PERFORMANCES OF NEW MUSIC
BY CMS COMPOSERS II

Arthur Gottschalk • Concert Manager

Thursday, November 15, 2012
7:30 p.m.
Manchester Grand Hyatt
Elizabeth A
San Diego, California
...walk now and then into the breath that blows coldly past..................... Per A. Bloland  
(Oberlin College)  

The title of the piece, taken from Rainer Maria Rilke’s *Sonnets to Orpheus*, appealed to me for a number of reasons. The sound quality of the flute, its ability to navigate between extremely diffuse breathy sounds and pure tones, has always fascinated me. Beyond that, in its original context the title is an exhortation to allow oneself to surrender completely to the creative process. Through such surrender, one can begin to grasp the interconnectedness of all things, including life and death. Indeed, the Sonnets themselves were “written as a grave-monument” to a young dancer who had passed away just before Rilke began their writing. Rather than treat this death as a dark tragedy, he takes the opportunity to embark on an exuberant tribute to life, an exploration of the boundaries between life and death.

This piece was written some time ago for flute and electronics, but I was never satisfied with the electronic part. When the opportunity arose to write a piece for the East Coast Contemporary Ensemble, I decided to embark on a complete revision, removing the electronic part and adding percussion.

This piece is dedicated in loving memory to my father.

NGC 981 .......................... Adam Vidiksis (Temple University)  

Traveling approximately 60 million light years away toward the constellation Aries, one will find an island universe about 50,000 light years across. This spiral galaxy, named NGC 981, was host to a cosmic moment important to astrophysicists on Earth. In October 2009, scientists from the US and Japan discovered light from supernova SN2009js, the death explosion of a massive star within the plane of galaxy NGC 981. This work portrays this event, from the intensity of this massive explosion as it ripples through the universe, the immensity of galaxy itself, to the beauty of this colossal phenomenon.

Dittico .......................... Nicola Straffelini (Conservatorio “A. Steffani” Castelfranco Veneto)  

The first section of this work is structured as a crescendo, in which the alternation between vibraphone and piano gradually becomes more agitated, until reaching the climax in the overlap. The second part is mainly based on the resonances of the two instruments in pianissimo. The piece was written in 2007.

Orion ........................................ David J. Vayo (Illinois Wesleyan University)  

Orion is one of a string of pieces I wrote shortly after I began improvising regularly after a long hiatus, and which were affected by improvisation in the best possible ways. Because one must let go and let intuition get in the driver’s seat when improvising, in these pieces I found myself newly able to tap into something mysterious and vital and to trust it; the resulting music often turned out to be simple on the surface but full of fine attention to nuances of tone color, pitch and expression.

The title came later, as they often do for me. Naming the piece for the starry hunter who dominates the winter sky feels appropriate to me on several levels. With their prismatic twinklings, their whispers and their vast, lonely reverberations, the outer sections of Orion seem to evoke the night sky in its beauty and mystery. The middle section, more earthbound, is full of animal vigor and power, like the hunter for whom the constellation is named; he seems to coalesce out of the sparkling particles of the universe and then dissolve back into them.

Mirage ......................... Alexander Nohai-Seaman (Suffolk County Community College)  

This piece was composed for soprano Yi-Lan Niu in 2009 and was featured in “Turning Old Pages, Singing New Notes”, a multimedia collaboration with artists and faculty of St. Norbert College. I was very concerned with texture to provide an appropriate hazy, dream-like atmosphere to complement the text, which was written by Christina Rossetti. I also consolidated my melodic and harmonic ideas for this work, which unfolds in three waves which utilize similar materials.
Dirge for the New Sunrise ............................ Kyle Gullings (University of Texas at Tyler)

III. Premonition
IV. There Was a Morning
V. The Lips that Kissed

Musicians from soundSCAPE

*Dirge for the New Sunrise* sets the words of twentieth-century British poet Edith Sitwell. Her poem, after which my composition is titled, is among the earliest artistic responses to the U.S. nuclear bombings of Hiroshima and Nagasaki, Japan. My music is a response to the physical and psychological impact of that event and to the resulting apocalyptic nuclear conundrum in which humanity finds itself today. This work belongs to a growing topic of interest in my work: highlighting the environmental and social failings of our species in order to recognize and eventually transcend them.

