2:00 pm        COMPOSERS’ CONCERT I

immaus         Matthew Schreibeis
                Saint Joseph’s University

                Kia-Hui Tan, violin

Pointercount   John Griffin
                Western Michigan University

                Jenny Poehls, flute; Doug Neill, tuba

Meditation and Dance  Melissa Krause
                St. Cloud State University

                Jenny Poehls, flute; Dr. Andrew Froelich, piano

Intervals I    Philip Schuessler
                Southeastern Louisiana University

                James Spurlin, alto saxophone; Amy Mercer, piano

Three Imagist Songs  Paul Lombardi
                     University of New Mexico

                     I. Alba
                     II. New Love
                     III. Triad

                Katherine Price, soprano; Dr. Andrew Froelich, piano

Setting Out     David Carter
                Northwestern University

                Juan Carlos Ortega, violin; Mei-Hsuan Huang, piano
**Saxophone Quartet No. 1: A Slice of Silverstein**  
Adam Sovkoplas  

I. The Yipiyuk  
II. The Worst  
III. Dancing Pants

NDSU Saxophone Quartet  
James Spurlin, soprano; Christopher Bolstad, alto  
Paul Nason, tenor; Eric Pelletier, baritone

**PROGRAM NOTES**

*immaus*: The title of this work is derived from combining the initials of the violinist for whom it was written (im) with the German word for mouse (maus). This combination of syllables and imagery was the inspiration for my work. Small, scurrying fragments run this way and that. With frequent outbursts, their directions are at once frenzied and shy. Just as the opening gestures lead in every which way, the larger sections of the work are both frantic and singing, both contemplative and decisive. While the sections seek to explore great contrast, they are always linked by concise gestural and registeral relationships. What seems yearning in the middle of the piece is fleeting at the end. *immaus* is dedicated to Irina Mueller.

*Pointercount* is a study in contrasts between the very different registers and timbres of the flute and tuba. The piece features staccato musical lines traded off between the two parts, alternating with passages where one instruments will play a legato line against the other's staccato line. Also included is a section imitating the sound of a friendly debate between two people. Primarily, the overall effect is to represent a collaborative effort between the instruments, where they both play off each other and complete each other's ideas. This composition was premiered at the National Flute Association Convention in 2013 by the Extreme Duo: Sarah Miles, flute, and Ben Miles, tuba.

The composer was inspired to compose *Meditation and Dance* after hearing a performance of the shakuhachi (Japanese bamboo flute), an instrument that is traditionally performed with considerable flexibility in pitch, timbre and tempo, resulting in a very meditative and somber style. The piece begins with a flute cadenza that suggests this style, followed by a standard arch form. The piece was awarded an ASCAP Young Composers competition as well as first prize and performance at the Dimensions New Music Festival at Austin Peay State University in Tennessee. It has also been performed at the Dvorak Museum in the Czech Republic and at the Florida State University New Music Festival.

*Intervals I*: In writing this work, I was interested in providing for myself a compositional constraint – the challenge of limitation – by using a limited set of harmonic intervals that move in precise cycles as sorts of isorhythms that helped me
define the lengths of certain materials. The musical result of such constraint offers a
degree of repetition and motion between active and (seemingly) inactive sections that
challenge my definition of the word interval. Thus, I use the word interval in describing
this work when I wish to speak of measurements of distance both vertically (harmonic),
horizontally (temporal), or both at once (which I consider to be timbral).

Three Imagist Poems: The Imagist poems of the early twentieth century easily
lend themselves to Dr. Lombardi’s composition. Imagism uses clear, striking images
rather than long, drawn-out metaphor, and seeks to expose the essence of objects as
singularly concrete through brevity and free verse forms. The exploration of textual
objects through these means is particularly suited to Lombardi’s music, which avoids
programmatic relationships and seeks the music itself. Both poetically and musically,
these songs move from innocence to sober maturity. “Alba” by Ezra Pound typifies the
ideals of Imagism, as Pound himself was seeking definition of the new style. The poem
conjures up a man’s love for the woman in his bed, although we know no details about
him, her, or their relationship. Musically, the interplay of the voice and piano figures is
rhythmically ambiguous, and culminates in a dramatic dissonance at the moment the
sun rises. “New Love” (the last of three Epigrams by Richard Aldington) utilizes some
metaphor as it relates the struggles of heartbeat and renewal to a tree whose blossoms
were killed by the frost. In this setting, the voice’s folk-like style outlines intervallic
figures that betray the deeper sophistication of the words. “Triad” by Adelaide Crapsey
is a Cinquain—a 5-line arrangement of 22 syllables created by Crapsey herself and used
for many of her poems. In “Triad,” three ideas are presented in the text and as
Corresponding musical gestures in the piano. This song is the most emotionally complex
of the three, with the soprano’s frantic crescendo giving way to an ethereal ending that
serves as a coda-like conclusion to all three songs.

