The Florida State University College of Music announces the Seventeenth Biennial Festival of New Music

January 29 – 31, 2015

The 17th Biennial Festival of New Music will take place January 29–31 on the campus of the Florida State University’s College of Music. Nearly 30 composers from across the country have been selected to attend performances of their works; this year the festival will comprise seven different concerts featuring acoustic and electroacoustic compositions for both small and large ensembles. The festival will also feature presentations and works by our special guests, composer David Lang and pianist Ursula Oppens.

Featured Guests

Composer David Lang
Pianist Ursula Oppens

Festival Composers
Chris Arrell · Jennifer Bellor · Jean-Patrick Besingrand · Oleg Bezborodko · Michael Broder · Matthew Browne · Alex Burtzos · Clifton Callender · Szu-Yu Chen · James David · Christopher Dietz · Don Freund · Chiayu Hsu · Anthony Iannaccone · Jonathan Howard Katz · Cody Kauhl · Theodore King-Smith · Ladislav Kubik · Ursula Kwong-Brown · Elainie Lillios · Lansing McLoskey · Joshua Mills · Stephanie Pieczynski · Paul Richards · Matthew Schreibeis · Haralobos Stafylakis · Anthony Stillabower · Piotr Szewczyk · Natalie Williams · Mark Wingate · Roger Zare

Guest Performers
Thomas Rosenkranz · Leigh Schanfein · What Is Noise
Festival Events

(all events are free and open to the public)

Thursday

2:30 — 5:00 pm David Lang masterclass
Longmire Recital Hall

8:00 pm Opening Concert (I)
Opperman Music Hall
(Pre-concert lecture by David Lang at 7:00 pm in Lindsay Recital Hall.)
What Is Noise, FSU Chamber Choir
Lang’s Little Match Girl Passion
Freund, Lillios, McCluskey, Wingate

Friday

10:10 am Chamber Concert (IIa)
Opperman Music Hall
Bellor, Burtzos, Mills, Rito, Schreibeis

11:15 am Chamber Concert (IIb)
Opperman Music Hall
Besingrand, Chen, Lang, Pieczynski, Stillabower

2:00 pm Chamber Concert (III)
Opperman Music Hall
Bezborodko, Broder, Browne, Dietz, Katz, Kubik, Williams

8:00 pm Guest Artist Concert (IV)
Opperman Music Hall
Ursula Oppens (with David Kalhous)
performs Carter, Rzewski and Lang

Saturday

10:30 am Ursula Oppens masterclass
Longmire Recital Hall

1:00 pm Question and answer with Ursula Oppens
Longmire Recital Hall

2:00 pm Electro-Acoustic Concert (V)
Opperman Music Hall
Arrell, Callender, Kauhl, King-Smith, Kwong-Brown, Richards, Szewczyk
Festival Program

Thursday 8:00 pm
Opperman Music Hall

Rhapsodic Musings (2001)
from 4 Lauds

Elliott Carter
Benjamin Sung, violin

Mixed Blood (2013)

Don Freund

What Is Noise: Sarah Jane Young, flute;
Anastasia Christofakis, clarinet; Megan Arns,
percussion; Cholong Park, piano; Joshua Burel,
violin; Justin Page, cello

The Rush of the Brook Still the Mind (2013)

Elainie Lillios
Matt Filosa, percussion

Into the Laughing Sea (2014)

Mark Wingate
Benjamin Sung, violin

Specific Gravity: 2.72 (2012)
I. Hardness: 7.5–8
II. November Graveyard

Eva Amsler, flute; Deborah Bish, clarinet; Patrick
Meighan, saxophone; Tyler Tolles, percussion;
Corinne Stillwell, violin; Evan Jones, cello

— Intermission —

The Little Match Girl Passion (2007)

David Lang

FSU Chamber Choir: Kevin Fenton, conductor
Friday 10:10 am
Opperman Music Hall

_Fury_ (2013)

Justin Rito

Nolan Miller, piano

_Skylark Lullaby_ (2014)

Jennifer Bellor

FSU SaxoChoir: Matt Bishop, conductor; Soprano: Cole Belt (principal), Thomas Giles, Chris Sacco; Alto: Mia Hartley, Alissa Kanocz, Scotty Phillips (principal); Tenor: Joey Critenden, Ian Crump顿, Galo Morales (principal); Baritone: Bryan McNamara (principal), Matt Wessner, Tyler Young; Bass: John McCoy

Teach the Torches to Burn Bright (2013)

Alex Burtzos

Debbie Bish, clarinet; Jen George, violin; Read Gainsford, piano

_Mille Regretz_ (2012)

Joshua Mills

Angelo Silva, euphonium; Abigail Lannan, euphonium; Michael Casey, tuba; Saul Bentiez, tuba

_In Search of Planet X_ (2009)

Matthew Schreibeis

Debbie Bish, clarinet; Shannon Thomas, violin; Deloise Lima, piano

Friday 11:15 am
Opperman Music Hall

_Et le vent murmura le nom de Sarah_ (2014)

Jean-Patrick Besingrand

Singularity saxophone quartet: Thomas Giles, Cole Belt, Scotty Phillips, and Bryan McNamara

_Variations on a Taiwanese Folk Song_ (2014)

Szu-Yu Chen

Paul Miller, organ

_Capriccio_ (2014)

Anthony Stillabower

Lawrence Quinnett, piano

_Shelley Fragments_ (2014)

Stephanie Pieczynski

I. Great Spirit
II. Music and Sweet Poetry
III. Unrisen Splendour of the Brightest Sun
IV. The Deserts of Dim Sleep
V. A Wanderer

Raphaella Medina-Hughes, mezzo soprano; Sarah Jane Young, alto flute; Julia Veit, piano

_illumination rounds_ (1981)

David Lang

Patrick Lin, violin; Lawrence Quinnett, piano
Friday 2:00 pm
Opperman Music Hall

*Exit, Pursued by a Bear* (2012)  
Pamela Ryan, viola  
Matthew Browne

*Lion’s Breath* (2012)  
Kallie Rogers, flute; Lisa Kachouee, clarinet;  
Marianna Cutright, violin; Jordan Galvarino, cello; Chad Spears, piano; Jamie Whitmarsh, conductor  
Oleg Bezborodko

*Until the end, my dear* (2012)  
Thomas Rosenkranz, piano  
Christopher Dietz

*River in Spring* (2014)  
Three Fragments of Franz Kafka’s *The Great Wall of China*  
Phyllis Pencella, mezzo soprano; Nick Stevens, Catherine Cole, Eleanor Leclair, Chase Banks, and John McGovern, percussion; Alexander Jiménez, conductor  
Ladislav Kubík

--- Intermission ---

*Musica derivata* (2012)  
I. On / Off  
II. Liquid Choirs  
III. Augury  
IV. Unforced Errors  
Singularity saxophone quartet: Thomas Giles, Cole Belt, Scotty Phillips, and Bryan McNamara  
Michael Broder

*Trace* (2013)  
Jonathan Howard Katz, piano; Leigh Schanfein, dancer; Hee Ra Yoo, choreographer  
Jonathan Katz

*Emerald Meditations* (2013)  
Eppes Quartet: Jia-Rong Gan and Sophia Han, violins; Razvan Berindean, viola; Meghan Carey, cello; Trey Harris, conductor  
Ursula Kwong-Brown

