

OCTOBER 13 – 14, 2006



**SOCIETY OF COMPOSERS, INC.
NATIONAL STUDENT CONFERENCE**

**SCHOOL OF MUSIC
HERBERGER COLLEGE OF FINE ARTS
ARIZONA STATE UNIVERSITY**

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NATIONAL STUDENT CONFERENCE
OCTOBER 13 - 14, 2006
SCHOOL OF MUSIC
ARIZONA STATE UNIVERSITY

CO-HOSTS

ALISE MARTIN, TOM PETERSON

CO-CHAIRS

GLENN HACKBARTH, JODY ROCKMAKER

FEATURED COMPOSERS

JEAN AHN, JOHN AYLWARD, STACY BARELOS, LEMBIT BEECHER, PER BLOLAND,
BILJANA BOZINOVSKA, PABLO SANTIAGO CHIN, JACOB COOPER, NATHAN DAVIS,
MICHAEL DEALL, IVAN ELEZOVIC, BRENDAN FEAGRE, CARLO VINCETTI FRIZZO,
ANTHONY GARCIA, MICHAEL HEGEDUS, BRANDON HENDRIX, ROBERT HONSTEIN,
JERRY (CHIWEI) HUI, YOONJEE KIM, GEORGE LAM, ELIZABETH LIM, ALISE
MARTIN, THERESA MARTIN, ALEXANDER NOHAI-SEAMAN, KEVAN NYMEYER,
JEFFREY OUPER, JOSHUA PARMAN, DANIEL PERTTU, TOM PETERSON, ERIC
SCHULTZ, JORGE VARIEHO, AUSTIN WINTORY, MING-HSIU YEN, TOMMY YU

FEATURED PERFORMING ENSEMBLES

ASU CHAMBER ORCHESTRA
ARIZONA CONTEMPORARY MUSIC ENSEMBLE (ACME)
CROSSING 32ND STREET
NORTHERN ARIZONA UNIVERSITY SAXOPHONE QUARTET

SCHEDULE OF EVENTS

FRIDAY, OCTOBER 13, 2006

**3.00 PM CONCERT I
KATZIN CONCERT HALL**

COOPER, BOZINOVSKA, LAM,
VARIEGO, BARELOS, HUI, OUPER

**8.00 PM CONCERT II
EVELYN SMITH MUSIC THEATRE**

MARTIN, DAVIS, HENDRIX, SCHULTZ
HEGEDUS, FRIZZO, SHAPIRO

SATURDAY OCTOBER 14, 2006

**10.30 AM CONCERT III
EVELYN SMITH MUSIC THEATRE**

AYLWARD, AHN, NYMEYER, LIM,
ELEZOVIC, CHIN, PETERSON

**1.30 PM CONCERT IV
KATZIN CONCERT HALL**

SEAMAN, YEN, YU, KIM,
PERTTU, DEALL, GARCIA

**4.00 PM KEYNOTE ADDRESS
KATZIN CONCERT HALL**

RELEASE YOUR INNER ROCK STAR:
REJECTING THE MYTHS

**5.30 PM DINNER
TURQUOISE ROOM (MU 208 F), MEMORIAL UNION**

**8.00 PM CONCERT V
EVELYN SMITH MUSIC THEATRE**

HONSTEIN, FAEGRE, MARTIN,
BEECHER, WINTORY, SHAPIRO, PARMAN

CONCERT I

**KATZIN CONCERT HALL
3.00 PM FRIDAY, OCTOBER 13**

JACOB COOPER

Quintet for Brass (2006)

KYLE ANDERSON, WILLIAM ANONIE,
trumpets; ERIC DAMASHEK, horn;
SAMUEL PRICE, trombone;
EDWIN BROWN, tuba

BILJANA BOZINOVSKA

Nostalgia

BILJANA BOZINOVSKA, cello

GEORGE LAM

Momentum Studies

AILEEN KILGORE, JOSHUA
STOCKHAM, MINE HEA KIM, flutes

JORGE VARIEGO

4 Flutes Quartet

AILEEN KILGORE, BRONWYN
HINRICHS, JOSHUA STOCKHAM,
MINE HEA KIM, flutes

◻ ◻ ◻ ◻ ◻ ◻ INTERMISSION ◻ ◻ ◻ ◻ ◻ ◻

STACY BARELOS

Phobia

STACEY BARELOS, piano

JERRY (CHIWEI) HUI

Moon in the Black Mountains

1. *The Moon Looms*
2. *Pale White Moon*
3. *Black Mountain Lament*
4. *Cloud & Moon Dance*

ACME: MONICA SAUER, flute

JEFFREY OUPER

Finale

MARK KLEINE, ANDREW DEBOER,
clarinets; JOSH BENNETT, alto clarinet

PROGRAM NOTES

JACOB COOPER
Quintet For Brass

In the beginning and end of the first movement of this piece, the notes F, F#, B, and C play a prominent role, while the intervals between these notes (essentially the half-step and the tritone) serve as a foundation for the melodic material of the movement's middle section. The harmonies of the slow second movement grew mainly out of my experiments with jazz piano. Movement three treats melodic aspects of the first two movements – the F#/C poles of the first and the pentatonicism of the second – in a structural way. After opening with layered lines that contain no notes outside of the C pentatonic scale, the movement gradually becomes spoiled with other pitches, leading to the unstable middle section that contains all twelve notes of the chromatic scale. Out of this chaos emerge the seven notes ignored in the opening – those of the F# major scale – which drive the piece to a finish.

BILJANA BOZINOVSKA
Nostalgia

Nostalgia is for solo violoncello and was written in the spring of 2004. It incorporates peculiar rhythmic, metric and melodic ideas from Macedonian folk music. No folk tunes or songs and dances are quoted, but they are used rather as an inspiration and a type of compositional frame. Although *Nostalgia* has folk influence, it still belongs to the realm of classical music.

GEORGE LAM
Momentum Studies

Momentum Studies (2005) contains two contrasting movements. *Love is like a machine* is rhythmic and pulsating, while *along these lines* is calm and connected throughout, with only hints of intensity emerging from the even texture. The three flutes are intertwined in both movements, creating different melodies, rhythms and colors that move constantly among the three players.

Momentum Studies was commissioned by and is dedicated to the Golden Triangle Flute Trio, with special thanks to Brook Ferguson for making this collaboration possible.

STACEY BARELOS

Phobia

Phobia is an eight movement solo piano work:
Automatanophobia-the fear of animatronic creatures
Genuphobia-the fear of knees
Syngenesophobia-the fear of relatives
Homichlophobia-the fear of fog
Melissophobia-the fear of bees
Levodextrophobia-the fear of things to the left and right sides of the body
Euphophobia-the fear of hearing good news
Ergasiophobia-a surgeon's fear of operating
Each movement expresses different aspects of the phobias such as the phobia itself, the encounter, or the anticipation of or reflection on the fear. Overall, I'm trying to have it both ways: the serious and humorous aspects of fear.

JERRY (CHIWEI) HUI

Moon in the Black Mountains

This piece was commissioned by Ching-yi Ho. The project began with a premise that it would have a flavor of traditional Chinese flute music. I eventually added in more influence of the Japanese shakuhachi, Chinese qin music and a bit more of my own imaginary dance form. Soon after all was set, I started hearing bits and fragments of melody when I walked in the dark woods under the full moon, and the piece came together soon afterward.

JEFFREY OUPER

Finale from the Sonata for Three Clarinets

The idea of creating a sonata for three clarinets of different keys originated from my interest in Francis Poulenc's *Sonata for Two Clarinets*, which utilizes clarinets in both A and B-flat. My sonata adds a third player, the E-flat alto clarinet. I perceive the final movement of my *Sonata for Three Clarinets* as a musical rant relating to my dislike for cellphones. While the clarinets do not specifically imitate the sounds of ringing cellphones, the short imitative motivic cells shared by all the clarinets represent the spread of popular annoying ringtones. The rhythmic character of Poulenc's 1st movement in his *Sonata for Two Clarinets* was the initial inspiration for the primary theme of my final movement. The other movements of this sonata are in various stages of completion. They include a prelude, elegy, and a polytonal fugue with a sarabande-like subject.

