



2019 INTERNATIONAL
CONFERENCE

**Performances of New Music
by CMS Composers II**

Mark A. Olivieri ■ Concert Manager

Thursday, July 18, 2019
4:00 p.m.
Concertgebouw, Kamermuziekzaal
Bruges, Belgium

On the Beach Phil Salathé (SUNY Potsdam)

Robert Docker (SUNY Potsdam), cello

On the Beach takes its title from the eponymous novel by Nevil Shute, which details the grim effects of nuclear war on a small town in Australia as a cloud of radioactive material slowly envelops and annihilates the Earth's biosphere. As one might expect, the mood of the piece reflects its subject, and the compositional language is bleak, cryptic, and at times violent.

Another inspiration, however, comes from the composer's memories of growing up in the early 1980s. As a child I lived near the end of a dirt road, in a house perched between forest, swamp, and mountain, and with no next-door neighbors except for a Revolutionary War-era graveyard that adjoined our property. My family's connection to the larger world was a slender electronic thread that, in winding its way through the backwoods, was often distorted or attenuated by the journey. I remember tuning into faraway radio stations and being fascinated by the uncanny, fragmented, overlapping narratives which permeated the AM dial.

In those years we knew that, should the unthinkable happen, our sole warning would come from these distant, haunted voices. And in fact, most of the sounds you'll hear in *On the Beach* are transformations and derivations of the human voice, including the veiled, murmuring timbre with which the piece begins and concludes – leaving only silence in its wake.

Safari Game Drive Daniel Perlongo (Indiana University of Pennsylvania)

1. **Dazzle of Zebras on The Ridge**
2. **Crash of Rhinos Adorned with Oxpeckers**
3. **Journey of Giraffes**
4. **Ancient Baobab Tree**
5. **Troop of Baboons**
6. **Pod of Hippopotamuses on the Zambezi River**
7. **Parade of Elephants Close and Personal**
8. **Pride of Lions from Bush to River**

Daniel Perlongo (Indiana University of Pennsylvania), piano
Susan Wheatley (Indiana University of Pennsylvania), piano

Intended as a multi-media presentation/collaboration with a visual artist, *Safari Game Drive* is inspired by my game-drive photo-safari through Kruger, Hwange and Chobe National Parks in southern Africa. It is an 8-part serenade composed for piano 4-hands, performed with a slide show of photographs of the animals, and augmented with visual expressions of each of the animal groupings created by artist Vaughn Clay (<https://www.vaughnclay.com>).

The first 3 parts (A-B-C) act as an exposition, 1-Dazzle Of Zebras consists of a series of expanding varied arches in quick tempo. 2-Crash Of Rhinos is a dialogue in slow tempo between the high and low voices. 3-Journey Of Giraffes divides the soundscape into three layers – lower, 4-part harmonization; middle, narrative melody; and upper, countermelody in quicker rhythmic sub-divisions. The work's mid-section (D-E) consists of a slow tempo, dolce cantabile, 4-Ancient Baobab Tree; and a dance-like scherzo, 5-Troop of Baboons. The last 3 parts form a recapitulation where the exposition returns, now varied and in reverse order (C-B-A) – a metaphor of the animals' transitory journey. 6-Pod Of Hippopotamuses, shaped from the material of Giraffes, now rewoven mosaic-like into an harmonic bridge. 7-Parade Of Elephants, an ostinato accompaniment rising through transpositions and increasing in volume, while the main line trumpets a sliding trunk in a two-voice canon. 8-Pride of Lions, a driving finale with lively syncopation and quickly changing meters referring to the Zebras of part one and even perhaps giving chase.

Cloud Composing Paul Dickinson (University of Central Arkansas)

Cloud Composing is a live, interactive piece for phone and computer created with Max/MSP and the iPhone app c74. Max is a powerful platform used by many composers to create computer music. The c74 app allows a phone to control any musical parameter in Max that I choose. Together, the phone and computer become a responsive and expressive virtual instrument. The gestures I make with my phone generate compass, gyroscope, and accelerometer data which is then fed into Max to create all the sounds in the piece. *Cloud Composing* was premiered in July 2017 at Sunway University in Kuala Lumpur, Malaysia.

Crucible William Price (University of Alabama at Birmingham)

Jeremy N. Grall (Birmingham-Southern College), guitar

A technically demanding work for solo guitar, *Crucible* explores the wide range, unique extended techniques (rasqueado, sul ponticello, harmonics, etc.), and non-traditional harmonic resources offered by the instrument, and is cast as a modified arch form.