Frequent use of complementary and symmetrical relationships among the work’s six movements is an important defining feature, forming a sort of analytical puzzle. Some distinctive devices include the full-movement retrograde relationship (I and VI), the use of static pitch fields, and disguised musical borrowing.

Coffee Talk ................................................. Jesse Guessford (George Mason University)

Southern Illinois University Carbondale Percussion Group

*Coffee Talk* explores the use of found percussion. What types of sounds could be obtained from a limited number of materials. It was written to be performed by my grandfather and friends.

Small Stones ........................................................... Matt Sargent (University at Buffalo)

Southern Illinois University Carbondale Percussion Group

While working on this piece, I was thinking about the movements of water and tides in both musical terms and structural terms: fluid motion, the relationship of both monotony and variation within waves, and symbiotic ecological relationships.

The score was developed using an assemblage of overlaid transparencies on a chance field. The chance field consisted of a plane of sparse data noise, which was produced graphically in the form of a single page filled with many fixed points (like a constellation map). Each point contained data on an intended action: volume, duration, instrumentation/timbre, and the relationship that a given action should share with those around it. This material was printed, and then transferred onto a series of transparencies (overlaid on the field at different angles and lengths), which formed a modular structure for the composition.

As the title references, the relationships created within the digital field of information occasionally cause wavering, divergence, or cross-feedback, often bringing the player’s parts together into isorhythmic forms—as small stones tossed in water produce many overlapping ripples. The resulting sound is one of extremely focused calm and fragility.

Rain, Sea, and Sky ..................................................... Madelyn Byrne (Palomar College)

The CSULA New Music Ensemble

*Rain, Sea, and Sky* is scored for piano, vibraphone and computer-generated sounds. This piece has an abstract narrative of being at sea in a light rain that builds into a fierce and exhilarating storm. The introduction to *Rain, Sea and Sky* is slow and somewhat nebulous. After this introduction, *Rain, Sea, and Sky* becomes more clearly defined while increasing in tempo and energy, reaching a climax at approximately 5:25. As the climax dissipates, the piece moves into an athletic sounding sea shanty. The sea shanty is interrupted by segments of environmental sounds, splashing through the surface of the music, which eventually dominate the texture and end the piece.

Much of the sounds in *Rain, Sea, and Sky* were created with the software application *Amber*. *Amber* was written by Jennifer Bernard, Matthew McCabe, and Kenneth Hoffman. Many thanks to all who worked on this wonderful application, especially Jennifer Bernard who beautifully demonstrated the software at ICMC in New Orleans and who patiently answered my many email queries regarding its use.
Bloland, Per A.
Per Bloland is a composer of acoustic and electroacoustic music whose works have been described as having an “incandescent effect” with “dangerous and luscious textures.” His compositions range from short intimate solo pieces to works for large orchestra, and incorporate video, dance, and custom built electronics. He has received awards and recognition from national and international organizations, including SEAMUS/ASCAP, Digital Art Awards of Tokyo, ISCM, and SCI/ASCAP. Performers of his work include the Berkeley Symphony Orchestra, the ICE Ensemble, Bent Frequency, Insomnio, the Callithumpian Consort, Linea Ensemble, ECCE, and Inauthentica, among others. His music can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels, and through the MIT Press.

Bloland is also the co-creator of the Electromagnetically-Prepared Piano, about which he has given numerous lecture/demonstrations and published a paper. He is currently a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory of Music, and serves as the founding director of OINC, the Oberlin Improvisation and Newmusic Collective. He received his D.M.A. in composition from Stanford University and his M.M. from the University of Texas at Austin. [www.perbloland.com]

Byrne, Madelyn
Madelyn Byrne is an active composer whose work frequently combines acoustic instruments with computer-generated sounds. Some compositions in this area include In A Winter Landscape (commissioned by Peter Sheridan), For ANWR (commissioned by Yoon Jeong Heo), Rain, Sea, and Sky (commissioned by the NOISE Ensemble), and Dream Tableaux (commissioned by Colin McAllister).

Past honors include ASCAPPlus Awards, honorable mention in the “Suoni di Legno” competition, winner of the Friends and Enemies of New Music Composition Competition, and recordings on Innova, Everglade, and New World/CRI Records. Madelyn's music has also been selected for a wide range of new music festivals including several International Computer Music Conferences, Electronic Music Midwest, WIU's New Music Festival, Imagine II, and Merging Voices among others. Her music has received additional national and international performances and broadcasts on television, radio, and the internet. Madelyn completed her DMA in Composition at The Graduate Center in 1999 and joined the Palomar College Faculty in the Fall 2000 semester. Madelyn has also been a guest composer at Columbia University’s Computer Music Center.

Farrell, David E.
David E. Farrell (b. 1982) is a composer based in Denver, CO. David’s music has been performed by ensembles across the United States, including the North/South Chamber Orchestra, the Playground Ensemble, the Indiana University Symphonic Band, the University of Iowa Center for New Music Ensemble, the Metropolitan State University of Denver Brass Ensemble, and the University of Illinois Chamber Orchestra as winner of the University of Illinois Orchestra Composition Competition. His works have been featured at the Sam Houston State University Contemporary Music Festival, the University of South Dakota’s “60/60” concerts, the Midwest Composers Symposium, the University of Nebraska-Lincoln Chamber Music Institute, and the University of Cincinnati’s Music07 Festival.

David studied at the University of Illinois and at Indiana University’s Jacobs School of Music, where he earned a D.M. in Composition. His teachers have included Claude Baker, Zack Browning, William Brooks, Don Freund, Gabriela Ortiz, P.Q. Phan, Stephen Taylor, and Richard Wernick.

In his spare time, David enjoys reading books about baseball, evolution, and super heroes. Originally from Chicago, IL, he also spends time obsessively following the Chicago White Sox. He currently teaches composition and music theory at Metropolitan State University of Denver. [www.davidefarrell.com]
Guessford, Jesse
Jesse Guessford received a B.S. in Music Education from West Chester University, a M.M. in Music Composition from the Crane School of Music at SUNY Potsdam, and a D.M.A. in Music Composition from the University of Illinois at Urbana-Champaign. Dr. Guessford has studied composition with Andrew Simpson, Zack Browning, Sever Tipei, Warren Burt, Vinko Globokar, and Lucas Foss. His music has been heard throughout North America including performances during the SEAMUS Nation Conference, in Europe at the Etchings Festival in Auvilar, France, and in Africa on South African Radio. Dr. Guessford has received numerous awards including the Subito Grant for Emerging Composers awarded by the American Composer’s Forum. As an Assistant Professor in the School of Music at George Mason University, Dr. Guessford has focused on the scholarship of teaching with and about technology and the music of John Cage. Dr. Guessford is also co-founding director of MMT (Music, Motion, Technology), a dance and music collective based in Northern Virginia creating new evening length works involving dancers, musicians, and interactive audio and visual technologies.

Gullings, Kyle
Kyle Gullings is a collaborative composer of stage, vocal, chamber, and electronic music, with projects traversing topics of environmental awareness, Sumerian legends, nuclear weaponry, and psychosis. A two-time Regional Winner in the SCI/ASCAP Student Composition Competition, he has received performances through College Music Society, Society of Composers Inc, Kennedy Center Page to Stage Festival, John Duffy Composers Institute, and Capital Fringe Festival. Dr. Gullings joined the faculty of University of Texas at Tyler in 2011. His graduate Composition degrees are from The Catholic University of America, where he was the first recipient of their unique Stage Music Emphasis master's degree.