Friday 8:00 pm
Opperman Music Hall
Ursula Oppens

*before gravity* (2012)  
*gravity* (2005)  
*after gravity* (2007)  
David Lang

with David Kalhous
Night Fantasies (1980)  
Elliott Carter

— Intermission —

The People United Will Never be Defeated (1975)  
Frederic Rzewski

Saturday 2:00 pm  
Opperman Music Hall

Concerto for Violin, Guitar, and Bear Mountain (2010)  
Paul Richards

I.  
II.  
III.  
IV.

Jared Starr, violin; Matthew Gillen, guitar

Winter’s Summer (2014)  
Theodore King-Smith

Thomas Giles, saxophone

Of Three Minds (2013)  
Chris Arrell

I. (I know noble accents)  
IV. (Among twenty snowy mountains)  
V. (I was of three minds)

Marcia Porter, soprano; Joel Hastings, piano

— Intermission —

gegenschein (2009)  
Clifton Callender

Piotr Szewczyk, violin

Five Bagatelles (2011)  
Natalie Williams

I. Tintinara  
II. Aqua Doubles  
III. Whirly-Whirly Dances  
IV. Vicious Cinders Burning  
V. Lunar Blazes

Jihye Chang, piano

Excursus: Three Art Songs for Soprano and Flexible Media  
Cody Kauhl

(2014)  
I. …filmed in front of a live studio audience  
II. please, see your doctor…  
III. …and I approve this message

Margaret Jackson, soprano

Very Angry Birds (2012)  
Piotr Szewczyk

Piotr Szewczyk, violin; Ileana Fernandez, piano
Saturday 8:00 pm
Ruby Diamond Concert Hall

University Wind Orchestra
Rick Clary, director

*Jie Ching (2014)*
Chiayu Hsu
Thomas Singletary, conductor

*Aerodynamics (2009)*
Roger Zare
Matthew Williams, conductor

*Auto ’66 (2012)*
James David
I. Lamborghini Miura
II. Mini Cooper S
III. G.T.O.

Jonathan Holden, clarinet; Rick Clary, conductor

— Intermission —

University Symphony Orchestra
Alexander Jiménez, director

*Brittle Fracture (2013)*
Harry Stafylakis
Matthew Bishop, conductor

*pierced (2007)*
David Lang
Greg Sauer, cello; David Kalhou, piano; Benjamin Fraley, percussion; Alexander Jiménez, conductor

*Dancing on Vesuvius (2009)*
Anthony Iannaccone
Alexander Jiménez, conductor

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**Program Notes**

**Chris Arrell** writes for throats, fingers, and oscillators. Praised for its nuance and unconventional beauty by *The Boston Music Intelligencer* and *The Atlanta Journal Constitution*, his music blurs boundaries between high and low art, color and harmony, line and pulse. In 2014, Arrell received the Ettelson Award for his work *Of Three Minds*, written for Tony Arnold and Jacob Greenberg of ICE. Additional awards are the Ossia Prize, the League of Composers/ISCM, the Martirano, MacDowell and ACA residencies, and a Fulbright-Hays. Commissions include Boston Musica Viva, MATA, Spivey Hall, Cornell, and the Fromm Foundation. Recent projects include *Oh, Popeye!* for the Bent Frequency Duo, who will complete a twelve-concert tour at Tage aktuelle Musik (Nuremberg, Germany) and a portrait CD. Upcoming projects include a portrait concert at the Alte Schmiede in Vienna. Arrell’s music is available from Beauport, Electroshock Records, Parma Recordings, and Treveo Music.
Of Three Minds, written for Tony Arnold and Jacob Greenberg, is a setting of five sections from Wallace Stevens’ poem “Thirteen Ways of Looking at a Blackbird” (1917). Inspired by Japanese haiku, each of the poem’s thirteen sections presents the image of a blackbird as the focal point for a concise study in vivid landscape and nuanced inflection. Scored for soprano, piano, and electronics, Of Three Minds enhances the traditional voice and piano duo with real time computer-generated signal processing (distortion, echo, simulated Doppler effects, and feedback) and prerecorded synthetic sounds modeled after spectral permutations of the sung voice. At times dominating the foreground and at other times adding subtle coloration, the electronics, like Stevens’ winged cynosure, serve to distinguish each song while unifying the cycle.

Jennifer Bellor is a versatile composer who enjoys collaborating with classical and jazz musicians, singers, dancers, librettists, and visual artists. Her works have been presented by the Washington National Opera, the American Composers Orchestra, the Cuong Vu Trio, the Eastman Saxophone Project, the Buffalo Philharmonic, the Central Connecticut State University Wind Ensemble, the University of Massachusetts Amherst Wind Ensemble, the Eastman Wind Ensemble, and many others in the United States and abroad. She received a 2013 DownBeat award for her composition Midnight Swim for big band. Additionally, she was commissioned by the Washington National Opera’s American Opera Initiative to write a 20-minute opera, Duffy’s Cut, that was premiered at the Kennedy Center in November 2013. Bellor received a Ph.D. in Music Composition at the Eastman School of Music, a Master of Music degree in Composition at Syracuse University, and a Bachelor of Arts degree in Music at Cornell University.

Skylark Lullaby was written for the Eastman Saxophone Project under the direction of Chien Kwan Lin and was premiered at the 2014 North American Saxophone Alliance in March at the University of Illinois at Urbana-Champaign. The main melody at the beginning of the piece is from a song I wrote in my opera Duffy’s Cut that was premiered at the Kennedy Center last November. I often like to create different versions of a piece using some of the same material, since I usually envision it in different ways. While I was writing the opera, I imagined reusing some of this thematic material to create a meditative and lyrical composition for saxophone choir.

Jean-Patrick Besingrand obtained a Master’s in Musicology from the University of Bordeaux in 2011 and acquired with excellence his diplomas in Analysis, Harmony, Counterpoint, and Fugue from the Bordeaux Conservatory. He also earned certification as a professor. Currently, Besingrand continues his studies at the Bordeaux Conservatory in Composition and Soundpainting (live composition). He is also working on his doctoral thesis in Musicology at Paris-Sorbonne University. His music is played in the United States, France, and China. His last piece for solo viola was selected for the final of the First International Composition Competition Viola’s 2014, held April 5th. His piece Meandering in Kotoku-In for clarinet and guitar was played in New York on April 13th. Jean-Patrick teaches at the University of Bordeaux. This year he will be enrolled at Carnegie Mellon University in the Advanced Certificate in Composition program.

Et le nom murmura le nom de Sarah is an introspection of the saxophone’s production of sound. The sequence of notes constructed around the name Sarah (Eb-A-D-A-B) issues progressively from blowing into the instrument, like the wind whispering far away sounds. The structure of the piece is entirely based on the Lucas sequence, named for a nineteenth century French mathematician. This sequence, just like the Fibonacci sequence, is closely tied to the golden ratio \( \phi \) (phi). From a simple breath, the sound texture progressively becomes more opulent until the climax, where it then starts to crumble little by little, returning to the initial breath, like a calm after an extremely violent storm.

Oleg Bezborodko is a Ukrainian pianist and composer. His works have been performed in Ukraine, USA, Switzerland, Denmark, Germany, Russia, Lithuania, France, Greece, Great Britain, Netherlands, Poland, China, Portugal, Turkey, and published in Germany and Ukraine. Performances of Oleg’s music include those by ensemble “musikFabrik”, Stephen Gutman, Roglit Ishay, Dima Tkachenko, Loussine Azizian, string quartet “Collegium,” Kiev Piano Duo, “New Muse” piano duo, Kiev Chamber Orchestra, Symphony Orchestra of the Kiev National Philharmony, Orchestra of the National Opera of Ukraine and others. Oleg was a prizewinner of many national and international piano competitions. His music has been recognized with awards including the Revutsky Prize from the Ukrainian Ministry of Culture, Kiev Mayor Grant, and the “Gradus ad Parnassum” prize. Oleg Bezborodko has a Ph.D. degree from the Ukrainian National Academy of Music and holds a post of full-time associate professor (piano classes) at this institution.

In Lion’s Breath I tried to convey a sensation of something very ambiguous—light, evasive and at the same time strong and menacing. Image of lion’s breath has a lot of connotations: from Middle Age legends to yoga poses. In my case there is an additional one: the idea for this title came to me from careful listening to the breathing of my new-born son whose name is Lev, which in Ukrainian means “lion.”
Michael Broder began composing at age 13, writing duets for fellow musicians and pieces for the wind bands at his middle school. Since then, his music has been performed by artists such as the Mana Saxophone Quartet, Duo Fujin, percussionist/composer Jamie Wind Whitemarsh, and the Eppes Quartet. Broder’s compositions encompass a variety of ensembles, including chamber winds and strings, concert band, and solo pieces for saxophone, trombone, guitar, piano, and percussion. He is a finalist for the Morton Gould award, a winner of Duo Fujin’s 2011 One-Day Composition Contest, and a two-time winner of the Arnold Salop Memorial Composition Prize. His studies include work with Leonard V. Ball, Clifton Callender, Adrian P. Childs, John Corina, and Ladislav Kubík. Broder is currently a doctoral candidate in Composition at Florida State University; he holds a Master’s in Composition from Florida State and a Bachelor’s in Composition from the University of Georgia.

Musica derivata comprises four very different movements unified by a common creative strategy: in each, musical material is generated, in whole or in part, from an internal or existing source. On/Off is a tableau in which the baritone saxophone controls the other three, who rebel through combined effort. In sections, the repressed trio’s whispers mimic intervals in the opposing baritone’s melodies. Liquid Choirs employs a soggetto cavato system devised by Adrian P. Childs. The source text, from Dylan Thomas’ “Ballad of the Long-legged Bait,” includes the lines “And he who taught their lips to sing / Weeps like the risen sun among / The liquid choirs of his tribes.” For Augury, images of feathers were scattered across grid paper with lines corresponding to pitch and time. The resulting transcription is interpreted in flittering improvisations. Unforced Errors plays out as a series of canonic episodes, until a careless foul-up by the baritone derails the group, and they must rally to recover.

Composer Matthew Browne has recently received honors such as an ASCAP Morton Gould Young Composers award (2014), winner of the New England Philharmonic Call for Scores (2014), and a residency at the Milwaukee Symphony Orchestra’s First Annual Composers Institute (2013). He is currently pursuing a D.M.A. from the University of Michigan, Ann Arbor. Previous teachers include Michael Daugherty and Kristin Kuster.

Exit, Pursued by a Bear gets its title from a famous stage direction in the Shakespeare play The Winter’s Tale. The moment when this direction occurs is the pivotal point in the play, when it ceases to become a tragedy and begins its progression to the happy ending usually reserved for comedies. I was drawn by this stage direction in two ways—one, because of its rather laconic and succinct format scattered among the usual flowery, Shakespearean language. However, more importantly, I was drawn in by the frightening image of a savage, extinct beast (wild bears were unknown to 17th century English audiences, as they had been extinct on the island since the 11th century) chasing me endlessly through a strange, Bohemian forest. This feral, violent chase is the primary inspiration for the piece.

Alex Burtzos is an American composer and conductor living in New York City. He is a graduate of Loyola University New Orleans (B.M.) and the Manhattan School of Music (M.M., D.M.A.) and is a member of ASCAP. Burtzos has been on the faculty of the Florentine Music School in Lower Manhattan since 2011 (Theory, Piano and Percussion) and is the recipient of MSM’s prestigious teaching fellowship. His compositions have been performed across the United States and abroad. Recent commissioners include the Aspen Music Festival, Tempus Continuum Ensemble, Marcel, and Diaspora Duo.

The title of Teach the Torches to Burn Bright comes from Shakespeare’s “Romeo and Juliet,” Act I, Scene V—the moment where the future lovers first lay eyes on one another:

ROMEO
Oh, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope’s ear,
Beauty too rich for use, for earth too dear.
So shows a snowy dove trooping with crows
As yonder lady o’er her fellows shows.
The measure done, I’ll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? Forswear it, sight!
For I ne’er saw true beauty till this night.

The trio attempts to convey the yearning and exuberance of young love, without forgetting the drama’s tragic final outcome.
Clifton Callender is Associate Professor of Composition at Florida State University, teaching composition and music theory and serving as Artistic Director of the FSU New Music Ensemble. His works are recorded on the Capstone, New Ariel, and Navona labels. Recent commissions include Canonic Offerings, for the Bridges Conference on the Arts and Mathematics, gegenschein, for Piotr Szewczyk’s Violin Futura project, Reasons to Learne to Sing, for the 50th Anniversary of the College Music Society, and Metamorphoses II, for the Florida State Music Teachers Association. His music has been recognized by and performed at the Spark Festival, SEAMUS, Forecast Music, Composers Inc., the Florida Electraoustic Music Festival, the American Composers Orchestra, the International Festival of Electroacoustic Music “Primavera en La Habana,” NACUSA Young Composers Competition, the Northern Arizona University Centennial Composition, the North American Saxophone Alliance Biennial Conferences, the World Harp Congress in Copenhagen and the ppIANISSIMO festival in Bulgaria. Also active in music theory, Callender has published in Science, Perspectives of New Music, Journal of Music Theory, Music Theory Online, and Integral and serves on the editorial boards of Perspectives of New Music and the Journal of Mathematics and Music.

The gegenschein, or counter shine, is a very feint brightening of the night sky centered on the point directly opposite the sun. It is a very indirect source of light—sunlight reflecting off of the very fine particles that make up interplanetary dust. This is an appropriate metaphor for the kind of sound world I have tried to create using a solo violin, a work consisting mostly of very fast arpeggiated and tremolo-like figures involving natural harmonics. Due to the speed of these figures, the harmonics only have time to partially sound, yielding a rapid succession of very feint overtones. The result is a fragile yet brilliant flickering of sound, mostly quiet and diffuse yet played with great intensity and aggression. My thanks to Piotr Szewczyk who commissioned and is premiering the work as part of his Violin Futura project.

Elliott Carter’s Rhapodic Musings is a present to Robert Mann on his 80th birthday. It is a small tribute to his extraordinary, devoted advocacy of contemporary music. As is well-known, with the other members of the Juilliard Quartet he gave such pioneering and commanding performances of quartets by Bartók, Schoenberg, and many others, including my own, that many of these works became part of the performers’ repertory. His teaching and other activities brought these scores to the attention of students.

Using his initials R. M. in the title of this short violin solo and in its main motive – re, mi (D, E) – this piece tries to suggest some of his remarkable human and artistic qualities. It was composed in June, 2000, in Southbury, Connecticut.

Elliott Carter’s Night Fantasies is a piano piece of continuously changing moods, suggesting the fleeting thoughts and feelings that pass through the mind during a period of wakefulness at night. The quiet, nocturnal evocation with which it begins and returns occasionally, is suddenly broken by a flight series of short phrases that emerge and disappear. This episode is followed by many others of contrasting characters and lengths that sometimes break in abruptly and, at other times, develop smoothly out of what has gone before. The work culminates in a loud, obsessive, periodic repetition of an emphatic chord that, as it dies away, brings the work to its conclusion.

In this score, I wanted to capture the fanciful, changeable quality of our inner life at a time when it is not dominated by strong directive intentions or desires – to capture the poetic moodiness that, in an earlier romantic context, I enjoy in works of Robert Schumann like Kreisleriana, Caravans, and Davidsbündertänze.

Szu-Yu Sarah Chen is a native of Taiwan, where she received her pre-college and collegiate musical training. She holds a Bachelor’s degree in Music Composition and Music Education from the National Taiwan Normal University, where she studied composition with Shing-Kwei Tzeng. At Cleveland State University, she earned her Master of Music degrees in both Piano Performance and Composition while studying piano under Angelina Chang and studying composition under Andrew Rindfleisch and Greg D’Alessio. She is currently a doctoral candidate in Music Composition at Florida State University where she studies composition with Ladislav Kubík. She teaches courses in Aural Skills, Music Theory, and Counterpoint at FSU.

