

**2017 CMS Great Lakes Regional Conference
Program Notes: Original Scores**

Adams, Daniel C.

Coalescence One

Coalescence can be defined as the union of diverse parts into one complete entity. In Coalescence One (the first of two unaccompanied solo works based on this concept), the drum set is utilized as a medium for a fully notated multiple percussion composition. The drum set surfaces include, bass drum, snare drum, a floor tom, two mounted toms, a ride cymbal, crash cymbal and hi-hat that is played using both the left foot and hands in “click” strokes and “splash” strokes. Elements of concert multiple percussion, rock, Latin, and jazz drumming alternate throughout. Indefinitely-pitched thematic fragments introduced through a variety of performance techniques, tempi, rhythmic subdivisions, and changing meter are interwoven in a process that culminates in a succession of reiterated asymmetrical phrases that form a climatic section. The performer uses a variety of striking implements, including conventional snare drum sticks, brushes, and hard yarn mallets. Linear passages requiring four-way limb independence dominate the texture and are interrupted by a jazz-like section played using a “swish” technique in a jazz waltz style and includes the only partially improvised passage in the piece. The final section consists of a virtuosic solo-like passage played on all of the surfaces, concluding with five measures of double-stroke duplet rebound passages contrasted with quintuple and triple repeated strokes on the closed hi-hat, snare drum, and bass drum.

Chuaqui, Nicolas

Morning Greeting

I am providing my own performer: Alice Baldwin, piano. Category: 1

This is an early piece of mine. I wrote the work for my own performance, drawing on my piano repertoire and blending various styles. The optimistic and light music of the opening gradually builds in intensity and is countered with the wistful, retrospective mood of the ending, much like the structure of a day.

D'Ambrosio, Michael

Three Pieces for Solo Horn

Category 1: Ashley Cumming, French horn

1. Battle Axe
2. The Bug and the Blue Light
3. Vertigo Skipping

Davies, Ken

Sapphire Kaleidoscope (3 movements)

Category 1a. I am providing my own solo piano performer, Adam Clark. Please note that he would be available Friday evening 7th or anytime Saturday 8th. Thank you.

Sapphire = a clear, deep blue variety of corundum valued as a precious stone; a translucent or transparent variety of corundum, varying in color.

Kaleidoscope = 1. tubular instrument containing loose bits of colored fragments reflected by mirrors so that various symmetrical patterns appear when the tube is held to the eye and rotated; 2. anything that constantly changes, as in color and pattern.

These three movements are each loosely based on a visual image I entertained of varying shades of colored "gem stones" (short motifs and pitch sets) in constantly changing patterns. Like the images of the tubular kaleidoscope, rotations may reveal an appearance of similar variations and then suddenly generate a distinctly different pattern from which there appear to be a variety of similar variations before generating yet another distinct pattern. The work was premiered by Rebecca McNair at the 2005 SCI National Conference in Greensboro, NC.

Dietz, Christopher

Scatter

The composer will not provide their own performers.

Scattering is a general physical process where some forms of radiation, such as light, sound, or moving particles, are forced to deviate from a straight trajectory by one or more paths due to localized non-uniformities in the medium through which they pass.

Hoose, Shane

Balance

Balance (2008) is an exploration of the expressive possibilities of electroacoustics and percussion instruments. The interaction of different gestures is used to delineate form and produce tension and release. Sonic material exists on two levels: long, sustained sounds continuously evolve to create new textures and are articulated with shorter, percussive sounds. The compositional objective was to create an overall texture in which the acoustic and electroacoustic components interact, yet retain a high level of individual musicality. This sonic equilibrium between acoustic and electroacoustic gestures creates the "balance" referred to by the title.

McNair, Jonathan

A Divine Image

William Blake, in *Songs of Innocence and Songs of Experience*, wrote poetry about life from both idealized and starkly realistic viewpoints. He did so with warm affection, humor, and a heart-rending sense of the tragedy of poverty and displacement. Four of these poems were chosen for this work.

It seemed appropriate to begin with an optimistic text focused on the better qualities of humanity in "The Divine Image." Then in "Tyger! Tyger!" the poet is clearly awestruck and fascinated that the same Creator could fashion both ruthless predators and sweet, harmless creatures (referring to Blake's well-known poem, "The Lamb"). This could also be a metaphor for humanity: capable of so much good, yet prey to cold-hearted, self-serving appetites and ambitions. This poem is rich with imagery and references to mythology and religious texts.

“The Little Vagabond,” while not great poetry, presents such a humorous scene of youthful naïveté that it provides a balance to the other songs. The style here is influenced by popular music of an earlier era.

The last song in this set, “A Divine Image,” was not included in Blake’s first publication of these poems, but it was clearly written as a commentary or as a companion piece to “*The Divine Image*.” The vocal melody of the first section of the song is based on a Gregorian chant tune for the ancient prayer for mercy, “Kyrie eleison,” but presented in an ironic fashion. The piano also quotes this chant tune, somewhat later.

Mertl, Gregory

Souffle et Contresouffle

Category 1 - Heather Lanners, piano; Oklahoma State University

A great challenge both musically and technically for the pianist, this work presents two contrasting worlds – “ the driving, dramatic quality of the opening and the broad and multi-layered texture of the central section which includes a low gong-like chord, a long, slowly evolving melodic line in the mid-range of the piano, and the sometimes poignant, playful, or aggressive interjections above. The title, roughly translated as “breath and counterbreath”, makes allusion to the emotional tension created by the abrupt shifts or juxtapositions of moods throughout the piece. This is intended to be felt both from moment to moment as well as in the overarching A-B-A form. I am deeply grateful to pianist Stephen Perry for providing the impetus for the creation of this work.

Price, William

Sans Titre VII

Category 1

Name of Supplied Performer: James Zingara

Composed in 2010, *Sans Titre VII* is a nine-minute, single movement work for solo trumpet that explores both physical space and musical distance as determinants of musical form.

Weimer, Steven

Nothing Written Real

I will provide my own performers. (Category I)

This piece is a song cycle based on four poems by Don Bogen. Each poem contains powerful imagery, sharing themes of memory, time, place, and transformation. I sought to reflect these ideas in the music through the use of contrasting harmony and varied textures. The form and shape of musical elements are a reflection of the text’s rhythm and structure. The work was commissioned in 2015 by the Kentucky Music Teachers Association in association with the Music Teachers National Association.