Nohai-Seaman, Alexander
Alex Nohai-Seaman’s vocal and chamber music has recently been performed by renowned guitarist Daniel Lippel, Sinopia, the Duo Figer-Khanina, the New York and Chicago Miniaturist Ensembles, at New Music Hartford, the Ball State University New Music Festival, the La Crosse New Music Festival, and in Israel and Taiwan. His works are regularly performed by professional and college ensembles, as well as at national and regional conferences of the Society of Composers, the College Music Society and the Long Island Composers’ Alliance. Alex was a resident fellow at the Virginia Center for the Creative Arts in 2008, 2010, and 2011. The performance of his dissertation composition, Requiem on a text of Rilke for soprano and chamber orchestra, served as a fundraiser to build an AIDS clinic in sub-Saharan Africa. Alex holds a D.M.A. in Composition from the University of Wisconsin-Madison and studied composition with Laura Schwendinger, Stephen Dembski, David Brackett, Joel Naumann, and Fred Thayer. Alex is currently Assistant Professor of Music at Suffolk County Community College, on Long Island, where he teaches composition, music theory, piano, and directs the contemporary music ensemble.

Sargent, Matt
Matt Sargent is a musician based in Buffalo, NY. His music grows out of an appreciation of natural resonances, acoustic spaces, field recording, and outdoor listening. A Chesapeake Bay native, his interests are often focused on the movement of bodies of water, tides, and possible musical analogues to these natural processes.
Since 2007, he has directed the Hartford Sound Alliance, a CT-based performer/composer ensemble. In 2011, along with percussionist Bill Solomon, he curated the Hartford New Music Festival, a three-month series of performances at the Studio@Billings Forge art space (Hartford, CT).
Recent highlights include performances and installations at the Wulf (Los Angeles, CA), the Machine Project (Los Angeles, CA), IBEAM (Brooklyn, NY), SEAMUS 2012 National Conference (Appleton, WI), June in Buffalo, and the Yale University Haskins Laboratory, along with residencies at the Goldwell Open Air Museum (Rhyolite, NV), the Atlantic Center for the Arts (New Smyrna, FL), and University of Nevada Las Vegas.
Matt currently holds a Presidential Fellowship at SUNY Buffalo, where he is working on a Ph.D. in Music Composition. He is also a graduate of the Hart School of Music and St. Mary’s College of Maryland. His principal composition teachers include David Felder, Robert Carl, Ingram Marshall, Ken Steen, and David Froom.
**Straffelini, Nicola**

Nicola Straffelini was born in Riva del Garda in 1965. He studied piano with Temenouchka Vesselinova and composition with Armando Franceschini. He graduated with degrees in choral music and choral conducting from the conservatory of Bologna (1985), piano from Riva del Garda (1986), and band instrumentation and composition in Trento (1989 and 1990). In 1993 he earned the specialization diploma in composition at Accademia Nazionale di Santa Cecilia in Rome. His teachers were Franco Donatoni at Siena’s Accademia Chigiana, and Sandor Veress at Brescia’s Fondazione Romanini. He has taught at the Conservatories of Riva del Garda, Trento, Verona, and is currently teaching composition at the Conservatory of Castelfranco Veneto.

In 1985, Straffelini won the Rassegna internazionale di composizione pianistica in Rome and took the first international composition prize “Musica Riva” in 1986. He was a finalist at Ad referendum, the prize of the Société de musique contemporaine du Québec in Montréal in April 1996 with “Nessi.” He won 1998’s Premio Valentino Bucchi in Rome with his work, “Ilinx.”

His music has been performed live in several Italian and foreign cities and heard on radio and television. The quintet “Un canto perduto” is recorded on the CD “Musica contemporanea in Trentino”; the trio “Arabesco” is recorded on a CD by Nautilus ensemble; and the cantata “Dies natalis” is recorded on a CD by Accademia I Filarmonici e Quadrivium. In 2004, his opera “La leggenda dei rododendri” was performed.

He has collaborated with the Italian writers Edoardo Sanguineti (Vociferazioni, Alfabeto apocalittico), Erri De Luca (Febbri di febbraio), Wu Ming 2 (La ballata del Corazza), Michele Ruele (La java delle bombe atomiche: le vite parallele di Boris Vian) and Michele Mari (Bruttagosto).