Variations on A Taiwanese Folk Song is comprised of a theme and nine variations, each dealing with a particular pattern or technique that could potentially pose a challenge for newcomers to the organ. The goal for this work was to write something that could serve to help pianists adjust to the organ while still maintaining a status of legitimate concert organ music. The theme is one of the oldest folk songs in southern Taiwan. In the work I attempt to manipulate the traditional Chinese pentatonic system with contemporary compositional techniques. The result is traditional Taiwanese music colored with a western paintbrush in a way that I hope demonstrates my own musical background and personality.
James M. David is Associate Professor of Composition and Music Theory at Colorado State University. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), the Oasis Quartet, the International Saxophone Symposium and Competition, and the Atlantic Coast Conference Band Directors Association. His works have been performed at more than forty conferences and festivals throughout North America, Europe, and Asia. Dr. David graduated with honors from the University of Georgia and completed his doctorate in Composition at Florida State University.

My clarinet concerto Auto '66 is inspired by three classic cars built in 1966. Each car has a different national origin, which allowed me to draw from the native music for each. First up is the Lamborghini Miura which moves from the opening “coloratura” cadenza that quickly leads into a breathless Italian tarantella. This is then morphed into an Afro-Cuban rhumba, a similarly energetic Latin dance in a compound meter. Since all cars should be fast, the typical adagio middle movement is replaced with a brief scherzo that depicts the British Mini Cooper S. Two works of Gustav Holst serve as source material: the intermezzo from his First Suite in E-flat and Mercury from The Planets. Finally, the Pontiac GTO hosts a wide array of American music from gospel to electronica with a special nod to clarinetist Artie Shaw. This work is dedicated to my father who taught me to love cars and bands, and to my wife who taught me to love the clarinet.

The music of Christopher Dietz has been recognized by honors and awards from Copland House, Canada’s Banff Centre and National Arts Centre, the Camargo Foundation, ASCAP’s Morton Gould Young Composer Awards, the Minnesota Orchestra Reading Sessions and Composer Institute, the League of Composers/ISCM Orchestral Competition, the Yvar Mikhashoff Trust for New Music, the Riverside Symphony Composer Reading Project (NYC), North/South Consonance (NYC), the Chicago Ensemble’s Discover America competition, the Utah Arts Festival’s Orchestral Competition Prize, and the NewMusic@ECU festival, as well as by numerous academic scholarships and fellowships. Dietz holds a Ph.D. in Composition and Theory from the University of Michigan, along with degrees from the Manhattan School of Music and the University of Wisconsin. He has been on faculty at the Oberlin Conservatory and is currently an assistant professor of Composition at Bowling Green State University in Ohio.

Until the end, my dear
Stravinsky, in his own words (1965 interview)—
“When I composed the first part of the Sacre, Diaghilev invited me to Venice. And when I played this beginning of the Sacre to Diaghilev, he was a little bit surprised… He asked me only one thing, which was very offending, he asked me, ‘Will it last very long this way?’ And I said, ‘Until the end, my dear.’ And, he was silent because he understood that the answer was serious.”

Ballets Russes corps de ballet member, Dame Marie Rambert—
“Hearing the way his music was being played, [Stravinsky] blazed up, pushed aside the fat German pianist, nicknamed “Kolossal” by Diaghilev, and proceeded to play twice as fast as we had been doing and twice as fast as we could possible dance. He stamped his feet on the floor and banged his fist on the piano and sang and shouted.”

Don Freund is an internationally recognized composer with works ranging from solo, chamber, and orchestral music to pieces involving live performances with electronic instruments, music for dance, and large theatre works. He has been described as “a composer thoughtful in approach and imaginative in style” (The Washington Post) whose music is “exciting, amusing, disturbing, beautiful, and always fascinating” (Music and Musicians, London). The recipient of numerous awards and commissions including two grants from the National Endowment for the Arts and a Guggenheim fellowship, he has served as guest composer at a vast array of universities and music festivals and presented master classes throughout Europe, Asia, and South America. Freund is also active as a pianist, conductor, and lecturer. A professor of Composition at Indiana University’s Jacobs School of Music since 1992, his students from 40 years of teaching continue to win an impressive array of awards and recognitions.

Mixed Blood was commissioned by the Utah Arts Festival and premiered at the Festival in June 2013. But the Latin feel of the music has much more to do with the South American countries I visited during my sabbatical the previous fall than with Salt Lake City. In this piece the blood of Latin rhythms and a tango tune is mixed with sounds and structures of American contemporary art music. Introduced in the low register of the flute with bass clarinet as a soft response after a hard-edged introduction, the tango tune (nicknamed “tune-go”) is clearly the star of the piece. But there are a couple tangential excursions, and the “groove chant” (my nickname for the very first idea heard in the piece, built on rocking perfect fourths) returns several times, eventually as an extended run-on that builds to the final climactic reprise of the “tune-go” in octaves in the violin.
Chiayu Hsu was born in Banqiao, Taiwan. She was the winner of 2013 IAWM Search for New Music, a Copland House Award, Lynn University’s International Call for Scores, the 2010 Sorel Organization Recording Grant, music+culture 2009 International Competition for Composers, the Sorel Organization’s 2nd International Composition Competition, the 7th USA International Harp Composition Competition, ASCAP Morton Gould Young Composer Awards, the Maxfield Parrish Composition Contest, and the Renée B. Fisher Foundation Composer Awards, among others. Her work has been performed by the London Sinfonietta, the Detroit Symphony Orchestra, the San Francisco Symphony, the Nashville Symphony, the Toledo Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, the Flagstaff Symphony Orchestra, the Lynn Philharmonia Orchestra, the Aspen Music Festival Contemporary Ensemble, eighth blackbird, the Ciompi Quartet, and the PRISM Quartet.

Jie Ching is based on three selected Chinese Festivals—the Chinese New Year, the Dragon Boat Festival, and the Qixi Festival (the Night of Sevens). The piece starts with a short introduction that derived from the main motive in the last section, then is followed by the section depicting the dangerous waves in the Dragon Boat Festival, continues with the celestial melodic ideas to depict the Zhi Nu and Niu Lang, and finally ends the piece with the celebrative Chinese New Year. As in nature, lives grow and cycle; continuous reproduction generates in an endless succession.

Composer-conductor Anthony Iannaccone studied at the Manhattan School of Music and the Eastman School of Music. His principal teachers were Vittorio Giannini, Aaron Copland, and David Diamond. During the 1960s he supported himself as part-time teacher (Manhattan School) and orchestral violinist, and he taught at Eastern Michigan University for 42 years. Many of his more than 50 published works have received awards and are performed by major orchestras and chamber ensembles in the U.S. and abroad. An active conductor of new music and standard orchestral repertory, his WAITING FOR SUNRISE ON THE SOUND received a Second Prize in the London Symphony Orchestra Masterprize competition from a field of 1151 works. Describing his music, the New Grove Dictionary states, “organic growth inspires music of great strength and formal clarity, as opening bars generate the textural and thematic contours that forge contrasting sections of reflection and cross-rhythmic dynamism.”

In 1933, Alban Berg wrote the following in a letter to his wife: “They’ve been dancing and stamping all through the night… the whole town… drowned in carnival din, masks and confetti. And on top of that the news of the Reichstag fire. DANCING ON A VOLCANO!” The Reichstag fire was a pivotal event in the Nazi takeover of Germany. Berg’s ominous letter became the inspiration for the music of Dancing on Vesuvius. Much of Dancing on Vesuvius could be described as the perilous journey of a disguised waltz theme, which only briefly reveals itself as a true waltz. The rhythmic foreground is filled with life-affirming energy that, in a few instances, yields to brief flashbacks of quiet nostalgia. However, the kinetic surface masks a dark, underlying, turbulent disturbance that ultimately erupts like Vesuvius and completely engulfs the lyric waltz elements that appeared as a kind of musical metaphor for a benevolent and civilized society.