The basic idea in Setting Out is that the violin and piano start with slow, sustained
gestures with significant pitch variety, then gradually move toward a registral middle
while increasing their rhythmic activity and simplifying their pitch content. The violin
undergoes this journey at a faster pace than the piano, dragging the piano along with it
until it catches up. Three-member pitch and rhythmic cells are the foundation of the
piece, with the content of those cells changing over the course of the work.

Saxophone Quartet No. 1: A Slice of Silverstein: I have been a great admirer of
Shel Silverstein’s work ever since I was given one of his books of poems and drawings as
a child. Recently, my interest in writing programmatic compositions has led me to the use
of a variety of literary sources as my muse. This is the first of several pieces based on
Silverstein’s poetry, which I have found to be very inspirational. The three poems for
which the movements of this work are titled are taken from Where the Sidewalk Ends.
While I do not pretend that the following summaries could ever do Silverstein’s poetry
justice, they may help the listener to better understand the programmatic nature of the
movements.

“The Yipiyuk” is a small, slimy swamp creature that has latched onto the toe of a
poor, unsuspecting man. No matter how hard he tries, he cannot get it to let go. For
sixteen years he’s been dragging the Yipiyuk around with him everywhere he goes.
“The Worst” is a poem describing a giant, ferocious monster. It ends by informing the reader that the beast is standing right behind them. In my musical interpretation, I imagine the reader taking flight and the lumbering creature in pursuit.

“Dancing Pants” is written in an introductory format like an MC introducing the next act of a show. In this case, it is a “Super sensational, utterly fabulous” pair of pants that seems to have come to life and dances all on its own. The music depicts the pants.

COMPOSER BIOGRAPHIES

The music of Matthew Schreibeis has been performed at the Juilliard School, University of Chicago, Berlin's Universität der Künste, June in Buffalo Festival, Hindemith Foundation in Switzerland, and National Gugak Center in Seoul, among others. Particularly influenced by Korean music, he designed and taught new courses on Korean traditional and contemporary music and media at the University of Pennsylvania and Korea University. He is Artistic Director of Sound Dialogue Project, an ensemble dedicated to the interface between traditional and contemporary musics. Honors include commissions by the Hanson Institute for American Music, Seoul Foundation for Arts and Culture, and University of Nevada; grants from American Composers Forum and the University of Pennsylvania; residencies at Yaddo, Virginia Center for Creative Arts, and Kimmel Harding Nelson Center; 1st Prize in the NACUSA Young Composers Competition; and a full fellowship to the 2013 Aspen Music Festival. Schreibeis began his musical studies in Pittsburgh and received degrees from the Eastman School of Music (B.M.) and the University of Pennsylvania (Ph.D.). Currently he is Visiting Assistant Professor at Saint Joseph's University, in Philadelphia.

John C. Griffin is a professor of music at Western Michigan University and Associate Director of Music at St. Catherine of Siena Church in Portage, Michigan. Griffin earned his Ph.D. in music composition from the University of Iowa, where he studied with David Gompper. He received his BM and MM in music from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. As a pianist, he has performed with the new music ensembles Opus 21 and Birds on a Wire, and currently serves as the accompanist for the Kalamazoo Singers choral group. His music has been featured at numerous conferences and festivals, including the Imagine 2 Electroacoustic Music Festival, the Electroacoustic Juke Joint, the UA-Huntsville New Music Festival, the Kentucky New Music Festival, the Boston New Music Initiative Concert Series, the National Flute Association Convention, and the Society of Composers, Inc. National Conference, as well as College Music Society International Conferences in Croatia (2009), South Korea (2011), and Argentina (2013). Griffin is a Finalist of the International Music Prize for Excellence in Composition 2011 and semi-finalist for the American Prize in Composition. In 2012, his flute and piano work Shards was selected for inclusion in the SCI Journal of Music Scores. More information can be found at [www.johncgriffin.com](http://www.johncgriffin.com).
Melissa Krause is professor of music at St. Cloud State University in Minnesota where she has taught theory, musicianship, composition, woodwind methods, and applied flute since 1996. Dr. Krause's compositions have earned numerous honors and awards, and have been performed in such prestigious venues as Carnegie Hall, the International Double Reed Society Conference, and the Dvorak Museum in the Czech Republic. She is also an accomplished flutist, performing most often with her faculty ensemble Trio Lorca, making its Carnegie Hall debut in March, 2012. In addition, she was invited by audition to perform with the National Flute Association's Professional Flute Choir in 2007 and 2011. She has presented at several conferences as a performer and music theorist. Dr. Krause holds the Doctor of Music degree in Composition from The Florida State University, and previous degrees in Theory/Composition from the University of MN-Twin Cities and the University of WI-Eau Claire.