ERIC SCHULTZ

*Unnoticed Episodes of Seduction,
Cannibalism and Desperation on an
Otherwise Perfectly Enjoyable Midwestern
Summer Evening (Fireflies2)*

MONICA SAUER, flute; CHRIS
CHARBINEAUX, saxophone; EMILY
HOWELL, clarinet; STEVEN CRICLOW,
violin; DEREK STEIN, cello; TOM
PETERSON, trumpet; ERIC SCHULTZ,
piano; BILL SALLAK, percussion; KYLE
FORSTHOFF, percussion

CARLO VINCETTI FRIZZO

Jazz-Tango

SARAH E. BOWLIN, violin; CHRIS
ROSE, bass; JENNIFER WALECZEK,
piano

ALEX SHAPIRO

Desert Tide (1996)

- I. *Variations on a Memory*
[Hesitantly, loosely]
- II. *On My Mother [Floating, ominous]*
- III. *Quiet Child [Lightly]*
- IV. *For My Father [Pensive]*
- V. *Older [With hope]*

MICHAEL NAPOLEON, sax

PROGRAM NOTES

THERESA MARTIN
Aspirations (2004)

Throughout the piece, you will hear an evolution of musical motives and melodic fragments which were inspired by events in my life. The two movements, *Discovery* and *Pursuit*, have meaning in my own life, but I prefer to have the music tell the story.

The character of the first movement, *Discovery*, is lyrical, mysterious, and passionate. *Discovery* contains two main melodic ideas, both of which are introduced by the clarinet. These melodic fragments begin by emphasizing the intervals of a second and a seventh, both major and minor. As the ideas grow, the melodies are passed around to different instruments.

Pursuit is intense and rhythmically driven, using jazz-inspired syncopations and metric displacements. The characteristic of its harmonic material is biting dissonance. This movement is in three sections, in which you will hear two main motives. Motive "A" is introduced as a rhythmic, melodic motive stated by the woodwinds. Motive "B" is stated initially in the strings as an ascending line with large leaps. The two motives overlap in the beginning and pull further apart from each other as the piece progresses. As these motives evolve, they change in character and disguise themselves from their original. In section three, you will hear both transformed motives together in layers, with fragments of each layer passed around the orchestration.

NATHAN DAVIS
Into the Wind

Into the Wind (an étude for 3) was written for the Empyrean Ensemble and was premiered by the Ensemble in June 2005 at the University of California, Davis. The title derives from my experiences of bicycling into the fierce wind which sometimes blows over the plains that surround UC Davis. The work is an exploration of motion and of different types of repetition; this motion and repetition suggest to me the action of pedaling a bicycle. The rhythmic complexity and difficulty of the music are responsible for the label of étude. *Into the Wind* (an étude for 3) has also been performed by Ensemble Surplus and by a student ensemble at the College-Conservatory of Music of the University of Cincinnati.

BRANDON HENDRIX
String Quartet No. 1

String Quartet No. 1 consists of three movements, each of which presents similar motivic material. The movements were composed consecutively over a period of a year-and-a-half from the summer of 2002 to December of 2003. During this time his compositional ideas changed considerably, thus producing a work in which each movement represents a new stage in Brandon's artistic career.

MICHAEL HEGEDUS
Encounters

Encounters: Chamber Piece for Eight Players is a three-movement composition that was originally conceived as a dance piece. Each of the three movements' subtitles – Entrance, Apparition, and Junction – is an action that describes the musical material as it unfolds. Entrance is an introductory movement that sets the tone for the piece, filled with a variety of musical styles and moods. Apparition is a slower, contrasting movement whereby a smaller core of musical material comes to the fore. Finally, Junction is a fast, coda-like movement that serves to synthesize elements of the first two movements with new material.

ERIC SCHULTZ

Unnoticed Episodes of Seduction, Cannibalism and Desperation on an Otherwise Perfectly Enjoyable Midwestern Summer Evening (Fireflies2)

A field of fireflies on a Midwestern summer night can be somewhat hypnotic - hundreds of gently ascending pulses of that familiar orange-yellow glow combining together in a delicately undulating ocean of nostalgic calm until night falls and the last light goes out. For human participants, the experience is calming, almost meditative.

For fireflies, the experience is somewhat different. A field of lightning bugs is actually a biological disco of desperate males determined to attract the invitation of a willing mate. On a given night, only about one in eight males find what they're looking for. Some are lured by deceptive females and eaten.

Unnoticed Episodes of Seduction, Cannibalism and Desperation on an Otherwise Perfectly Enjoyable Midwestern Summer Evening (Fireflies2) is a musical and visual meditation of this strange duality.

CARLO VINCETTI FRIZZO

Jazz-Tango

Jazz-Tango was written in 2005 for the Charles E. Gamper Festival of Contemporary Music held during the Bowdoin International Music Festival in Brunswick, Maine. All the music on the program was to be written to the theme of "One World." My interpretation of the theme was one of finding unification in eclecticism. I chose to incorporate elements of jazz, the tango, and 12-tone music into single work.

ALEX SHAPIRO

Desert Tide

Desert Tide is some of the most programmatic music I've composed, to the point where even the score itself contains maniacal little outbursts describing the visions that swept through my mind as the music wrote itself. The scene: the desert's arid stillness and the weight of the morning's expanding heat. A sudden rainstorm overtakes the landscape, forming instant pools of water over the cracked earth. The storm passes as quickly as it arrived, and as the birds and reptiles emerge to greet the fleeting moisture, the music ends as flowers strain upward against the bluest sky for those few passionate moments of their fullest bloom. Ahhh.

CONCERT III

EVELYN SMITH MUSIC THEATRE
10.30 AM SATURDAY, OCTOBER 14

JOHN AYLWARD

String Quartet No.1

XIAN MENG, AGNIESZKA LASKUS,
violins; JENWEI YU, viola; HOPE
SHEPERD, cello

JEAN AHN

Five Pieces

ACME: JOSH BENNETT, bass clarinet;
JAN MATTHEWS, viola; BILL SALLAK,
Marimba

KEVAN NYMEYER

*Passage Guitar Suite- I. From The Base of
the Blue Ridge*

KEVAN NYMEYER, guitar

ELIZABETH LIM

The Dream

LAURA SPECK, violin; SARAH E.
BOWLIN, violin; LOUIS PRIVITERA,
viola; ADELE STEIN, cello

◻ ◻ ◻ ◻ ◻ ◻ ◻ INTERMISSION ◻ ◻ ◻ ◻ ◻ ◻ ◻

IVAN ELEZOVIC

Mediterranean-Riots-Colors

PABLO CHIN

String Trio

SARAH E. BOWLIN, violin; MATT
GORDON, viola; DEREK STEIN, cello

TOM PETERSON

Aboard The Black Scalion

I. *Early Morning on the High Sea*

II. *Peg-Leg in Love*

III. *How Mad Mulligan Got His
Eyepatch*

SAM PILAFIAN, tuba; GAIL NOVAK,
piano

PROGRAM NOTES

JOHN AYLWARD

String Quartet no. 1

String Quartet no. 1 was written in 2004 for the Lydian String Quartet. This piece is in two movements which I think of as having shared musical material but drastically different emotional affect. After a few introductory gestures, the first movement becomes a scherzo which builds toward the presentation of a thematic melody. The second movement is an adagio which contemplates the first movement's material before gathering speed for a final passage reminiscent of the first movement's scherzo. While working on this piece, I received much valuable input from David Rakowski and George Tsontakis.

JEAN AHN

Five Pieces

Five Pieces is written for bass clarinet, viola and marimba. I liked the middle range, mellow and distant character of these instruments and tried to blend them as a whole. Each piece is a variation of the same pitch collection, and the last piece recalls fragments from the previous movements.

KEVAN NYMEYER

Passage Guitar Suite- I. From The Base of the Blue Ridge

The Base of the Blue Ridge is the first movement of my three movement guitar suite called the Passage. Each movement tries to capture some of the musical and environmental essence of three regions of the US. There is a movement for the east coast, the Midwest, and the west coast. This first piece is set on the east coast at the beautiful foot of the Blue Ridge Mountains. In the piece you will hear music of the Appalachians, as well as some jazz. This is a light-hearted piece intended for the beginning of a journey.

ELIZABETH LIM

The Dream

The Dream is the fourth movement of a Elizabeth Lim's suite for chamber orchestra, *Chao Chun*, which was completed in late 2005. The legend of *Chao Chun* dates back thousands of years to ancient China, when the

Emperor had to choose one of his concubines to send away as a present to the barbarian king. Due to an unfortunate misunderstanding, Chao Chun, the most beautiful woman in China, was selected to become this new bride. Tang poetess Ch'en Yun's "Lament of Chao Chun" inspired Elizabeth to shadow Chao Chun's emotions during various steps of her journey. Evoking a wandering and contemplative nature, *The Dream* is a string quartet that evokes Chao Chun's restlessness and desire to return home.

IVAN ELEZOVIC

Mediterranean-riots-colors

Between ingot dawn and wine-dark the centuries
Hang the changing colors of the day
The circle of conclusion
Squared by the eye of setting forth
Establishes the middle, which is everything unblinking
MEDI//TERRA//the middle of the earth
The torn edges of this map form a new shoreline on the top of the old
Another red noon
Why is the golden apple flecked with blood?
How did the beauty contest lead to endless war?
Whose face among the multitudes will be remembered?
The ghostly crowds surge and dissolve
But their silent cries ring forever

PABLO CHIN

String Trio

The *String Trio* was written during the Summer and Fall 2004. The main idea of this work consists in a chromatic expansion both in short and long structures. The second idea that can describe this piece is a counterpoint of timbres and the third idea is the expansion of time. The basic lines comes very subtly from the subject of "Grosse Fugue Op. 133" by Beethoven, which is a chromatic line of six semitones organized in pairs (resolving up and down). In the Trio, the minor seconds were inverted into Major Sevenths, and instead of being melodic material it becomes timbral material. The beginning is amorphous and fragmented and gradually becomes strictly measured and continuous until it reaches the axes of the piece, a section of descending synthetic scales played in different speeds by the different voices. These scales are not only moving in different speeds, but they accelerate and slow down at different rates at the same time, creating a sense of micropolyphony. Gradually, the piece comes back to the amorphous character, but still continuous (instead of

fragmented as in the beginning). The piece ends with snap pizzicati in the low register of the cello reminiscent of the opening sections.

TOM PETERSON

Aboard the Black Scallion

Aboard the Black Scallion is a swashbuckling suite for tuba and piano that follows the stories of those aboard the pirate ship, the *Black Scallion*.

Early Morning on the High Sea opens with the serene sounds of the calm sea at dawn and moves into the general activity of a ship's deck at daybreak. The sea's theme can be heard throughout, as it permeates every aspect of these pirates' lives.

In *Peg-Leg in Love*, we find a beautiful maiden aboard the ship that has captured the attention of Peg-Leg, who, despite his handicap, tries to join her in dance. Though their first attempts clumsily fail, they finally succeed in their own odd sort of way.

The final movement is the story of *How Mad Mulligan Got His Eyepatch*. It alternates between scenes of the story (listen for measures of equal length divided alternately into threes and fours), draws on material from the two previous movements, and culminates in the sea's dramatic assertion of power.

DANIEL PERTTU

Tonospheres

ACME: STEVEN CRICHLOW, violin;
DEREK STEIN, cello

MICHAEL DEALL

Summer Heat

MARK KLEINE, clarinet; CHIA-I CHEN,
piano

ANTHONY GARCIA

String Theory

TAMARA FREIDA, CHRISTIAN
SIMMELINK, violins; MATTHEW
GORDON, viola; DEREK STEIN, cello

PROGRAM NOTES

ALEX NOHAI-SEAMAN

Miniatures for Violin and Piano

Miniatures for Violin and Piano was composed in early 2003. The opening movement draws its title from a Max Ernst poem titled *Die Wasserprobe*, which I began to set for soprano and chamber ensemble, but abandoned. The music attempts to capture the energetic quality of Ernst's text through short motivic fragments that occur throughout the work, which are then set against a more legato half-time feel of the same material. *A Frozen Lake* was conceived on a December morning as I walked along the shore of Lake Mendota and observed its quiet stillness. This composition makes use of various mirror techniques for both pitch organization and overall form. *Frustration* is essentially a scherzo, in which one octatonic collection is used throughout. Although the piano and violin share the same motivic material, it never quite settles in either part, instead constantly turning over on itself, appearing in different metric positions and in varied registers.

MING-HSIU YEN

Movements for piano

Movements for piano (2002-2005) is my musical diary, which, so far contains six short pieces. They can be performed individually or in groups in any order.

An Elf's Dance, written in 2002 for my senior recital, is based on the set [0123]. *The Core (2004)* and *Frozen March (2004)* are based on the chromatic scale; the former was composed with a linear and contrapuntal approach, while the latter is a study of clusters.

Prelude (2004) has an improvisational element, and is, for me, an exploration of time and space. *Web (2004)* was inspired by the shape of spiders' webs. Both *Prelude* and *Web* are dedicated to Matt Schreibeis.

Pots, 6ths, Yaga (2005), is dedicated to my friend, Dr. I-Hsuan Cheng. She is a devoted pianist who spends most of her day practicing, with her cat, Yaga, as her only audience. My piece is composed with images of her doing these exercises with Yaga dancing around the pots in the kitchen.

TOMMY YU

How Beautiful are the Lands we Love

As a composer of Asian descent, Tommy always tries to incorporate musical elements that are indicative of Asian musical idiom. He found that the majority of Asian folk music employs compound rhythm (3/4 or 9/8) and occasionally odd meter rhythms (5/8 or 7/8). Although the pentatonic scale is used widely throughout Asian folk music, traces of chromaticism can be found in pitch bend or pitch sliding (*portementi*).

Tommy chose a famous Korean folk song *Arirang* as the basis for this composition. He then composed a new folk-like tune as the counter-melody, which is heard during the introduction. Tommy juxtaposes the two melodies to showcase compositional skills, but also to convey a simple message of embracing one's own heritage.

Tommy feels that the only way to find one's identity is to embrace his present and his past. This short duo was completed on June 27, 2005 under the beautiful night sky of La Croix Valmer, France.

YOONJEE KIM

Gong Mu Do Ha Ga

Gong Mu Do Ha Ga is based on the story that has been transmitted for thousands of years in Korea. The story begins with a drunken man who was walking into a river. His wife tried to stop him but he drowned. The boatman who watched this scene told the story to his wife and his wife wrote a song and sang it playing an instrument called "Gongfuin".

Yima Murool Gon no ji Mao
Yimi Guye Murool Gon no si nae
Murae Pa jo Dora Gasini
Yima Yi irul Ochi halko

Dear, dear, my dear
Please, don't cross over the river
Dear, dear, my sweetheart
Crossing over the water
Ah, You are drowning with the flow, died at last
Ah, what can I do to you, what can I do for you?

(translated by Sang-Eun Lee)

DANIEL PERTTU
Tonospheres

The word Tonospheres is derived from the Greek word "tonos," which refers to "tension," and is also a pun on the English word "tone." Tonospheres refers to the tensions that arise between the contrasting spheres of pitch organization about which the music revolves. More specifically, within movements one, two, and four, the pitch spheres range from highly consonant to highly dissonant, and the juxtaposition of these different spheres generates the tension which results in the unfolding of the formal designs. In the third movement, the pitch spheres fall within a more limited, neo-modal galaxy, and thus the concept of the movement is less concerned with the effects of contrast and more concerned with the growth of one idea into another. Ultimately, these tonospheres are designed with the hope that audience members will feel elements of contrast and growth on many levels while listening to this piece.

MICHAEL DEALL
Summer Heat

Summer Heat was written for Bb Clarinet and Piano. The work was written and dedicated to my clarinetist friend Russell Brown. Russell premiered the work at the South Eastern Music Conference at the University of Alabama in March 2004. The work has also been performed at the University of Florida's SCI concert and in June of 2005 at the American Composer's Alliance at the Flea Theatre in New York City. The work is in two movements. The first movement is slow and free while the second movement is a moderato. Both movements share the same pitch material for its primary theme, used and varied in a number of ways. The pitch collection consists of A, Bb, A, F, E. You will hear this same collection of pitches used differently in both movements. The work explores the use of the minor and major seconds.

ANTHONY GARCIA
String Theory

String Theory was premiered by the St. Lawrence String Quartet in the spring of 2005. Throughout the piece the listener will hear many different ostinati overlapped with colorful melodies. *String Theory* displays a wide range of emotion; from excitement, to intensity, to passion as it moves swiftly in and out of various time signatures. The rhythmic intricacy keeps this piece constantly driving forward to its thrilling conclusion.

CONCERT V

**EVELYN SMITH MUSIC THEATRE
8.00 PM SATURDAY, OCTOBER 14**

ROBERT HONSTEIN

Waterloo Dance Hall

NAU SAX QUARTET: DANIEL
ESPINOZA, MICHAEL MORTAROTTI,
MICHAEL GRAY, RAUL DELGADO

BRENDAN FAEGRE

Sky Dancer

BRETT REED, marimba

ALISE MARTIN

Lusanna

ELIZA HESSE, EVA LUNDELL, violins;
APRIL LOSEY, viola;
NELLY ROCHA, cello

LEMBIT BEECHER

Rain Down

X32ND ST: CHRISTINE EIDE, piano;
BRETT REED, percussion

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AUSTIN WINTORY

Oleg's Overcoat

ALEX SHAPIRO

*Piano Suite No. 1: The Resonance of
Childhood*

HAMILTON TESCAROLLO, piano

JOSHUA PARMAN

Suite for Percussion

KARL SCHINDLER, piano; JOSEPH
GOGLIA, JESSE PARKER, BILL SALLAK,
percussion; CHRISTOPHER SCINTO,
conductor

PROGRAM NOTES

ROBERT HONSTEIN

Waterloo Dance Hall

Waterloo Dance Hall is a juiced up romp through a beer-cloud maze of smooth tunes and toe-tapping dance rhythms. The title takes its cue from a popular Austin bar, Waterloo Ice House, the scene of occasional decadent outings with friends and myself. Following a certain night of revelry, which included a few pints, some spirited full-body gyrations, and an excellent afro-pop band, I began to compose the work before you today. Some months later, it became apparent to me that the music I had written was in many ways a reflection and fantasy on the experiences of that evening. I hope you enjoy.

BRENDAN FAEGRE

Sky Dancer

Sky Dancer is the culmination of what started out as a "riff" that felt and sounded Marimba-esque. I decided to use it to compose a piece that would not only express the desired contours, harmony, and melody, but also feel natural on the marimba. Although there are some complex sections that stray a bit from the aim of naturalism, the piece is in general idiomatic. The piece is in a ternary form. The first section is made up of themes derived from the opening motif, all possessing a rhythmic, bouncing quality and energetic spurts of mixed meter. As the transition is made to the weighty middle section, more dissonance creeps into the music, preparing for the developmental chaos that is to ensue. Following a roaring *fortississimo* chord, the first section returns, with minor changes, and ends with a small coda.

ALISE MARTIN

Lusanna (2006)

In Renaissance Florence, Lusanna marries her love, Giovanni, in a secret ceremony. But Giovanni decides that a man of his class should be with a woman of greater wealth, and promptly marries again. Lusanna, heart-broken and now publicly shamed, bravely turns to the law to plead her case. Evidence of the court battle that followed shows the workings of the earliest law systems in practice; each hearing was meticulously documented, and testimonies from witnesses, family and friends transport the reader to a time of cultural beauty, but also of wars of class and gender. Lusanna's struggle to regain her honor ended in short-lived success. The court ruled in her favor, but Giovanni later managed to get

his first marriage nullified by the Pope, and Lusanna was cast aside once and for all. This piece is her ballad as I see it: sorrowful, angry, yet always full of love.

LEMBIT BEECHER

Rain Down

I was sitting in a bus station around Christmas time when a pay phone started ringing. People talked, bus brakes screeched and the ringing continued. It occurred to me that this chaos combined with the phone's unhurried timekeeping created exactly the sort of eerie but strangely comforting sensation I was going for in the opening of *Rain Down*.

My pieces often begin to make sense in new ways as I am composing. The initial inspiration for the title, *Rain Down*, was the crashing piano chords near the beginning of the piece, but I later found that the piece's sections corresponded to a sequence of events: lying awake listening to the patter of the rain on the roof, being awakened later by the crackling and pounding of a full blown storm, and walking outside the next morning feeling the water dripping off of trees, houses and grass—the world cleaning and renewing itself amid the smell of moist dirt.

Of course the piece is not literally about dirt or telephones, but the feeling of being in that bus station and outside after a rain I think are both tied to the sense I was trying to evoke in the piece.

AUSTIN WINTORY

Oleg's Overcoat

Oleg's Overcoat, written, directed and edited by Olivier Bernier is a simple metaphorical study on love and its effect on what we perceive our desires and needs to be. Instead of choosing an obvious symbol of love, such as a man/woman, father/son, or close friends, Olivier decided on a clown and his overcoat. The film is a richly shot fantasy, devoid of dialogue and nearly all sound effects. As such, it was clear from the beginning that the score must carry the weight of the emotional message and subtext. It is dominated by a simple theme which transforms as the character undergoes his journey.

The film was scored feverishly quickly in early 2006, and was only a few days later submitted to SCI for consideration. It was my third collaboration with Olivier; our first was a film called *Blind Visions*, followed by a TV commercial for the company ParkingTicket.com. Since *Oleg's Overcoat* we have completed a fourth film, called *The Sunset Sky*,

which went on to win “Best Screenplay,” “Best Director” and “Best Picture” from the Dusty Film Festival in New York.

ALEX SHAPIRO

Piano Suite No. 1: The Resonance of Childhood

Piano Suite No. 1: The Resonance of Childhood was composed as a set of personal reflections exploring early years, difficult parental relationships and ultimately the acceptance of conflicting emotions. Intentionally simple, this piece is a personal reflection of a childhood that remains unsettling. The opening set of variations sets the tone for the entire Suite: searching and hope that are met with the uncomfortable combination of disappointment and acquiescence. Of the five short movements, perhaps the most intimate is the fourth, entitled For My Father, which was written in response to a beloved parent's descent into dementia.

JOSHUA B. PARMAN

Suite for percussion

The first movement serves as an introduction to the entire piece as it begins distant with delicate gestures and a fragile duet between the piano and vibraphone. The second movement shatters the frail mood with harsh chords from the piano. Using these chords, a short motive is derived and approaches a daunting ostinato in the extreme low register of the piano. This agitation is abated and the third movement offers a brief reminder of the atmosphere of the prelude tainted by leftover bits of motives from the second movement. Harsh chords return and work toward a rhythmic figure. After many interruptions, a melody finally emerges in the xylophone only to be tossed aside for a final outburst of the dissonant chords. The fifth movement is able to calm the group from its frenzy and back to the delicacy of the prelude.

COMPOSER AND PERFORMER BIOGRAPHIES

ACME - ARIZONA(STATE) CONTEMPORARY MUSIC ENSEMBLE - has been an active force in contemporary music at Arizona State University since its founding in the late 1970s by composer/conductor Glenn Hackbarth. It has performed at festivals throughout the United States and, at ASU, presents a series of concerts which include those supporting visiting composer residencies at the university. Graduates from the ensemble currently hold positions in professional contemporary ensembles including Synchronia, the Voices of Change, and the California EAR Unit. This semester's core ensemble consists of Monica Sauer, flute; Steven Crichlow and Sarah Bowlin, violin; Derek Stein, cello; Jennifer Waleczek, piano; Bill Sallak and Kyle Forsthoff, percussion; and Eric Schultz, conductor and electronics - as well as numerous individual appearances by other students.

JEAN AHN is a Ph.D. candidate at UC Berkeley. She was born in Korea and has received her undergraduate degree and masters degrees at Seoul National. Her music has been performed by various groups, including Ensemble Surplus (June in Buffalo), Aspen New Music Ensemble, Korean National Music Chamber Players and the Berkeley Contemporary Chamber Players. Recent awards for her composition include a fellowship to Aspen, Korean National Music Composers Award, 1st prize from Sejong Korean Music Competition and Pan Music Festival Award. Jean has also studied electronic/computer music at CNMAT (Center for New Music and Audio Technologies). Her music was played at CCRMA (Stanford), Women in New Music Festival (L.A.) and Music for People and Thingamajigs Festival (Tokyo).

ASU CHAMBER ORCHESTRA

Violin I: Xian Meng**, Agnieszka Laskus, Steven Crichlow, Sarah Bowlin, Brian Chen, Laura Speck; *Violin II:* Rachael Massengill*, Chrystal Smothers, Holly Roberts, Patricia Cole, Heide Hille, *Viola:* Jan Matthews*, April Losey, Louis Privitera Jr., Megan Leigh Smith; *Cello:* Hope Shepherd*, Derek J. Stein, Jenna Dalbey, Amy L. Huzjak; *Bass:* Daniel Stotz*, Juan J. Garcia; *Flute:* Jeanie Jang; *Oboe:* Ashley Williams; *Clarinet:* Josh Gardner; *Bassoon:* Pablo Garcia; *Horn:* Felipe Vera; *Harp:* Celeste Smith; *Percussion:* Matt Holm*, Bill Sallak, Laura Wiedenfeld

** Concertmaster * Principal

Director Of Orchestras: Timothy Russell; *Orchestra Assistants:* Jacob Harrison, Brandon Matthews, Jana Minov; *Orchestra Librarian:* Jacob Harrison; *Orchestra Manager:* Derek J. Stein; *Orchestra Office Specialist:* Linda Bennett

JOHN AYLWARD lives in Cambridge, Massachusetts. He is a doctoral candidate in composition and theory at Brandeis University. Aylward's compositions are in dialogue with many past and present streams of musical thought and inspired by his study of contemporary philosophy, linguistics, and the natural sciences.

Aylward's works have been performed across the United States by ensembles such as the New York New Music Ensemble, the Lydian String Quartet, Duo Maintenant, and the Aspen Contemporary Ensemble and by some of the finest freelance musicians in our country such as Stephen Gosling, David Russell, Elizabeth Keusch and Alexander Lipowski. He has been a fellow at the Wellesley Composer's Conference, the Atlantic Center for the Arts, the Ernest Bloch Music Festival, and the Virginia Center for Creative Arts.

Aylward's teachers include Martin Boykan, David Rakowski, George Tsontakis, Mario Davidovsky, Craig Walsh, Pamela Decker, Eric Chasalow, and James Wiznerowicz. In 2005, Aylward co-founded the East Coast Composers Ensemble: a group of musicians and composers from Brandeis, Juilliard and the New England Conservatory.

STACEY BARELOS is currently a DMA student in piano and composition at the University of Wisconsin-Madison. She holds degrees in history and music from Bowling Green State University in Ohio and Luther College in Iowa. As a pianist, she is a winner of the Greek Women's University Club Competition (Chicago), the UW-Madison Beethoven Competition and the Marjorie Peatee Art Song Competition. Regarding her performance of Henry Cowell's *Dynamic Motion and the Five Encores to Dynamic Motion* Gunther Schuller said, "It was by far the best performance of Cowell's piano music I've heard in a half a century - or perhaps ever."

Last year, Stacey's compositions were performed in Wisconsin, Illinois, Minnesota, Indiana, Iowa, Kansas, Missouri, Montana, and California. She is the 2006 winner of the UW-Madison concerto competition for composition.

LEMBIT BEECHER is a composer, pianist and conductor from Santa Cruz, California. He is currently working on his D.M.A. in composition at the University of Michigan. His teachers have included Bright Sheng, Karim Al-Zand, Pierre Jalbert, Kurt Stallmann and Bernard Rands. Continually trying to expand his musical and artistic vocabulary Lembit has studied jazz piano, modern dance, ethnomusicology and participated in workshops and master classes with Stephen Schwartz (song writing), Bobby McFerrin (vocal improvisation and dance) and Paul Berliner (Shona mbira music from Zimbabwe). Folk and vernacular music is a particular interest for Lembit. During the summer of 2001 he received a Radcliffe Traveling Fellowship from Harvard to study folk music in his mother's homeland of Estonia, and during the fall of 2005 he undertook a fieldwork project at TC's Speakeasy Bar and Grill in Ypsilanti, Michigan, writing an ethnography of open mic performances.

PER BLOLAND is active as a composer of both acoustic and electroacoustic music. Recent awards include first prize in the SEAMUS/ASCAP Student Commission Competition, and grand prize in the Digital Art Awards, Tokyo, Japan. His music has been performed in numerous countries, and can be heard on the TauKay (Italy), Capstone, and SEAMUS labels. He received a Masters degree from the University of Texas at Austin, and is currently working toward his Doctoral degree at Stanford University.

BILJANA BOZINOVSKA is a native of the Republic of Macedonia, a country situated in the heart of the Balkan Peninsula in Europe. She speaks three languages fluently. She first came to the United States to the Interlochen Arts Camp in Michigan in 1997. After finishing her studies at the Music High School in Bitola, she pursued her studies at Interlochen Arts Academy and graduated in 1999. Later she was a student at West Virginia University (Morgantown, WV) as a double major in cello performance (Prof. William Skidmore) and music composition (Dr. John Beall). There she received the Theodore Presser Award in 2002, and graduated summa cum laude in 2003. In May 2005, Biljana finished her Masters of Music in Cello Performance at Butler University in the cello studio of Dr. William Grubb. She is currently enrolled in the graduate composition program at Butler University studying composition with Dr. Frank Felice and Dr. Michael Schelle. Biljana is also a private cello instructor through the Butler Community Arts School. She is called upon to substitute with the Indianapolis Symphony Orchestra and the Indianapolis Chamber Orchestra.

PABLO CHIN began his musical studies in 1994 at Conservatorio de Castella, Costa Rica, where he studied clarinet and theory. From 2000 through 2002 he studied clarinet at Universidad de Costa Rica and in 2002 he took private lessons in composition, analysis and harmony with Costa Rican composer Alejandro Cardona. In 2003 he transferred to Florida International University where he became a composition student of Fredrick Kaufman and Orlando Garcia. In 2001 at age 17, he participated in the Seminario de Lectura de Obras Costarricenses by the National Symphony Orchestra of Costa Rica. His orchestral work *Pequeñas Danzas Latinorientales* was chosen for performance in the Special Concert of Costa Rican Symphonic Music in 2001 as well as in the regular season of 2002. Both concerts were conducted by maestro Irwing Hoffman. Chin has taken master classes with Bernard Rands, Jan Jirasek, Lukas Foss and James Moberley. Chin's music has been performed recently in the Forum of Caribbean Composers in Costa Rica, and the III International Festival of Contemporary Music in Lima, Peru. Chin was a guest composer in the V Seminar of Composition at the University of Costa Rica in May 2006 and recently began Doctoral Studies of composition at Northwestern University in Illinois where he studies with Aaron Cassidy.

JACOB COOPER studies composition at the Yale School of Music. He was born and raised in Hastings-on-Hudson, New York and graduated from Amherst College in 2002 with B.A.'s in Music and Geology. Jacob has received a Charles Ives Scholarship from

the American Academy of Arts and Letters and honorable mention from the Morton Gould ASCAP Awards. He has attended programs at the Banff Centre for the Arts and the Bang on a Can Summer Institute. His collaborations with filmmakers include producing the score for Calgary artist Dick Avern's *Ambivalence Boulevard* and for Katie Halper's documentary *La Memoria Es Vaga*. Jacob's composition teachers have included Martin Bresnick, Ezra Laderman, Jonathan Kramer, and Lewis Spratlan. The Sabotage, the rock band for which he plays bass, is scheduled to release an EP in November, 2006. More information can be found at www.jacobcoopermusic.com.

NATHAN DAVIS earned both a B.A. in music and mathematics, and an M.A. in mathematics from Brandeis University. At Brandeis, he studied composition with David Rakowski and Eric Chasalow and piano with Evan Hirsch. He is currently writing his Ph.D. dissertation in music composition and theory at the University of California, Davis. His composition teachers at UC Davis have been Ross Bauer, Pablo Ortiz, and Yu-Hui Chang. His dissertation research concerns the music of Brahms. Davis has received several composition awards, including a 2005 Lee Ettelson Composer's Award from Composers, Inc., and is a regional winner in the 2006 SCI/ASCAP Student Composition Commission. His music has been performed across the United States by such groups as the Empyrean Ensemble, the Arianna String Quartet, and Ensemble SurPlus. Davis spends his summers teaching math to gifted children at the Center for Talented Youth, a summer camp coordinated by The Johns Hopkins University.

MICHAEL DEALL is a doctoral candidate in Music Composition at the University of Florida in Gainesville. Michael completed his BM at Ithaca College, Ithaca, NY with a double major in Piano Performance and Music Composition. Michael received his MA at New York University in Composition studying with Dr. Dinu Ghezzo. Michael's works have been performed overseas in Bari, Trani, Rome, Florence & Assisi, Italy. His works have been performed in many New York venues, The University of Florida, Society of Composers, American Composer's Alliance, The University of Indiana at Bloomington and at the Mahidol College of Music in Salaya Thailand. Commissions include the Sinfonia Orchestra in Bucharest, Romania, Anton Webern Quartet in Berlin, and the String Orchestra R20 from Wroclaw, Poland. Michael will be the Composer-In-Residence at the Constanza International Music Days in Romania where his work String Quartet will receive its premiere.

IVAN ELEZOVIC's compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals: Seoul International Computer Music Conference (SICMF), International Festival of Acousmatics and Multimedia (Buenos Aires, Argentina), North Carolina Computer Music Festival, the 10th Biennial Symposium for Arts and Technology; Associate Artist Residency at Atlantic Center for the Arts, the 36th Annual College Music Society-Mid Atlantic Chapter Conference; the Canadian Electroacoustic Community (CEC); GroundSwell-New Music Series; Global Stage Concert Project; Vox

Novus 60x60 Project; Palmarès du 32e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges; and the International Tribune of Composers (Belgrade, Serbia).

Ivan Elezovic has matured as a composer, a theorist and a teacher. His 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, Elezovic allows a number of materials and ideas to influence the approach and method for each new work. Currently Mr. Elezovic is an Assistant Professor at Oberlin Conservatory of Music.

BRENDAN FAEGRE was born and raised in Portland, Oregon. In 2003, he enrolled at the University of Puget Sound in Tacoma, Washington, where he is currently pursuing a degree in Music Composition with a minor in Philosophy. There, he studies composition with Robert Hutchinson and percussion with Amy Putnam. Brendan performs in many ensembles, including the UPS Orchestra, Wind Ensemble, Contemporary Music Ensemble, Percussion Ensemble, Jazz Band, and a number of small jazz groups. He is president of the UPS New Music Society, which organizes lectures and master classes from visiting composers and holds an annual concert of student-composed works. Brendan works as a music theory peer tutor and a private percussion instructor, with a usual studio of about seven students. Brendan is anxiously anticipating the results of his application for a Fulbright scholarship to study tabla in India next September, although he plans on studying there next year regardless.

CARLO VINCETTI FRIZZO's music has been played primarily in the United States. His music has been performed on such conferences as the LSU Festival of Contemporary Music, SCI National Student Conference, Electric LaTex Festival, and the CMS Southern Chapter Meeting where he won Outstanding Student Composition Award. In 2005, he attended the Interlochen Composers Institute, and for the past two summers, he has studied at the Bowdoin International Music Festival. His works have been recorded on both Magni Publications and New Tertian Recordings. He has been a regional winner of SCI/ASCAP Student Commission Competitions. In the 2003, he won second place in the MTNA National Student Composition Competition, and the following year, he was named the winner of the 2004 MTNA National Student Composition Competition. Recently, he completed his MM degree at Louisiana State University where he studied under Dinos Constantinides.

ANTHONY GARCIA is in his third year as a Music Composition major at Arizona State University. Garcia has studied percussion with J.B. Smith and Mark Sunkett, and composition with Jody Rockmaker and Patrick Schulz. Percussion has heavily inspired his rhythmically driven and harmonically bright music. In the spring of 2006, the St. Lawrence String Quartet premiered Garcia's string quartet, *String Theory*.

MICHAEL HEGEDUS is an Austin based composer who received the Masters in Music Composition from Florida State University. While at FSU, his principal teachers were Ladislav Kubík and Ellen Taaffe Zwilich. He has also participated in master classes with John Anthony Lennon, Martin Bresnick and Michael Torke. A composer of diverse styles and media, his current interests include jazz forms and the aesthetics of traditional Chinese music.

BRENDON HENDRIX received a Bachelor of Music degree in piano performance from Southeastern Oklahoma State University in 2002. In 2004 he earned a Master of Music degree in composition from the University of Oklahoma, where he studied with Jason Bahr and Kenneth Fuchs. He is currently studying composition with Donald Grantham at the University of Texas at Austin where he is pursuing a DMA.

Earlier this year, his *Legend* for viola and piano won the Solo String Music Competition at the University of Texas. In 2004 his *Caricature* was performed by the University of Oklahoma Symphony Orchestra. Hendrix is a member of the Society of Composers, Inc., and the American Society of Composers, Authors, and Publishers.

His music is noted for its rhythmic excitement and eloquent lyricism, and makes use of modal harmonies and exciting, sudden rhythmic changes. Octatonic collections, wispy chromaticism, and sounds of pure fourths and fifths also add to his unique compositional language.

JERRY (CHIWEI) HUI has written a wide variety of music ranging from music for orchestra that brings the soundscape of the East into Western orchestra to light-hearted choral arrangements of pop and jazz tunes. He has written for numerous musicians, campus ensembles and community ensembles. His music has been performed in festivals such as the Music Today Festival in Eugene and Oregon Bach Festival. His song cycle *The Twelve Beauties of Jinling* was selected for performance in the 6th Society of Composers Inc Student Conference in Iowa City, and his orchestral piece *Wang Zhao Jun* made him the first undergraduate to win the University of Wisconsin Madison Concerto Competition in 2004. Also active as a conductor and a singer, Mr. Hui is currently finishing his MM degree in composition and choral conducting at the University of Oregon.

YOONJEE KIM, a native of South Korea began her career as a pianist, winning numerous awards in her youth. As a composer, many of her chamber works were performed at several SCI Concerts.

Yoonjee's composition *Hwang Hu* was commissioned by the Polish String Orchestra *R20* and received its world premiere in Wroclaw, Poland on March 12, 2006. This work was also a finalist in the Jacksonville Symphony Orchestra's Fresh Ink 2006 competition and received its American premiere by that Orchestra through this event in May 2006. Yoonjee will be the Composer-In-Residence at the Constanza International Music Days in Romania from October 22-28. Her string quartet *gong* will be performed during this festival.

Yoonjee received her BM at Yeungnam University, South Korea. She recently earned her MM at the University of Florida. Yoonjee is currently a doctoral student in Music Composition at the University of Arizona where she is studying composition with Daniel Asia.

