. Her first work on this project, From Air to Mind, was presented at Composition In Asia conference at University of South Florida.

Wan holds B.M. in Composition from Ewha Womans University in South Korea and M.M. in Composition from Florida State University. She is currently pursuing a PhD in Composition and Music Technology at Northwestern University under the guidance of Alex Mincek, Hans Thomalla, and Jay Alan Yim.

As a part of my own project, I am touring and recording sounds at seven temples that are selected as UNESCO cultural heritage, "Sansa, Buddhist Mountain Monasteries in South Korea." *Mirror in the Sacred Mountain II* was written after staying in one of the temples, Bongjeongsa temple, in South Korea. Particularly striking feature of the temple was a building called manseru, at which monks meditate or play Buddhist instruments. I had a chance to learn meditation briefly by a monk in the building, which was the first time for me to meditate. When I sat on Manseru, I was amazed by the beautiful and sweeping view in front of me, and focusing on my breathing with the view made me to lose the sense of time, which I felt like a halted moment. Just that short meditation had a magical power to relieve anxiety, be revitalized, and be filled with the positive energy. I aimed to depict the halted moment in which my repeated trial and error to eliminate various redundant thoughts during the meditation.