Philip Schuessler has had works performed by such artists as violinist Graeme Jennings, Time Table percussion ensemble, violinist Eric km Clark, soprano Tony Arnold, and cellist Craig Hultgren. His music has been played at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference in Miami, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, Electro-Acoustic Juke Joint, New Music Forum in San Francisco, and multiple SEAMUS Conferences. He received degrees from Birmingham-Southern College and the University of Miami, and he received his PhD from the State University of New York at Stony Brook. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, Sheila Silver, Perry Goldstein, and Dan Weymouth. Recent awards include winning the 2012 Duo Fujin Composition Competition being a finalist in Random Access Music’s 2009 call for scores. Recent commissions include an octet for the Dither Guitar Quartet and Mantra Percussion. He is also the recent recipient of a Composers Assistance Program grant from New Music USA. He is currently instructor of music theory and composition at Southeastern Louisiana University.

Paul Lombardi holds a Ph.D. in music composition from the University of Oregon, and studied composition with David Crumb, Robert Kyr, Stephen Blumberg, and Leo Eylar. His music has been performed in more than 20 states across the US, as well as in other areas in North America, South America, and Europe. Recordings of his music are available from Capstone Records, Zerx Records, and ERMMedia. Many groups have played his music, notably the Kiev Philharmonic, the East Coast Composers Ensemble, Third Angle, and the Hundredth Monkey Ensemble. His music has been performed at national and regional Society of Composers conferences as well as numerous festivals. He is the winner of the 2011 Renée B. Fisher Piano Composition Competition, and has received commissions including one by the Oregon Bach Festival Composers Symposium in honor of George Crumb on the occasion of his 75th birthday. Some of his scores are published in the 2011 Anthology of Contemporary Concert Music and the SCI Journal of Scores. Dr. Lombardi’s theoretical work focuses on mathematics and music, and is published in the Music Theory Spectrum, Indiana Theory Review, Mathematics and Computers in Simulation, and College Music Symposium. He has presented his
research at numerous theory conferences, both national and regional. He was the pianist for the Hundredth Monkey Ensemble from 2000 to 2003, and was a soloist for the Siskiyou Community Orchestra in 1994. He is an assistant professor of music theory and composition at the University of South Dakota, teaches online theory classes for the University of New Mexico, and in 2010 was a member of the faculty at the Shenandoah University.

David S. Carter is a composer and teacher based in Chicago, Illinois. He earned his doctorate in music composition at Northwestern University in 2013 and is currently teaching in the Northwestern School of Music. His principal composition teachers have been Lee Hyla, Jay Alan Yim, Aaron Travers, and Jonathon Grasse. In September 2012 he won the 2012 Iron Composer competition at Baldwin Wallace University with Eight Degrees of Separation for B-flat clarinet, tuba, and prepared piano. His work for bass clarinet and chamber orchestra, Almost Past, won Northwestern’s 2009 William T. Faricy Award and the 2008 Northwestern University Symphony Orchestra Student Composition Competition, and his carillon piece In Scattered Rings won second prize in the 2008 Rhenen (Netherlands) International Carillon Composition Competition. He has participated in and had works performed at June in Buffalo (2011), the 2008 Summer Institute for Contemporary Performance Practice at New England Conservatory, Music07 at the University of Cincinnati, and the 2007 Bowdoin International Music Festival. Carter holds degrees from Yale University (B.A. English Literature, 1996) and the University of Southern California Law School (J.D., 1999), and worked as an attorney in Los Angeles for nearly four years before turning to music full-time in 2004. Further information and samples of his work can be found at davidcartercomposer.com.

Adam Sovkoplas completed his DMA in Composition at the University of Kentucky under the instruction of Joe Baber in May of 2013. His previous composition instructors include Richard Urbis, Trent Hanna, and Thomas Couvillon. Sovkoplas’s awards include the Christian Fellowship of Art Music Composers scholarship, the 2nd Annual SHSU Phi Mu Alpha/Fisher Tull Composition Contest, recognition as the College Music Society South Central Chapter Outstanding Student Composer in 2006, and the Symphony of the Mountains “Magnum Opus: A New Composer’s Competition” in 2012. His works have been performed nationally and internationally at various conferences and festivals including the 2nd Annual Festival of New Organ Music, London, England (2007), the OrvietoMusica Festival in Italy (2008), the 2010 International Computer Music Conference in New York, the Pacific Northwest Chapter of the College Music Society Regional Conference in Vancouver, British Columbia (2012), the International Summer Arts Institute in Città di Castello, Italy (2012), and the International Double Reed Society conference in Oxford, Ohio (2012). In 2007, Sovkoplas founded the Central Kentucky Student Chapter of the Society of Composers, Inc. and has since organized the 1st through the 5th annual Kentucky New Music Festivals. Sovkoplas has also studied playwriting with Herman D. Farrell, III at the University of Kentucky. His one-act plays have been produced and staged regularly by the Bluegrass Mystery Theatre of Lexington, KY since 2011. Dana Edison of Bluegrass Mystery Theatre has commissioned Sovkoplas to write two new plays for 2013 season.