Composer and pianist Jonathan Howard Katz is gaining increasing recognition for the unique immediacy and expressive depth of his music, which speaks to audiences and performers alike. Harnessing this intuitive grasp of communication combined with a rigorous technical command, he is building a diverse, yet highly individual, body of work that continues to grow. Katz’s music has been performed by the Cygnus Ensemble, Ensemble Pi, pianist Daria Rabotkina, violinist Ari Streisfeld, and many others. He has been commissioned by Concert Artists Guild and awarded the Robert Helps Prize and a Javits Fellowship. Through his non-profit Periapsis Music and Dance, he has worked with numerous dance companies and recently premiered a new work for dance at Symphony Space. Katz holds degrees in Piano Performance from Indiana University, NEC, and Northwestern. He studied composition with Jason Eckardt and Tania León, and piano with Ursula Oppens, Gabriel Chodos, and Edward Auer.

Trace was a collaboration with choreographer Hee Ra Yoo and dancer Leigh Schanfein. I saw a performance of an early version of the dance (with temp music) and was absolutely taken by Hee Ra’s concept and creation and by Leigh’s transformative performance as a character struggling to transcend her limited level of existence. We decided I’d create a score for the piece, and I watched the video over and over, inspired to try to enter this character’s world and create music that would tap into her thoughts and make her story even more vivid. Both music and dance adjusted to one another during the creative process, making for a true collaboration, and they continued to develop over the next several performances.
Cody Kauhl is an acoustic/electronic composer that investigates the hidden musical potential of urban and rural noise pollution. His work has been performed at international and national festivals and conferences including the Center of Cypriot Composers and the Society for Electro Acoustic Music in the United States. Kauhl graduated in 2011 with a B.M. in Music Theory and Composition from Southern Illinois University Edwardsville and recently completed his M.M. thesis in Music Composition at the University of Missouri-Kansas City. He regularly collaborates with choreographers and visual artists and has had his compositions performed at the Nelson-Atkins Museum of Art, Electronic Music Midwest, Electroacoustic Barn Dance, Great Plains Regional Tuba and Euphonium Conference, 60×60, Kansas City Electronic Music and Arts Alliance, Kansas City Fringe Festival, Paragraph Gallery, and PLUG Projects.

Excursus explores the methods in which modern television broadcasting attempts to provide different facets of human desire, thus propagating the continued use of the medium. The composition consists of three songs, each of which focuses on instinctive, physical, or mental desires. Current television programming attempts to satisfy these desires with sitcoms, pharmaceutical ads, and political slander, respectively. Instead of communicating this message traditionally via voice and piano, prerecorded media serves as accompaniment to the soprano. I make the distinction in the title that the work calls for “soprano and flexible media.” This word choice stems from the desire for the medium to truly act as an accompaniment; therefore, I constructed a set of twenty advancing electronic tracks, each of which have head room to quickly crossfade into the following clip. While utilizing Max 6 in performance, an “accompanist” advances these tracks upon careful observation of the vocalist and score.

Theodore (Ted) King-Smith’s music is a hybrid of vernacular and contemporary music, exploring the vast sonic space between an energetic drive and a surreal stillness. Hailing from the Hudson Valley of New York, where as a saxophonist he performed in a variety of ensembles ranging from improvisatory rock bands to jazz ensembles, King-Smith has degrees from the Hart School of Music and Washington State University and is currently pursuing his D.M.A. in Composition at the University of Missouri-Kansas City. Awards for his music include the 2012 Washington Idaho Symphony Young Artist Competition and the 2011 Sinfonian Saxes Composition Competition, as well as selected performances at the College Music Society Conferences in Vancouver, British Columbia and Knoxville, Tennessee. Notable performers and ensembles include the Saxophilia Saxophone Quartet, the Washington State University Wind Ensemble, the University of Tennessee Symphony Band, and others.

Winter’s Summer was written for Duke Sullivan in April 2014 and was inspired by Duke’s poem “Re-Blooming.” specifically the last phrase: “But, in the depth of winter I had an invincible summer...”. This piece emulates this by switching between a winter soundscape, still and quiet, and summer one, bright and active. The alto saxophone and fixed media are often intertwined with each other, as the fixed media was written almost entirely with filtered sounds and techniques on saxophone. The piece begins with a winter soundscape of melancholic phrases in the alto while being accompanied by a cold, empty wind in the fixed media. Several interruptions in the fixed media foreshadow the arrival of summer, which contrasts winter with fast, rhythmic, and jazz-like gestures. Summer gradually fades away and finally returns following the climax of the piece. However, at winter’s return the alto is no longer melancholic. Having had the opportunity to “bloom” in the brief summer of this piece, the alto waits once more for winter to fade away, and is given one final reminder of it in the fixed media before the winds of winter finally let go.

Ladislav Kubík (born in Prague, Czechoslovakia) has served as Professor of Composition at Florida State University since 1991. He is the recipient of many awards and prizes, including the Guggenheim Fellowship, distinctions from the UNESCO International Rostrum of Composers in Paris, France; Prix Italia in Venice, Italy; World Music Contest in Kerkrade, Netherlands; the Intervision Prize in Prague, Czech Republic; and a three time recipient of the Florida Individual Artist Fellowship, among others. His works have been commissioned by the Salzburg Festival, Radio France; the Center for Diffusion of Contemporary Music in Madrid, Spain; the Czech Music Foundation, and other prestigious music institutions. His works have been performed in 24 countries. More than thirty of his recorded works are available for purchase through the Col Legno and NEOS record labels. His scores are published by Triga Publishers and distributed by Schott Music International. Since 1994, Ladislav has served as the president and artistic director of the popular CASMI International Summer Program in Composition in his native city of Prague.

Franz Kafka (1883–1924) holds a special place in the 20th century arts. His influence reaches across disciplines to inspire not only other writers and playwrights, but also visual artists and musicians. With an enigmatic style that “has yet to be emulated” (Shimon Sandbank), he points to “irrationality at the roots of a supposedly rational world” (Michel-André Bossy). Full of ambiguous idioms and metaphorical images, his language reveals an allegorical vision of the current and future world.

In the mid-1990s (especially between 1993 and 1997) Kubík turned his attention to the legacy of Franz Kafka. During this period he composed three compositions based on selections from Kafka’s texts (The Way, awarded The International Franz Kafka Prize in Prague; the original version of River in Spring; and In Night for various solo voices and chamber ensembles). Today’s performance is the premiere of a newly revised version of River in Spring (2014). The work contains three fragments from Kafka’s short story, “The Great Wall of China.”
Franz Kafka: Three Fragments of 'The Great Wall of China'

I can still remember quite well us standing as small children,
Scarcely sure on our feet in our teacher’s garden
And being ordered to build a sort of wall out of pebbles;
And then the teacher, girding up his robe,
Ran full tilt against the wall,
Of course, knocking it down,
And scolded us so terribly
For the shoddiness of our work
Then we ran weeping in all directions
To our parents.
A trivial incident
But significant for the spirit of the time.

Long dead emperors are set on the throne in our villages
And one that only lives in song
Recently had a proclamation of his read out by the priest before the altar.
Battles from our oldest history are newly fought now
And a neighbor rushes in with a jubilant face to tell the news.
Wives of emperors, too well fed on their silken cushions,
Seduced from noble custom by wily courtiers,
Swelling with ambitions, vehement in their greed,
Uncontrollable in their lust,
Practice their abominations ever anew.
The more time has run, the more ghastly are the colours
In which their deeds are painted
And with a loud cry of woe, our village eventually hears
How an empress drank her husband’s blood
In long drafts,
Thousands of years ago.

One can perhaps safely discuss it now.
In those days many people, and among them the best,
Had a secret maxim which ran:
Try with all your might to comprehend the decrees of the high command
But only up to a certain point, then cease further meditation.
Let it occur to you like a river in spring.
It rises until it grows mightier
And nourishes more richly the soil
On the long stretch of its banks,
And maintains its own being until it enters the ocean
And becomes a welcome ally.
Thus far may you reflect on the decrees of the high command.
But after that the river overflows its banks,
Loses outline and shape,
Slows down the speed of its current,
Tries to ignore its destiny by forming little seas inlaid in the land,
Damages the fields,
And yet cannot maintain itself for long
In its new expanse
But must run back into its banks again
Must even dry up wretchedly
In the hot season which presently follows.
Do not reflect so far on the decrees of the high command.
Let it occur to you like a river in spring.

Trans. by Patricia H. Stanley

Ursula Kwong-Brown attended the Royal College of Music in London and Columbia University in New York where she received the Sudler Arts Prize and graduated with honors with a B.A. in Music and Biology. Her main composition teachers have been Tristan Murail, Justin Dello Joio, Edmund Campion, and Ken Ueno, and she has attended master classes with Kaija Saariaho, Brian Ferneyhough, Augusta Read Thomas, Bernard Rands, Yehudi Wyner, Nils Vigeland, David Ludwig, Eric Ewazen, Raphael Cendo and Luca Francesconi. She is currently pursuing doctoral studies in Composition at Berkeley (University of California) with support from a Mellon-Berkeley Fellowship.

Emerald Meditations was inspired by a recent trip to Thailand in which I visited the Emerald Buddha, a legendary statue in
the Wat Phra Keow temple in Bangkok.

Elainie Lillios’ music reflects her fascination with listening, sound, space, time, immersion, and anecdote. Awards include a 2013–14 Fulbright grant (Greece); First Prize—Electroacoustic Piano International Competition, Special Mention—Prix Destellos, Prize Winner—Medea Electronique Competition, and First Prize—Concours Internationale de Bourges. Recognition from Concurso Internacional de Música Electroacustica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, ICMA, and La Muse en Circuit. Elainie’s acousmatic music is available on the CD *Entre Espaces*, produced by Empreintes DIGITALes, plus Centaur, MSR Classics, Irritable Hedgehog, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, and *Leonardo Music Journal*.

**The Rush of the Brook Stills the Mind** for multi-percussion and live, interactive electroacoustics takes its inspiration from a poem with the same title by Wally Swist. The percussionist’s virtuosic foray through Swist’s evocative work pairs acoustic and electroacoustic forces into a single entity. *The Rush of the Brook Stills the Mind* was commissioned by percussionist Scott Deal and is dedicated to him.

The trail flashes
with sluices of snow melt.
Silver-green undersides

of hemlock lift in the wind,
A warbler’s electric call
climbs all the way

up the mountain slope.
That hidden waterfall
we promised to see

this spring unrolls bolt after bolt
of runoff that splashes
veils of watery lace

over stones. The canopy
creaks with pine siskins.
Mist rises above snow.

The aloneness almost too much
for one man. The surge
of the brook crashes

around boulders; a sink hole
swirls and dips. Ripples
cascade in a basin

under deadfall to plunge
into a froth of torrent.
A nuthatch debugs

a fallen branch that rocks
in the current; and a mayfly
is blown above the spray.

— Wally Swist

from *Huang Po and the Dimensions of Love*, published by Southern Illinois University Press (2012). Reproduced with permission of the author. All rights reserved.

Described as “a major talent and a deep thinker with a great ear” and “a distinctive voice in American music,” Lansing McLoskey has had his music performed in sixteen countries on six continents. He has won more than two-dozen national and international awards, including the prestigious Goddard Lieberson Fellowship from the American Academy of Arts and Letters, the International Joint Wind Quintet Project Competition, and most recently the 2014 Red Note Festival Composition
Competition and an Aaron Copland Grant. Among his dozens of commissions are those from the FROMM Foundation, Meet the Composer, the National Endowment for the Arts, the Barlow Foundation, and Pew Charitable Trusts. Current commissions include works for ensemberlino vocale and Berlin PianoPercussion. Professor at the University of Miami, McLoskey’s music is released on Albany, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics and published by Theodore Presser Co., American Composers Press, Subito Music, and Odhecaton Z Music.

**Specific Gravity: 2.72** was commissioned by the newEar Ensemble (Kansas City) for their 20th Anniversary season. The term “Specific Gravity” refers to the ratio of the density of a substance to the density of a reference substance. The substance with a Specific Gravity of 2.72 is emerald, the gem traditionally given on the 20th anniversary.

The two movements also draw their titles and characters from emerald: the first movement refers to the hardness of gems on the Mohs scale, emeralds being rated 7.5–8. In this movement crystalline and jagged punctuations are scattered around one long, lyrical melody (primarily in the violin).

“November Graveyard” refers to the poem by Sylvia Plath, which contains the lines “The scene stands stubborn: skinfli t trees hoard last year’s leaves, won’t mourn, wear sackcloth, or turn to elegiac dryads, and dour grass guards the hard-hearted emerald of its grassiness, however the grandiloquent mind may scorn such poverty.” In this movement the music unfolds in three different tempi simultaneously, with an introspective, soulful yet not quite melancholic melody emerging as a saxophone solo.

Furthermore, I used the tradition of musical transliteration to embed the name “newEar” in the music, just as composers of the Renaissance would embed the name of a duke into a mass or motet commissioned for a coronation or other celebratory occasion. The musical transliteration of newEar is DECCEAD (for those who care: n = 14th letter = 2 (in mod12) = D; e = E; w = double-u = ut/ut = C/C; a = A; r = re (in solfège) = D). This succession of pitches is the DNA of the entire piece, upon which all the melodies, chords, counterpoint, and harmony are based.

Composer **Joshua William Mills** holds a Bachelor of Music degree from Houghton College, Master of Music degrees in Composition and Music Theory Pedagogy from the Peabody Conservatory, and is currently a doctoral candidate at the Florida State University in Composition. His principal teachers have included Mark Hijleh, Christopher Theofanidis, Derek Bermel, Michael Hersch, and Ladislav Kubík. His works have been performed by the Florida State University Philharmonia, the Peabody Symphony Orchestra, line upon line percussion, the University of South Florida Percussion Ensemble, the Peabody Opera Department, and the Houghton Symphonic Winds. He is also active as a music theorist, having presented papers at the Rocky Mountain Society for Music Theory, Music Theory Southeast, and the Society for Music Theory. In addition to his activities as a composer, theorist, and teacher, he is also a Greek Orthodox chanter.

**Mille regretz de vous abandonner**

Et d’eslonger vostre fache amoureuse,

Jay si grand dueil et paine douloureuse,

Quon me vera brief mes jours definer.

A thousand regrets at deserting you

and leaving behind your loving face,

I feel so much sadness and such painful distress,

that it seems to me my days will soon dwindle away.

**Mille Regretz** is based on the chanson of the same name by Renaissance composer Josquin des Prez, a beautifully poignant secular polyphonic work in the Phrygian mode. The ghost of Josquin’s piece haunts this present work, lending its motivic material, harmonic landscapes, and polyphonic sensibilities to the “new” material. Josquin’s composition finally appears in its entirety at the conclusion of the work, emerging, as it were, as a timeless monument amidst the rubble of the modern.

**Stephanie Pieczynski** graduated from Northern Illinois University with a Bachelor’s degree in Music Composition. She studied composition under Ted Hatmaker, Robert Fleisher, and David Maki, as well as oboe under Carl Sonik and Ricardo Castaneda. She received her M.A. in Composition at the University of Iowa, studying with Lawrence Fritts and David Gompper. She was Treasurer of the University of Iowa SCI Student Chapter during the 2011–12 school year. Pieczynski is currently pursuing a D.M.A in Composition at the Florida State University, studying with Mark Wingate, Ladislav Kubík, and Clifton Callender. She was Vice President of the Student Chapter of SCI at FSU and is now President of the Chapter. She has been commissioned by many colleagues to compose pieces for recitals and benefit concerts. She has had pieces performed by the Eppes Quartet, the Chicago Miniaturist Ensemble, the 2008 Fusion Arts Exchange Ensemble, and the NIU Wind Ensemble.

