



# 2023 New Music Festival

Co-director Dr. Jiyoung Chung and Prof. Joshua Gianola

# Welcome

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Dear Participants of  
Central Washington University's  
New Music Festival,

I am thrilled to welcome all of you to Central Washington University's New Music Festival as the Chair of the Music Department. This festival is not just an event; it's a celebration of the boundless realms of musical creativity and innovation.

At CWU, we are committed to pushing the boundaries of musical expression and showcasing the most thrilling and cutting-edge compositions and performances from around the world. As you attend the various events, including concerts, lectures, and masterclasses, you'll witness the forefront of musical artistry and inspiration.

I want to extend my heartfelt thanks to the performers, composers, and organizers who have turned this dream into a reality. In particular, I'd like

to express my gratitude to Dr. Jiyoung Chung and Josh Gianola, whose unwavering passion and dedication have brought this festival to life. Their tireless efforts have made this long-awaited event possible.

Thank you for being a part of this extraordinary occasion. We appreciate your presence and participation.

Warm regards,

A handwritten signature in black ink that reads "Mark Goodenberger". The signature is fluid and cursive, with the first name "Mark" being more prominent.

Mark Goodenberger  
Chair, Music Department

# CWU New Music Festival

## 2023 Schedule

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### **Friday, October 6**

**Concert One** • 2 p.m. • Recital Hall

**Patrick Chan Composer Talk** • 4 p.m. • Recital Hall

**Guest Performer Duo Concert** • 6 p.m. • Recital Hall

### **Saturday, October 7**

**Concert Two** • 11 a.m. • Recital Hall

**Concert Three** • 2 p.m. • Concert Hall

**Patrick Chan Composition Masterclass** • 4 p.m. • Room 220

**Concert Four** • 6 p.m. • Concert Hall

### **Sunday, October 8**

**Entrepreneurship Workshop for Composers with Mark Samples**  
11 a.m. • Recital Hall

**Concert Five** • 2 p.m. • Recital Hall

# MEET THE GUEST ARTISTS

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## Yu-Fang Chen

A native of Taiwan, Yu-Fang Chen is assistant professor of violin at Ball State University. Chen received her Doctoral of Musical Arts degrees on both violin and viola performance from the University of Missouri-Kansas City in 2013. As a sought-after performer and pedagogy, she has been invited to teach and perform at various music institutions and festivals in United States, Europe, and Southeast Asia.

Chen has won many awards and competitions and her career as a performing artist is extensive. As an enthusiastic performer of contemporary music, she has commissioned, premiered, and recorded many compositions by living composers. Her recordings can be found in ABLAZE and PARMA Records.

She has served as assistant professor of violin and viola at Washburn University. In addition, she was a member of the Indianapolis Symphony Orchestra, the Kansas City Symphony, the Wisconsin Chamber Orchestra, the Des Moines Symphony Orchestra and the Academy of Taiwan.

For more information about her, please visit her website: [yufangchen.weebly.com](http://yufangchen.weebly.com).



## Ji Hee Kim

Soprano Ji Hee Kim was born in South Korea. She came to America to pursue an undergraduate degree at Denver University and a master's degree at San Diego State University. Recently, she earned a degree of Doctoral of Musical Arts at James Madison University (JMU). Ms. Kim has taught voice at Mary Baldwin University for three years.

Ms. Kim has received numerous honors and awards. She won the Vocal Arts Competition (first place for the Art Song division and second place for the Aria division), the Solo Honor Competition (1st), the Virginia Hawk Competition (3rd), the Liszt International Competition (2nd), and the National Association of Teachers of Singing (1st) in San Diego and Virginia. She was also an awardee of

Most Outstanding of Junior Recital and Senior Recital of Distinction from the University of Denver, Dorothy Carette Award, Christin Springston Scholarship, Elise Fox Hiland Memorial Scholarship, and Kiwanis Club Chamber Music Scholarship.

An active performer, Ms. Kim has appeared with the San Diego Opera and Opera Colorado. She has also performed as a soloist with Musical Vitale, the Lamont Symphony, the Denver Festival Orchestra, and the JMU Symphony. Recently, she has performed contemporary repertoire at Mississippi Women's College, Mary Baldwin University, Illinois Wesleyan University, Manchester University, University of South Florida, and JMU.

# MEET THE GUEST ARTISTS

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## Peter Opie

Peter Opie is associate professor of cello at Ball State University. He has performed as a soloist and chamber musician in Europe, Asia, South America, and the United States. