



THE COLLEGE
MUSIC SOCIETY

SIXTY-FOURTH NATIONAL CONFERENCE

**SHOWCASE CONCERT IV:
CMS COMPOSERS**

Shawn Okpebholo • Concert Manager

Saturday, October 9, 2021

1:30 p.m.

Eastman School of Music

Hatch Recital Hall

Rochester, New York

ORIGINAL COMPOSITIONS:

the flow of how things will go ... Kyle Gullings (The University of Texas at Tyler)

Sarah Roberts, alto saxophone
Live-manipulated electronics

"Do you believe in fate?" This question began each of the 60-minute 1-on-1 interviews I conducted for this project during Summer 2018. The resulting eight hours of audio recordings formed the narrative basis for this work, which explores the topics of destiny, consequence, faith, and choice in people's lives.

The alto saxophone player interacts with the digital audio in various ways, both musically and theatrically. Slap tongue, portamento, breath, and various other extended techniques are used. Slonimsky's Scale #950 forms the basis of much of the pitch content.

The spatial position of the saxophone, as measured by a cell phone (or other real-time GPS device), impacts the audio playback. When tilted down, the miked saxophone sound has delay applied. When tilted up, a multi-pitch-shift patch duplicates the signal into a major chord "chorus" effect. During one section, the left/right tilt of the performer dynamically selects between two separate, simultaneous audio tracks, allowing the performer to impact the playback and narrative in real-time.

The technology used includes a mic on the sax, cell phone or other real-time GPS data device on the sax, laptop, Pure Data patch, and stereo speaker system.

Circle Noise Ivan Elezovic (Jackson State University)

2-channel audio visual work

Circle Noise, a continuation of the *Drawing Noise* (2014), explores ambient sound presented in a large vacant gallery space during a performative wall-drawing installation. The project aims to reconcile the noise of voided space with the scratching sound of mark making. It investigates the ideas of long sustained sound objects, invasive echo, and thin texture produced by the act of drawing circles with colored ball-point pens directly onto rough drywall. The rhythmic value of visual manifestation juxtaposes clear and softer noise with amplified texture overlapping in circle compositions as they arrive and disappear in an obscure dark space. Through the performance of repetitive drawing practice, *Circle Noise* examines mark making that reflects time, space, speed through meditative state of mind. Layered sound inhabits the atmosphere and allows the viewer to experience the sensation of ambient recording as a musical piece.

Tape Piece Kyle Vanderburg (North Dakota State University)

Stereo fixed media

Tape Piece is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape—masking, scotch, aluminum, packing, and duct—sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

***Confab* Andrew Hannon (Appalachian State University)**

Drew Leslie, trombone
Fixed audio

Confab explores the intersection between live and recorded music. Modern culture is changing at a rapid pace and the way in which we consume music and experience life has changed. In this piece, the solo trombonist performs with an audio track of previously recorded samples (created entirely from the trombone) as a means of unity, as well as contrast between the live and recorded sounds. The interaction between the two sound sources can be heard as a complex conversation between the past and future.

COMPOSERS & PERFORMERS

Elezovic, Ivan

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settler, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro.

His compositional output ranges from acoustic to electroacoustic works including mixed media and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. He was teaching composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic University. Presently, Dr. Elezovic is an Associate Professor and Head of Composition and Theory at Jackson State University.

Gullings, Kyle

Kyle Gullings is a collaborative composer of stage, vocal, and chamber works addressing diverse social topics including fate, mental illness, and the American Dream. He was a national finalist in the National Opera Association's Chamber Opera Competition, and a two-time regional winner of SCI/ASCAP's Student Composition Competition. He is also co-author of *Open Music Theory Version 2*, a free, online, editable textbook and workbook. Dr. Gullings is Associate Professor and Director of The University of Texas at Tyler's School of Performing Arts, specializing in undergraduate music instruction and developing open educational resources (OER). He holds DMA and MM degrees in Composition from The Catholic University of America, and a BM in Theory/Composition from Concordia College–Moorhead. [www.kylegullings.com]

Hannon, Andrew

Andrew Hannon's musical life is a combination of diverse influences. He composes for the concert stage and has performed in metal core bands. His music alternates between moments of violence and serenity creating an element of tension. In addition to musical tension, he incorporates technology as an aesthetic statement. For example, *Two Lost Loves* draws its material from anonymous voicemails, *Night Watch* transmits audio through audience's smart devices, and *News Flash* uses a YouTube video as source material for audio and video.

His compositions are performed throughout the United States at SEAMUS, North American Saxophone Alliance national conference, College Music Society's national conferences, Electroacoustic Barn Dance, and USF New Music Festival. His compositions are published by Warwick Music and Potenza Music. He strives to foster creative community by collaborating with performers and mentoring students.

Andrew earned his DMA in music composition from the University of South Carolina. His research focuses on composition pedagogy, fear and aural skills, and the music of Ligeti. He is Assistant Professor of Music Composition at Appalachian State University in Boone, North Carolina.

Leslie, Drew

Dr. Drew Leslie joined the faculty of the Colorado State University School of Music, Theatre and Dance in the fall of 2019 and is currently the Assistant Professor of Trombone. He has broad experience as a professional trombonist and music educator, performing and teaching throughout the world in a number of different settings. Recent performance highlights include the Colorado Symphony, Hawaii Symphony, Charlotte Symphony, Eugene Symphony, performances at the International Trombone Festival and the American Trombone Workshop, and recitals in Oregon, Kentucky, Virginia, Oklahoma, Texas, Tennessee, Georgia, Ohio, Alabama, South Carolina and North Carolina. Additional performance highlights include the Santo Domingo Festival Orchestra of the Dominican Republic, Jungfrau Music Festival (Switzerland), Mid-Europe Festival (Austria), Wiltz Open-Air Festival (Luxembourg), and Festival Veranos de la Villa (Spain). Equally as passionate about music education, Leslie has presented numerous masterclasses at universities across the country and served on the faculty of the Cannon Summer Music Camp. Dr. Leslie received his D.M.A. from the University of Texas at Austin, his M.M. from the Manhattan School of Music, and his B.M. from the University of Michigan. He also spent four summers studying and performing at the Aspen Music Festival and School. His primary instructors include Nathaniel Brickens, Per Brevig, Michael Powell, David Jackson, H. Dennis Smith, and Jonathan Holtfreter. Drew Leslie is a Conn-Selmer Artist-Clinician and performs on Vincent Bach trombones.

Roberts, Sarah

With an extremely diverse background in classical, jazz, and popular music; Dr. Sarah Roberts has performed with a gamut of ensembles ranging from her new music trio, Essimar; to sharing the stage with such musicians as Phil Woods, Tom Bones Malone, Wayne Bergeron, Kirk Whalum, and Chris Vadala; to performing with the Los Angeles Philharmonic and New World Symphony; and has performed with such iconic groups as The O'Jays, The Temptations, and Johnny Mathis! Dr. Roberts has garnered a reputation as a versatile musician able to cross many genres. As a pedagogue, Dr. Roberts is a highly sought-after adjudicator and clinician for festivals, all-region/area ensembles, and presenting clinics at middle and high schools throughout Texas. Furthermore, she has presented recitals and lectures throughout the United States including presentations at discipline specific conventions for such organizations as the North American Saxophone Alliance and the Jazz Education Network. In addition, she is a Selmer Paris Artist and a Vandoren Artist-Clinician and is the Assistant Professor of Music in saxophone and jazz studies at The University of Texas at Tyler. [www.sarahlynnroberts.com]

Vanderburg, Kyle

Composer Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts; his acoustic works feature memorable melodies and a very fluid sense of time.

Vanderburg's music has been heard abroad at conferences and festivals including the International Computer Music Conference (ICMC), the Society for Electro-Acoustic Music in the United States (SEAMUS), the New York City Electroacoustic Music Festival (NYCEMF), the Symposium on Acoustic Ecology, the Matera Intermedia (MA/IN) Festival, the Diffrazioni Festival, Festival Futura, the North American Saxophone Alliance, ClarinetFest, Sonorities, and at other events across Europe, Australia, and the Americas.

He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. [<https://kylevanderburg.com/>]



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