**Shelley Fragments** consists of several fragmented or unfinished poems by Percy Bysshe Shelley. Each of these fragments are
evocative and picturesque and I try to capture that with the melodic figures and accompanimental material.

Paul Richards is Research Foundation Professor and Head of Composition at the University of Florida. His works have been heard throughout the United States and internationally on six continents. Awards include Special Distinction in the ASCAP Rudolph Nissim Prize, the Jacksonville Symphony Orchestra’s Fresh Ink composition prize, the New Music for Sligo/IMRO composition prize, and many others. Commissions have come from orchestras, wind ensembles, choirs, and chamber ensembles, and his works have been recorded by Richard Stoltzman, the Slovak Radio Orchestra, the Moravian Philharmonic, and numerous chamber groups. Music by Paul Richards is recorded on the Meyer Media, MMC, ERM, Capstone, Mark, and Summit labels and is published by Carl Fischer Music, TrevCo Music, the International Horn Society Press, Jeanné, Inc., and Margalit Music.

Using recorded and manipulated environmental sounds, **Concerto for Violin, Guitar, and Bear Mountain** probes the relationships between man, environment, and technology and explores the possibilities for these entities to exist in concert. The four connected movements bear some resemblance to concerto practices of previous eras and include prerecorded violin and guitar sounds provided by Duo46, for whom this piece was written.

Justin Rito is a composer, arranger, and pianist currently pursuing a D.M.A. in Composition at Michigan State University with Ricardo Lorenz. Justin has recently completed projects with the Echo Saxophone Quartet and International Low Brass Trio and is currently working on a project for the Arx Duo. In addition to his work as a composer, Justin remains an active performer and supporter of new music through a concert series he founded in Lansing, Michigan called *Unwind*, which is devoted to contemporary concert music performances in bars.

**Fury** is the first of a planned group of short character pieces for solo piano.

The music of Matthew Schreibeis has been performed at the Juilliard School, the University of Chicago, Berlin’s Universität der Künste, the June in Buffalo Festival, the Hindemith Foundation in Switzerland, and the National Gugak Center in Seoul by the New York New Music Ensemble, ensemble green, and members of eighth blackbird and Alarm Will Sound, among others. Honors include commissions by the Hanson Institute for American Music, the Seoul Foundation for Arts and Culture, and the University of Nevada; grants from the American Composers Forum and the University of Pennsylvania; residencies at Yaddo, the Virginia Center for Creative Arts, and the Kimmel Harding Nelson Center; First Prize in the NACUSA Young Composers Competition; and a full fellowship to the 2013 Aspen Music Festival. A graduate of the Eastman School of Music and the University of Pennsylvania, currently he is Visiting Assistant Professor at Saint Joseph’s University.

In Search of Planet X takes its name from Percival Lowell’s 1906 search for a planet beyond Neptune. Lowell used the term “Planet X” to represent this unknown force. While composing I was inspired not only by the remarkable quest upon which Lowell hinged his reputation, but also by the sense of possibility and discovery and wonder and mystery that such a search represented. I composed *In Search of Planet X* for musicians at the Music09 Festival at the Hindemith Foundation in Blonay, Switzerland: clarinetist Michael Maccaferri, violinist Aida Boiesan, and pianist Johanna Ballou.

Harry Stafylakis is a Canadian-American composer based in New York City. Stafylakis’s works have been performed by the Israel Chamber Orchestra, the McGill Symphony Orchestra, ICE, Mivos Quartet, Cygnus, and the American Modern Ensemble and have been featured at numerous festivals and conferences. Awards include the Charles Ives Fellowship from the American Academy of Arts and Letters, four SOCAN Foundation Awards, and support from the Canada Council for the Arts. A graduate of McGill University, Stafylakis is currently a Graduate Teaching Fellow at the CUNY Graduate Center, studying with Jason Eckardt and David Del Tredici, and serving on the music faculty at City College of New York. His doctoral research, supported by the Social Sciences and Humanities Research Council (SSHRC) of Canada, examines the conception of rhythm and meter in progressive metal and the potential adaptation of studio production techniques to instrumental composition.
In the field of materials science, the study of fracture mechanics makes a fundamental distinction between fractures that occur at different levels of tensile stress. In the case of brittle fracture, there is little or no apparent plastic deformation before failure occurs; in other words, cracks travel so fast that it is often impossible to tell when the material will break. Brittle Fracture attempts to depict this type of structural failure in musical terms. Inspired by modulation and temporal manipulation techniques commonly employed in pop music production, the piece is based on a simple four-note piano theme that is performed as if it were being processed through an echo unit. The piano’s resulting spectral content is selectively captured, extended, and transformed by the orchestral instruments, effectuating a long-range rhythmic, melodic, registral, articulative, and dynamic intensification. Throughout this textural crescendo, the music undergoes various types and degrees of stress that attempt to disrupt the constant musical flow. At the peak of the process the music finally buckles under its own weight, causing an abrupt rupture in the structure. A series of these fractures occurs, slicing between two contrasting musical surfaces until the inevitable and complete dissolution of their constituent materials. Brittle Fracture has been awarded a 2013 Sir Ernest MacMillan Award by the SOCAN Foundation and has been selected for the American Composers Orchestra’s 2014 Underwood New Music Readings.

Anthony (A.J.) Stillabower is a recent graduate of Florida State University, where he was under the direction of Ladislav Kubik. He has been the recipient of multiple gracious awards from the Tallahassee Symphony Guild, is a 2014 ASCAP finalist, and has been invited to study at the exclusive Czech-American Summer Music Institute (CASMI). These recognitions have led to a recent commission from the Mana Saxophone Quartet, scheduled to be performed in late 2014. Stillabower will be attending the Juilliard School in the fall, under a C. & H. Lewine Scholarship to study with Professor Christopher Rouse.

Piotr Szewczyk is a violinist in the Jacksonville Symphony Orchestra and Composer in Residence at the Florida Chamber Music Project. He holds the degrees of B.M. and double M.M. in Violin and Composition from the University of Cincinnati College-Conservatory of Music and is finishing his doctorate at Florida State University in December 2014. He has received many awards including those from Rapido! Composition Contest, the American Modern Ensemble, the Third Millennium Ensemble, American Composers Forum, JSO Fresh Ink, and many others. His music has been performed by numerous ensembles and was featured on NPR’s Performance Today and the CBS Early Show. His piece Apparitions was recently released on Navona records’ NOVA CD and was called “magical” in a review in Gramophone Magazine. As a violinist Szewczyk is the creator and performer of the Violin Futura Project, a series of recitals of solo violin pieces written for him by renowned composers from around the word.

Very Angry Birds depicts a sound world of musical ideas based on imaginary bird calls. The imaginary bird calls become the musical gestures and materials that propel the dramatic narrative of the piece. The piano part serves as a rhythmic and structural foundation for the bird calls to emerge from the violin part, where all the bird calls appear. The piece is set in ABA’ form: slow middle section and fast, propulsive outer sections. The violin has an incredible potential for mimicking various bird calls, and in this piece I push the violin to its technical extremes to elucidate the sonic palette with various combined techniques. Being a violinist myself, I experimented at great lengths to invent new expressive sonic gestures imitating the complexities and sophistication of bird calls. In the middle section I’m using a col legno swipe from the bridge to the fingerboard to create an eerie, continuous shimmer as an example, along with a variety of other techniques throughout the piece such as glissandos, ricochets, harmonics, rhythmic patterns, wood tapping, tremolos, sul ponticello, pizzicato, indeterminate pitches, etc.