GEORGE LAM is an active composer based in Durham, North Carolina, where he is pursuing a Ph.D. in music composition at Duke University. George holds a Master of Music degree in composition and music theory pedagogy from the Peabody Conservatory of Music, as well as a Bachelor of Music degree in composition from Boston University. George has studied composition with Scott Lindroth, Stephen Jaffe, Christopher Theofanidis, Nicholas Maw, Martin Amlin, Richard Cornell, and Charles Fussell.

George is especially interested in writing music for the theatre and film. Recent performances of dramatic works include: *The Fair Youth of The Sonnets* (2005), a chamber opera premiered by the Peabody Opera Workshop in 2005; and *A State of Affairs* (2002), a one-act opera presented by the Boston University School of Music in 2003. For more information, please visit www.gtlam.com.

ELIZABETH LIM is a junior music concentrator at Harvard University, where she recently received Hugh F. MacColl Prize for her string quartet, *The Dream*. Originally from the Bay Area, California, she has been a member of the Music Teacher's Association of California (MTAC) Young Composers Guild since 2002 and has received numerous other awards and honors for her compositions. Most recently, her pieces have been performed and/or read by the New York Youth Symphony, the Transylvania Symphony Orchestra, Tokyo's Cassatt String Quartet, the Ying Quartet, members of the San Jose Chamber Orchestra and the San Diego Chamber Orchestra, and Harvard New Group for Music's White Rabbit Ensemble. Elizabeth is an officer of the Harvard-Radcliffe Contemporary Music Ensemble, and she sings with the Harvard University Choir.

ALISE MARTIN is currently earning a Bachelors Of Science in Physics and a Bachelors of Music in Composition at Arizona State University (ASU). She began composing at an early age, and took lessons from Jeffrey Sharkey at Wells Cathedral School, England. At ASU she has studied with Jody Rockmaker James DeMars. Having written strictly tonal music for the longest time, Alise is now augmenting her repertoire to include more chromatic harmonies and engaging rhythms, but soulful melodies still form an important role in each piece.

Alise Martin has had commissioned chamber and choral works performed on the Capriccio Music Tour to Vienna and Bratislava, and several other works performed across South England and here at ASU. She is currently the co-president of the ASU Society of Composers (SCI) student chapter.

A native of Appleton, Wisconsin, **THERESA MARTIN** is currently pursuing her DMA in composition at the University of Michigan, where she was awarded a fellowship and graduate teaching position. Ms. Martin received masters degrees from Arizona State University in 2004 in music composition and clarinet performance and a BFA in composition/theory and clarinet performance from the University of Wisconsin-Milwaukee. Her composition teachers include Michael Daugherty, William Bolcom, James DeMars, Rodney Rogers, Jody Rockmaker, Randall Shinn, and William Heinrichs. Ms. Martin's clarinet studies have led her to compose numerous works for the instrument. Most notably, *Solar Flair* (2004) for clarinet duet, commissioned by clarinet virtuoso Robert Spring, has received multiple performances by Dr. Spring and others in the U.S. and China, and was performed at the 2005 SCI Student National Conference. In addition, Ms. Martin was awarded honorable mention for *Solar Flair* in the 2005 ASCAP Morton Gould Young Composer's Competition. Ms. Martin is the winner of the 2004 Grant Fletcher Memorial Award in Composition for her orchestral work, *Imprints*. Her compositions have also received recognition from the American Composer's Forum and the American Composer's Alliance. Most recently, Ms. Martin had the honor of performing her *Sonata for Clarinet and Piano* at the 2006 SCI National Conference in San Antonio. More information on Ms. Martin is available at www.theresamartin.net.

JANA MINOV graduated with a degree in conducting from the Conservatory of Music in Belgrade-Serbia where she studied with Jovan Šajnović for six years. During her studies, Minov attended master classes and seminars with prominent conductors such as Emil Tabakov, Uroš Lajovic, and Mladen Jagust. In addition to conducting, Jana is also an accomplished pianist and vocalist, having studied piano for over ten years and voice for six years.

Minov's academic honors and work experience include the first prize and a special award at the International Choir Competition in Shanghai, China in July 2004. She led a series of concerts with the Niš Symphonic Orchestra as a guest conductor. Jana is the youngest conductor to conduct an opera (Mozart's *Magic Flute*) in the National Opera Theater in Belgrade. She also conducted stage music for many operas which were part of the standard repertoire in this prestigious opera house. Minov had the privilege of organizing, supervising, and conducting a series of performances with some of the most talented students within the Music Academy in Belgrade, who were assembled in the school's String Chamber Orchestra. She conducted a series of concerts with the Army Symphonic Orchestra and Choir in Belgrade and worked as a conducting assistant. In addition, she directed many public concerts with the amateur choir "Belgrade Madrigalists."

Minov also worked with church choirs for a two-year period during her studies and conducted several highly acclaimed concerts in Serbia and abroad. Before coming to Arizona, Jana worked as a music professor at the music high-school "Mokranjac." She is currently a doctoral student in orchestral conducting at ASU, studying with Dr. Timothy Russell. She is also a conductor of the ASU Sinfonietta, and an assistant conductor for the ASU Orchestra Program.

ALEXANDER NOHAI-SEAMAN holds degrees from the University of Wisconsin-Madison, Binghamton University, and Lycoming College, and taught music theory/aural skills at UW-Madison for three years. He has studied composition with Laura Schwendinger, Stephen Dembski, Joel Naumann, David Brackett, and Fred Thayer.

His works have recently been performed at conferences of The Society of Composers, The College Music Society, The Wisconsin Choral Director's Association, The Midwest Graduate Music Consortium, the Connecticut Women's Chorus Festival, The La Crosse New Music Festival, and by the UW-Madison Contemporary Chamber Ensemble, The Third Chair Chamber Players, The New York Miniaturist Ensemble, The University of Chicago New Music Ensemble, soprano Mimmi Fulmer, flutist Ariella Perlman, and various choral groups throughout the United States.

The **NORTHERN ARIZONA UNIVERSITY (NAU) SAXOPHONE QUARTET**, one of four saxophone quartets at Northern Arizona University, was awarded first prize at the Arizona Music Teachers National Association chamber music competition in 2005 and also in 2004. The NAU Saxophone Quartet was also the first saxophone quartet ever chosen to perform at the Chamber Music Institute held in Lincoln, Nebraska. The group has also performed at the 29th International Saxophone Symposium (Fairfax, Virginia) and was named semi-finalists at the Fischhoff and Plowman chamber music competitions. Members of the saxophone quartet have won honors such as first prize at the Arizona MTNA Solo Collegiate Artist Competition, finalist in the Tucson Symphony Concerto Competition, and have been named winners of the NAU Concerto Competition.

KEVAN NYMEYER was born in the small town of Globe, Arizona in the winter of 1985. His musical career started like so many others, with a guitar, and a penchant for creativity. In high school, Kevan recorded 3 original instrumental guitar CDs which he sold in order to avoid getting a job at a fast food restaurant or the local copper mine. Now Kevan is a junior at Arizona State University working on a bachelor's degree in composition. He also currently plays guitar for two bands in the Phoenix area.

From Antioch Illinois, **JEFFREY OUPER** graduated with a Music History/Theory degree from the University of Wisconsin Whitewater in December of 2005. He has produced three college recitals featuring clarinet repertoire and original compositions. He has been a guest conductor for the UW-Whitewater Chamber Wind Ensemble and local community bands near his hometown. Jeff is looking to take his musical career the next step forward by studying music composition at the graduate level at a school of his choice next year. Currently, he works as a seventh grade special education teacher aide by day and composes by night while participating in three community bands, revolutionary war band, and recorder ensemble.

JOSHUA B. PARMAN was born in Memphis, TN in 1982. After moving to the Nashville area just a few years later, Joshua served as the student assistant of the Williamson County Youth Orchestra and The People's Church's Orchestra. Joshua has studied composition at Ouachita Baptist University under Dr. Patrick Houlihan, and at Middle Tennessee State University under Dr. Paul Osterfield from which he holds a Bachelor of Music degree. He is currently working on a Masters degree at the University of Cincinnati, College-Conservatory of Music under the tutelage of Mara Helmuth. His most recent compositions include a score for an independent film, a string quartet, a commissioned orchestral tone poem for the Middle Tennessee State University Orchestra, and an orchestral piece for the Philharmonia Orchestra at the College-Conservatory of Music. Joshua was a finalist in the 2005 Society of Composers/ASCAP Student Composition Commission, first prize in the Thom Hutchison Composition Competition, and an honorable mention in the National Association of Piano Teachers Student Composition Competition.

DANIEL PERTTU is pursuing a Doctor of Musical Arts degree in composition at Ohio State University. His music has received awards from two Ruth Friscoe Composition Competitions, the Johnstone Composition Competition, the ASCAP/CBDNA Frederick Fennell Competition, and the Third Seoul International Competition. Mr. Perttu is also the holder of a Jacob Javits Fellowship, an OSU University Fellowship, and two Marilyn and Donald Harris Scholarships. His music has been performed in various locations from Maine to Arizona: at various Society of Composers' Conferences, the Bowdoin International Music Festival, Brevard Music Center, and numerous universities. In addition, he currently serves as SCI's Student Representative and as a Graduate Teaching Associate in composition and music theory. He has studied composition privately and in master classes with Thomas Wells, Donald Harris, Thomas Janson, Frank Wiley, Robert Rodriguez, Bright Sheng, Jan Radzynski, Simone Fontanelli, Claude Baker, Don Freund, Maria Newman, David Cutler, Gunther Schuller, and Samuel Adler.

TOM PETERSON is a composer and performer from Phoenix, Arizona studying at Arizona State University. His musical interests and writings are harmonically and stylistically diverse, stretching from concert music to jazz and musical theatre in composition and performance. In addition to his primary composition teachers, Jody Rockmaker and James DeMars, he has had private lessons with guest-composers John Mackey and John Corigliano. He has scored several student films, the most ambitious of which, *The Lord of the Discs*, has been accepted to two film festivals since its recent release. His choral piece, *A Gentle Whisper*, was recently performed at the SCI National Conference in San Antonio. His work has thrice been selected for AMEA's Young Composers Concerts, and his first musical, *The Kiwi War*, premiered in May 2003 to raise money for local school fine arts programs.

Phoenix native **ERIC SCHULTZ** is an extremely active composer and performer of contemporary and experimental music. His compositions have been performed throughout the United States and in Europe, most notably at the International Grieg Festival in Bergen, Norway. Eric is a founding member of the Phoenix-based contemporary music ensemble *Crossing 32nd Street*, recently honored as "Best New Classical Music Group" by the Arizona Republic.

Eric has held teaching positions at Arizona State University West, Phoenix College and the Missouri Fine Arts Academy where he has taught music composition, theory, orchestration, electronic music, and music appreciation. Eric is currently a faculty member at Paradise Valley Community College. He has been a featured pre-concert lecturer at the renowned La Jolla Summer Fest classical music festival.

Eric is presently pursuing his doctorate in composition at Arizona State University where he studies with composer Glenn Hackbarth.

Brazilian pianist **HAMILTON TESCAROLLO** had his orchestral debut with the São Paulo State Symphony Orchestra (OSESP), as a winner of this orchestra's prestigious Young Soloists National Competition. Since then, he has performed both as a soloist and as a chamber musician in the United States, Canada, Europe, and South America.

Tescarollo received Piano Performance degrees from *Santa Marcelina* College in Brazil (undergraduate), Arizona State University (Master's and DMA), and *Escola Municipal de Música de São Paulo* (Performance Diploma). His teachers include pianists Gilberto Tinetti, Caio Pagano, Robert Hamilton, Sandra Abrão and Paulo Bergamo. He has also coached with Menahem Pressler, Paul Badura-Skoda, Lazar Berman, Helena Sá e Costa, and Maria João Pires, among others.

Among the distinctions he has received are sponsorships by the Secretary of Culture of the State of São Paulo and the *Vitae* Foundation, two first prizes at the *Escola Municipal de Música de São Paulo*'s piano competition, and the second place at the 1991 National Mozart Competition in São Paulo.

Dr. Tescarollo's students have been prizewinners of many local and state competitions, and he was named "Teacher of the Year" at the 2001 Schimmel-AZ Piano Young Artist Piano Competition. He currently serves as Visiting Professor of Piano at Arizona State University, where he teaches piano and keyboard-related courses. He is also an active lecturer and adjudicator, and is part of the Young Artist Committee, serving as festival coordinator for the Arizona Young Artist Piano Festival.

JORGE ELIAS VARIEGO studied in Argentina at the Pro Musica Institute, the School of Music of the National University of Rosario, and in the Law School of that University where he obtained the attorney degree. He studied composition with Dante Grela and Leonardo Balada, and clarinet with Mariano Frogioni and Michael Rusinek. His compositions have been performed by institutions such as the Lonba Ensemble, Editoriales Discográficas Rosarinas, and the Orchestra of the Modern School of Santiago de Chile.

He was awarded 1st prize in the “Carlos Guastavino” composition contest (Mozarteum Santa Fe, Argentina), and first prize in the “Jorge Pena Hen” composition contest for youth orchestras, among other distinctions.

He is a Scholar of the Fondo Nacional de las Artes (Argentina), Antorchas Foundation-Fulbright Commission (Argentina), Carnegie Mellon University (USA), Universidad de Santiago de Compostela (Spain), Pi Kappa Lambda Honors Music Society and Pittsburgh Concert Society (USA).

Jorge is completing his Master in Clarinet performance and Composition at Carnegie Mellon University, in Pittsburgh, where he lives with his wife and son.

AUSTIN WINTORY has been working professionally as a composer since 2004, and since that time has contributed music to nearly 60 different productions, ranging from feature and short films, video games, TV shows, corporate and industrial films, podcasts, advertising and video art. These projects have ranged from zero-budget student shorts to a PlayStation-3 game with Sony Entertainment of America.

Recently, Austin's score to Olivier Bernier's short *Oleg's Overcoat* won 2006 Best Original Score from the Society of Composers, USA (their first year to give out the award). Simultaneously he was nominated for 'Most Innovative Use of In-Game Audio' from the GameShadow Festival for the music he created for Jenova Chen's visionary game *flow*, which has to-date between distributed to millions all over the globe. Austin has also received numerous chamber and orchestral commissions in Colorado, New York, California, Florida and in Europe. For additional information, go to www.austinwintory.com.

MING-HSIU YEN, born in Taiwan in 1980, is currently pursuing her Doctor of Musical Arts degree in Composition at the University of Michigan. She holds a Master's degree in both Composition and Piano Performance from the same school and a Bachelor's degree from the Eastman School of Music, where she also received the distinguished honor of Performer's Certificate. Her compositions have been performed by Yinqi Symphony Orchestra, University Symphony Orchestra of University of Michigan, Brave New Works, Prism Quartet, Society of Chromatic Art, and have been presented in festivals, such as Aspen Music Festival, Brevard Music Festival, Midwest Composers' Symposium.

She has studied composition with William Bolcom, Gordon Chin, Michael Colgrass, Daniel Godfrey, Sydney Hodkinson, Besty Jolas, Tania Leon, David Liptak, Christopher Rouse, Bright Sheng, Steven Stucky, Ricardo Zohn-Muldoon; and piano with Logan Skelton, Nelita True and Vincent Lenti. She is currently a Graduate Student Instructor, teaching Second-year Aural Skills.

A native of Taiwan, **TOMMY YU** came to the United States to study music at the age of fourteen. He received a bachelors degree in music from Brigham Young University and a masters degree in music composition. Tommy enjoyed several professional successes. His solo flute piece, *The Morning Nocturne* was included in an archive for solo

instrumental works, invited to receive a premiere in Utah, and chosen to be featured in the SCI Regional VII Conference in April of 2006. In June, Tommy traveled to Tokyo where his wind ensemble piece *Their Souls Were Lifted From The Dust* received a world premier by the famous Tad Wind Symphony directed by maestro Takayoshi Suzuki. Tommy studied composition with Virko Baley and Jorge Grossmann.



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