Pale Blare Bradley S. Green (American University)

Every sound used in each movement of *Pale Blare* originated as a generic white noise signal. The piece attempts to take this generic, recognizable sound and gradually make it unrecognizable and less aperiodic through various filtering processes and effects, to eventually reach a point where the sounds take on other sonic properties altogether. As the piece progresses, the white noise is altered through increasingly complex filters and processes, eventually destroying almost any likeness to the original sound.

Twelve Signs Chia-Yu Hsu (University of Wisconsin–Eau Claire)

Rat
Ox
Monkey
Horse
Chicken
Snake
Dragon

Molly Gebrian (University of Wisconsin–Eau Claire), viola

Twelve Signs is based on the Chinese Zodiac, which is a cycle of twelve years. In Chinese astrology, the twelve animal signs represent twelve different types of personalities and this piece has twelve movements which correspond to each sign. The zodiac traditionally begins with the sign of the Rat, followed by the Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog and Boar. Although the twelve animals have their own characteristics, they can be classified into four trines based on thematic similarities. The animals of the first trine, the Rat, Dragon and Monkey, are described as extroverted, dynamic, and passionate. These three movements will therefore have a relatively fast tempo marked by energy and power. The animals of the second trine, the Ox, Snake, and Rooster, are described as philosophical, patient and meditative. These three movements will be characterized by a freer tempo and more abstract tonality. The animals of the third trine, the Tiger, Horse, and Dog, are described as rash, impulsive, and idealistic. These three movements will have mixed tempo, less rational and more fragmented materials. The piece will also incorporate various timbres and techniques which correspond to the five elements of the Chinese Astrology.

PROGRAM

Geamennon Aotrom Timothy Michael Rolls (Fort Hays State University)

Benjamin Cline (Fort Hays State University), cello

Geamennon Aotrom is Scottish Gaelic for Light Games. This work is a computer assisted work created using the software *Opusmodus* and uses a select number of predefined rhythms with the overtone series extracted from a recording of sea waves. As I was composing this work and had run into trouble with how to finish it, I came across a video of the northern lights as seen one night from northern Scotland. The flickering light and the reflection on the unusually calm sea gave me an idea of inverting the source material. When the inverted form of the series was combined somewhat randomly with the rhythms of the opening section, it produced a section that seems reminiscent of the opening but filling in the unused pitch field in the low area of the opening. This work has an electronic component comprising mainly of an infinite reverb with ring modulation created in MAX/MSP.

COMPOSER BIOGRAPHIES

Dickinson, Paul

The music of Paul Dickinson is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Europe and Asia. It has been recorded on Capstone Records. Dickinson is an Associate Professor of Composition and Music Theory at the University of Central Arkansas.

Green, Bradley

Bradley S. Green is a composer and theorist based in the D.C. area of Maryland. Bradley's music is performed extensively in Maryland, D.C., and across the U.S., and his style is exemplified by an interest in creating unique textures and timbres that progress naturally between sound events. The sonic material in his works tend to progress slowly, with care given to every possible sound from one event to another. His music has been featured on the Takoma Public Radio show *Coda*, various SCI and CMS conferences, the Electroacoustic Barn Dance Festival, and the 2018 New York City Electroacoustic Music Festival. Bradley is also one of the founding members of the District New Music Coalition, an organization of composers that aims to promote the performance and appreciation of contemporary music in the Washington, D.C. metropolitan area through concerts, conferences, and active community-building.

Bradley graduated from Campbell University in Buies Creek, NC, in 2012 with B.A. degrees in both Music Composition and Music Education. In 2014 he graduated from Appalachian State University in Boone, NC, with an M.M. degree in Music Theory and Composition. In 2017, he earned a D.M.A. degree in music composition at the University of Maryland in College Park. Currently, he is an adjunct professor at American University.

Hsu, Chia Yu

Born in Banqiao, Taiwan, Chiayu is an associate professor of composition at UW–Eau Claire.