Natalie Williams is an American permanent resident, a composer, and an academic; currently a Visiting Assistant Professor in Music Theory and Composition at the Hugh Hodgson School of Music at the University of Georgia. Her works have been commissioned and performed by international ensembles, including the Omaha Symphony, the Atlanta Opera, the Melbourne Symphony Orchestra, the Adelaide Symphony Orchestra, the Plathner’s Eleven Chamber Ensemble (Germany), the Australian Youth Orchestra, the Sydney Youth Orchestra, the Indiana University Chamber Orchestra, the Australian Chamber Orchestra, the Song Company, the Zephyr String Quartet, the Adelaide Youth Orchestra, the Cameo Trio, the Melbourne University Orchestra, the Elder Conservatorium Symphony Orchestra, the Fiorini Trio (UK), and the Brenton Langbein String Quartet.

Five Bagatelles for Solo Piano were written as short reflections on scenes remembered from Australia. Each movement portrays a memory from the natural landscape that I observed in various parts of the country. Tintinara is a very small town on the lonely road between Melbourne and Adelaide. Aqua Doubles is a portrayal of two small river trout in the Atherton Tablelands of the Queensland rainforest region. Whirly-whirly Dances is a fast, dance-like movement portraying a dirt-devil spinning across the Australian desert. Vicious Cinders Burning is a short depiction of a bonfire in the Victorian high-country. Lunar Blazes is the portrayal of the light from a full moon over the Barossa Valley (South Australia) on an evening in 2005.
Mark Wingate is a composer on the faculty of the College of Music at Florida State University where he serves as Associate Professor of Composition and Director of Electroacoustic Music. Dr. Wingate came to FSU after co-founding and directing the Electronic Arts Studio at Istanbul Technical University in Turkey. He holds a D.M.A. from the University of Texas, during which time he composed lived in Stockholm as a Fulbright Scholar to Sweden. Wingate has been the recipient of numerous awards, including the Rome Prize, a Guggenheim Fellowship, and a National Endowment for the Arts Composer Fellowship. His electroacoustic works have received international acclaim at new music festivals such as the International Society for Contemporary Music’s World Music Days (Copenhagen and London), the Autumn International Festival of Contemporary Music (Warsaw), le Festival Rien à Voir (Montreal), the Acousmatic Experience (Amsterdam), the Pierre Schaeffer Concert deBruits (Perugia), and many others.

Into the Laughing Sea is a work for electric violin and live processing, specifically the program, Ableton Live, together with various other third party software plugin programs that work within Ableton on the Macintosh computer. The piece was inspired by a psychedelic drug experience, fortunately or unfortunately not my own, but described by a woman I heard on the radio who related her experience of seeing/hearing, “laughter turning into jewels falling from the sky.” I fell in love with that imagery. The piece was composed with the wonderful violinist, Ben Sung, in mind.

Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” Often inspired by science and mathematics, Zare was born in Sarasota, Florida, and his works have been performed across the United States and abroad by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, Boston Musica Viva, and the Minas Gerais Philharmonic Orchestra. An award-winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and many other local and regional honors. He currently serves as Composer in Residence of the SONAR new music ensemble. Zare holds degrees from the University of Michigan (D.M.A. 2012), Peabody Conservatory (M.M. 2009), and the University of Southern California (B.M. 2007).

Inspired by a trip to Disneyland, Aerodynamics describes an imaginary flight on an open-air glider. In 2005, I went on a new ride at the California Adventure theme park called “Soarin’ California,” during which I was suspended in the air with my legs dangling as if I were in a hang glider. I was immersed in imagery of landscapes that zoomed by as fans blew air at me to simulate incredible speed. I love high speeds and free flight, and Aerodynamics is my musical response to these visceral experiences. Musically, Aerodynamics is focused on the ebb and flow of fluid gestures, connected by a continuous stream of quickly repeated notes that represents the wind blowing at your face. Every line is echoed and mirrored so that a simple idea expands into a wash of sound. The listener may imagine taking flight throughout the piece, dipping and swooping as the shape of the music weaves its way from high to low and from small to large.
Chase Banks is currently pursuing a Bachelor’s degree in Music Education, under percussion professor John W. Parks IV. He has performed with Florida’s Collegiate All-State Band, FSU’s Wind Orchestra, Symphonic Band, University Philharmonia, Concert Band, and Percussion Ensemble. He has recorded with the FSU Percussion Ensemble for their CD “Not Far From Here.” Chase has also recorded for Adam Silverman’s CD “Percussion Music,” and Blake Tyson’s CD “Firefish.”

Olivia Boatman is currently working on a Doctor of Musical Arts in flute performance at the Florida State University. She holds a Master of Music in flute performance from Arkansas State University and a Bachelor of Music Education from Mississippi State University. Olivia served as the piccoloist and second flutist with the Starkville/MSU Symphony Orchestra from 2004-2013. While living in Arkansas, she held the position of substitute second flutist and piccoloist with the Delta Symphony and was a Graduate Assistant for the Department of Music. Olivia gave her solo debut in 2012 performing Joel Puckett’s The Shadow of Sirius with the Arkansas State University. Olivia has studied flute under the private instruction of Sophie Kershaw, Carol Dale, Lana Johns, Joe Bonner, and Eva Amsler.

Michael Casey is currently pursuing a doctorate in tuba performance with Paul Ebbers at FSU. He earned is Bachelor of Music from SUNY Potsdam in 2011 and received his Master of Music from FSU in 2014.

Marianna Cutright holds a Bachelor of Music degree from the University of Maryland and is currently pursuing a master’s in violin performance at Florida State University. She has studied with David Salness, Oleg Rylatko, Felicia Myoe, and Corrine Stillwell. As an avid chamber musician, Miss Cutright has studied with the Left Bank and Guarneri String Quartets, and held a fellowship with the Marian Anderson String Quartet last summer. Marianna is a member of the Ocala Symphony Orchestra and the Tallahassee Symphony Orchestra.

Raphaella Medina has been praised for her “unique, beautiful color” and engaging performances. This January, she performed on a master class with the great mezzo-soprano, Marilyn Horne at Carnegie Hall. She also performed with Housewright Scholar Stephanie Blythe at FSU on her Sing America! recital, which has been performed at other prestigious programs, including the Tanglewood Festival. Other performances at FSU include multiple mainstage roles with the FSU opera, most recently Zerlina in Don Giovanni. Ms. Medina is a senior at FSU, currently studying with soprano Shirley Close. She will be receiving her Bachelor’s of Music in Voice Performance this May.

Nolan Miller is currently pursuing the Doctor of Music degree in piano performance at Florida State University, where he is a student of Read Gainsford. He holds a Bachelor’s from Houghton College and a Master’s from Syracuse University, where his teachers included William Newbrough and Steve Heyman. Mr. Miller has performed frequently as both a solo and collaborative pianist, and was recently named the winner of the 2015 Chapman-Neesen competition for graduate pianists.

Chad Spears, a native of Boise, ID, is currently pursuing a Doctor of Music degree in Piano Performance at Florida State University, where he also graduated with a Master of Music degree in Piano Performance. He studies under Dr. Read Gainsford. Prior to his education here in Tallahassee, Chad graduated from the University of Idaho, earning both a Master of Architecture degree as well as a Bachelor of Music degree in Piano Performance. Chad has been a featured soloist with the Washington Idaho Symphony and the Spokane Symphony, among others.

Percussionist Tyler Tolles is currently pursuing two Master’s degrees at The Florida State University (Percussion Performance and Jazz Studies) under the tutelage of Dr. John Parks IV and Leon Anderson. He received his Bachelor’s of Music from the University of North Texas where he studied primarily with Christopher Deane, Mark Ford, and Ed Smith.

Julia Veit is a second year undergraduate at Florida State, and is currently pursuing a Bachelor of Music in Piano Performance under the instruction of Dr. David Kalhous. Julia is thrilled to be involved with this year’s Festival of New Music, and looks forward to performing a composition by FSU student Stephanie Pieczynski.
Patricia Flowers, Dean
Douglas Fisher, Interim Associate Dean
for Outreach & Entrepreneurship

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