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**Vayo, David J.**

David Vayo (b. 1957) teaches composition, improvisation and contemporary music at Illinois Wesleyan University, where he also is Coordinator of New Music Activities. His degrees are from The University of Michigan and Indiana University. Vayo has received awards from the John Simon Guggenheim Memorial Foundation, ASCAP, the Koussevitzky Music Foundations, and the American Music Center, among others. Over four hundred performances and broadcasts of his compositions have taken place, including performances at the International Trombone Festival, the Grand Teton Music Festival, the Thailand Composition Festival, and three World Music Days of the International Society for Contemporary Music. Vayo is also active as a pianist performing contemporary music, jazz and free improvisations.

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**Vidiksis, Adam**

Adam Vidiksis was born in 1979 in Staten Island, New York. His musical studies began on the piano at age four. As a child, he could frequently be found hitting nearly everything around him in order to experience the sound it would make: Adam soon discovered his love of creating new musical possibilities and his passion for all things percussion. His music often explores sound, science, and the intersection of humankind with the machines we build. He received a Master's degree in music composition from New York University where he studied with Marc Antonio Consoli. He is earning a Doctorate of Musical Arts degree in music composition at Temple University, where he has studied composition with Maurice Wright, Cynthia Folio, and Joo Wan Park. Adam’s compositions have been heard throughout the United States and abroad. His works are available through HoneyRock Publishing. [www.vidiksis.com]
The CSULA New Music Ensemble
The CSULA New Music Ensemble performs the works of the late 20th and 21st Centuries, with emphasis on experimental styles, improvisation and electro-acoustic music. The instrumentation is as diverse as the repertoire, using combinations of winds, strings, brass percussion multiple keyboards and electronics. The NME also works closely with the Student Composer Forum in the presentation of new works by undergraduate and graduate composition students at CSULA. The ensemble has performed at the UC-Santa Barbara New Music Festival with composer Henry Brandt and was featured on a concert of the Los Angeles Philharmonic, performing a collaborative work, coached by renowned composer and LA Phil Music Alive composer, Osvaldo Golijov.

Duo Matre
Duo Matre explores the highly-charged and eclectic repertoire that is continually emerging for the piano-percussion duo. This ensemble ranges in complexity from two-keyboard textures to multi-set pieces with the widest array of instruments, limited only by the composer's creativity. Juxtaposing these musical forces creates a unique symbiotic relationship where each performer reveals his instrument's versatility to create both melodic and percussive textures.

Dr. Tad Hardin earned his DM in collaborative piano performance from Florida State University. He has taught at Lawrence University, Spring Arbor University, and at summer programs including Songfest and the Asolo Song Festival. Hardin has also worked in the field of music technology as Production Manager for Zenph Sound Innovations. His work as vocal supervisor on the album, The Spanish Masters, featuring soprano Isabel Bayrakdarian and cellist Zuill Bailey, received critical acclaim. Hardin is an active performer and church music director in Raleigh, NC and a coach/accompanist for North Carolina Opera and Carolina Ballet.

Dr. Ryan Lewis is Assistant Professor of Percussion at Ouachita Baptist University and holds a DMA in Percussion Performance from the University of South Carolina. He has performed as a timpanist-percussionist with many professional orchestras and under the direction of maestros Keith Lockhart, David Zinman, and Leonard Slatkin. His engagements have included performances with symphonic and opera orchestras of the Aspen Music Festival and the Rome Festival of Italy. Lewis has also appeared with So Percussion, Mannheim Steamroller, Afro-pop guitarist Habib Koité, and Chinese zheng-master Haiqiong Deng in a Carnegie Hall debut.