She was the winner of the Lakond prize from the American Academy of Arts and Letters, Left Coast Chamber Ensemble composition contest, grand prize from Symphony Number One, Suzanne and Lee Ettelson Composer's Awards, Zodiac Composition competition, Kaleidoscopes and Elevate ensembles call for scores, 2016 and 2013 IAWM Search for New Music, Copland House Award, Lynn University 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's 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 National Symphony Orchestra in Taiwan, Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, Ciompi Quartet, and Prism Quartet. She received her Ph.D. at Duke University, Master of Music at Yale University School of Music, and Bachelor of Music at the Curtis Institute of Music. [www.chiayuhsu.com]

Perlongo, Daniel

Daniel Perlongo, emeritus professor at Indiana University of Pennsylvania where he taught Theory and Composition, received his musical education at the University of Michigan, studying with George Balch Wilson, Leslie Bassett, and Ross Lee Finney. With a Fulbright Fellowship, he continued his studies for two years in Rome at the Academy of Santa Cecilia with Gofreddo Petrassi. Mr. Perlongo and his music compositions have received numerous awards, including the American Prix de Rome, a Guggenheim Fellowship, the American Academy-National Institute of Arts and Letters, and the National Endowment for the Arts. He has been resident composer at the Rockefeller Foundation's Villa Serbelloni in Bellagio, Italy. A CD of his *Concerto* for piano and orchestra is released on Master Musicians Recordings (MMC), with pianist, Donna Coleman and the Slovak Radio Symphony Orchestra of Bratislava, Slovakia. Also on MMC is Mr. Perlongo's *Sunburst* for clarinet and orchestra, commissioned by a grant from the National Endowment for the Arts, and recorded by clarinetist Richard Stoltzman and the Warsaw Philharmonic Orchestra. *Windhover* for piano duo is recorded on Ravello Records by Sang-Hie Lee and Martha Thomas. His *Symphony No. 1, Millennium Voyage*, was premiered by the RTV Slovenia Symphony Orchestra, En Shao, conductor. Mr. Perlongo has had works performed at College Music Society (CMS) International Conferences in Spain (2005, *Gallery Set*); Croatia (2009, *Thai Souvenir*); South Korea (2011, *Five Pieces On Korean Zen Poems*); Argentina (2013, *Tango Around Cape Horn*); and Helsinki (2015, *Earth Soundprints*). His works are available through American Composers Alliance. (BMI) [www.composers.com/daniel-perlongo]

COMPOSER BIOGRAPHIES

Price, William

William Price's music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Saxophone Symposium, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Engine Room International Sound Art Exhibition in London, the Festival Internacional de la Imagen in Colombia, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore.

An award-winning composer, Price's music has received commissions and accolades from numerous organizations, such as the American Society of Composers, Authors, and Publishers (ASCAP), the Percussive Arts Society, the El Centro de Experimentación e Investigación en Artes Electrónicas (CEIArtE) Second International Art!/Climate Competition, the National Association of Composers-USA, the USA Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League. In 2009, Price was named the Music Teachers National Association Shepherd Distinguished Composer of the Year.

Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Associate Professor of Music and Coordinator of Theory and Composition at UAB.

His music is available on the Summit, Innova, New Tertian, Mark, New Focus, and Ravello recording labels, and his latest recording album, *Rush Hour* (Electronic Works, 1997–2017), is available on Ablaze Records.

Rolls, Timothy Michael

Timothy Michael Rolls is Associate Professor of Music Theory and Composition at Fort Hays State University in Hays, Kansas, where he has taught since 2008. Prior to that, he has held positions at Western Carolina University, Northern Arizona University and Binghamton University (SUNY). His works have been performed both nationally and internationally, including Japan, Brazil, and Finland. His primary interests in composition are in electro-acoustic music and computer assisted composition. He holds a BA from the State University of New York at New Paltz, and an MM in composition from Binghamton University, and a DMA from the University of Houston. His teachers have included Gundaris Poné, David Brackett, and Michael Horvit.

Salathé, Phil

Phil Salathé spent his formative musical years playing jazz trumpet, making homemade musique concrète on an old tape deck, and getting in trouble for surreptitiously composing in chemistry class. His music has been performed in the USA, Canada, South America, Europe, and Asia, and ranges widely in scale and scope, from multi-movement orchestral works to hand-programmed "chiptunes" for independent video game publishers. His most recent project is a CD of his compositions for oboe (and English horn), performed by his longtime collaborators Charles Huang and Ling-Fei Kang, and to be released by PARMA Recordings in 2019.

He studied composition at Bennington College, the University of Hartford, and most recently Stony Brook University (Ph.D., 2014). In January 2016 he joined the faculty at SUNY Potsdam's Crane School of Music, where he teaches music theory, composition, aural skills, and analysis.

In addition to composing and teaching, Phil has written articles and reviews for the *Hartford Courant*, contributed musical analysis and commentary to Julian Palacios's book *Syd Barrett and Pink Floyd: Dark Globe*, and penned liner notes at the request of clarinetist Alan Kay for his CD release *Max Reger: Music for Clarinet and Piano* (Bridge Records, 2016).

Outside of music, Phil enjoys playing chess, learning languages, and exploring the world of offbeat cinema. In 2015 he competed successfully on the television show *Jeopardy!*, in the course of which he won one episode (and accidentally insulted Alex Trebek's falsetto).

Cline, Benjamin

Benjamin Cline is an American cellist who has performed in dozens of venues in the United States, Europe, Near East, and Asia. He has appeared as soloist with many orchestras, including the Kaohsiung City Symphony Orchestra in Taiwan, was featured in performance on Public Radio's WXXI "Live from Hochstein" in Rochester, and has collaborated with many noted musicians, including Yumi Hwang-Williams, Theodor Kuchar, Richard Fuchs, and Tali Morgulis. A highly versatile musician, he has performed as recitalist, soloist, orchestral principal, and chamber musician. His repertoire is equally diverse, spanning from the 17th century works of Gabrielli to 21st century electroacoustic works for cello.

Mr. Cline currently teaches at Fort Hays State University as Associate Professor of Cello and Bass, and serves as Department Chair. He studied with Alan Harris at the Cleveland Institute of Music and Jim Fittz at the University of Northern Colorado. Master classes and additional studies were undertaken with Norman Fischer, Gordon Epperson, Anne Epperson, and members of the Cleveland and Julliard String Quartets.

Mr. Cline resides in Hays with his wife and enjoys spending his free time gardening, fishing, and cooking. He plays on an Italian cello by Luigi Bajoni.

Docker, Robert K.

Robert K. Docker currently serves as assistant professor of string music education at the Crane School of Music at the State University of New York at Potsdam. He has previously served on the faculties of the University of Arkansas, Penn State University, and the University of North Carolina at Greensboro. Prior to his college teaching career, he taught orchestra for a decade in high poverty urban schools in North Carolina and Virginia. He is a cellist with the Orchestra of Northern New York and violinist with the St. Lawrence Symphony, having previously performed as principal cellist of the Altoona (PA) symphony, and the Fayetteville (AR) Opera Company, and as a member of the cello section of the Arkansas Philharmonic Orchestra and the Lynchburg (VA) Symphony and the violin section of the Greensboro (NC) Philharmonia. He is active as a chamber musician and a solo cellist with particular interests in baroque, modern, and world musics. He studied cello with Kim Cook, Elizabeth Anderson, and Stephen Ballou.

Gebrian, Molly

Violist Molly Gebrian has distinguished herself as an outstanding performer, teacher, and scholar throughout the US and Europe. Her principal teachers include Peter Slowik, Carol Rodland, James Dunham, and Garth Knox. Molly completed her DMA in viola performance at Rice University, and she also holds graduate degrees from the New England Conservatory of Music and bachelor's degrees from Oberlin College, in both viola performance and neuroscience. She has published papers on music and the brain in the *Journal of the American Viola Society*, *Frontiers in Psychology*, *Flute Talk Magazine*, and *The Strad*, and is a frequent presenter on the topic. She also serves as a board member for the American Viola Society. Currently, she is the Assistant Professor of Viola and Music Theory at the University of Wisconsin–Eau Claire.

Grall, Jeremy

Jeremy Grall earned a Ph.D. in historical musicology and a D.M.A. in classical guitar performance from the University of Memphis, as well as an M.M. in performance from Yale University. Currently, Grall is an Assistant Professor of Musicology and Guitar at Birmingham-Southern College in Birmingham, Alabama. Previously, Grall was an Associate Editor for *Soundboard*, *Journal of the Guitar Foundation of America*, and was on the faculty Sam Houston State University and the University of Alabama at Birmingham.

PERFORMER BIOGRAPHIES

Perlongo, Daniel

see composer bio above

Wheatley, Susan

Susan Wheatley, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers (1990–2014), performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Josephine Lang, Louise Talma, Germaine Tailleferre, and Judy Coe, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and Indiana University of Pennsylvania. She has received grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts to sponsor her performances and research on the music of women composers. Internationally, her piano performances include premieres of Daniel Perlongo's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, and Helsinki, as well as her performance of Germaine Tailleferre's two-piano works in Beijing, China. [www.windoverpianomusic.com]



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