Musicians from soundSCAPE
Musicians from soundSCAPE features the core faculty ensemble of the soundSCAPE Composition And Performance Exchange, a festival for new music held annually in Italy. soundSCAPE is active in the commissioning and performance of new works by both established and emerging composers. Recent commissions have resulted in works by Patricia Alessandrini, Mark Applebaum, Lansing McLoskey, and Josh Levine. Ensemble musicians include:

- Aiyun Huang (McGill University), percussion
- Lisa Cella (University of Maryland, Baltimore County), flute
- Tony Arnold (University at Buffalo), voice
- Thomas Rosenkranz (Bowling Green State University), piano
- Pablo Gomez-Cano, guitar
- Nathanael May (Missouri Western State University), piano and soundSCAPE Artistic Director

soundSCAPE facilitates the exchange of new music, ideas, and culture between musicians of tomorrow’s generation, providing an international platform for performances of new music. Now in its ninth season, the festival attracts composers and performers from around the world for two weeks of inspiring concerts, lectures, master classes, and workshops. The experiences of soundSCAPE resonate well beyond the festival, as participants develop a myriad of collaborative initiatives resulting in future commissions, performances, and careers. [www.soundscapefestival.org]
Southern Illinois University Carbondale Percussion Group (SIUCPG)
The SIUC Percussion Group (SIUCPG) is a multifaceted chamber music group whose purpose is to explore and expand the diverse repertory of percussion literature. The group’s performances encompass classic and contemporary works for percussion, electro-acoustic music, idiomatic and non-idiomatic improvisation, and various world musics. Their frequent collaborative intermedia projects incorporate performance art, spoken word, video, and dance.

The group averages six performances each semester with community engagement as an important part of their work fostered through frequent interactive children’s concerts and regional tours. Programs include works for two to eight or more players and since their founding in August 2005 the group has presented thirty-nine world premiers with several more in the near future. In 2010 the Chicago Composer’s Consortium composed a concert of works especially for the group. The SIUCPG has also revived forgotten works by composers Lou Harrison, Johanna Beyer, Franziska Boas, Colin McPhee, and Henry Cowell.

Invited performance appearances include the National Athena Festival VI, MENC North Central Regional Conference, Percussive Arts Society Illinois Day of Percussion, IMEA Convention, Columbia College, Illinois State University, Murray State University, Northern Illinois University, WSIU/PBS Studio-A Television, and the Outside the Box New Music Festival (2008-2011). The group recently performed Henry Cowell’s *Concerto for Percussion and Orchestra* with the Southern Illinois Symphony Orchestra; Zhou Long’s *Tales from the Cave* with Music from China; and premiered Stephen Whibley’s *Espiritu Libre* with the Maraca2 Percussion Duo (UK). The SIUCPG is in residence at Southern Illinois University Carbondale and is directed by Ron Coulter.

Zephyrus
Zephyrus is a flute and percussion duo comprised of Christine Erlander Beard, flute and Tomm Roland, percussion, both of whom are active recitalists and champions of new music. An internationally recognized piccolo specialist, Christie has been invited to perform at seven National Flute Association conventions since 2002, the 2008 British Flute Society International Convention, the 2010 International Flute Festival in France, and the 2011 European Piccolo Festival, and has enjoyed an active recital career throughout the U.S. and Europe. The Piccolo Artist for Gemeinhardt Flute Co. and Executive Director of the International Piccolo Symposium, Dr. Beard is Associate Professor of Flute at the University of Nebraska at Omaha. Tomm has performed in a variety of musical settings throughout the U.S., Europe, India, and Japan. Some of his recordings include Take Flight with the Omaha Symphony, Rave On: Live at the Drew, Billy McGuigan’s Billy as Billy, Moses Prey A Paper Moon, the soundtrack to the film Lovely, Still and ambient composer Kevin Keller’s latest release in abstentia. Dr. Roland endorses Zildjian cymbals, Vic Firth sticks and mallets, and Mountain Rhythm percussion instruments, and serves as the Marguerite Scribante Professor of Music at the University of Nebraska at Omaha. Although the duo has performed together on several occasions since 2002, Zephyrus was not officially formed until 2010 after composer Barry M. Ford (also on faculty at UNO) wrote “Zephyrs” for the pair, a 20-minute piece for flute and vibraphone, which served as the inspiration for the duo’s name.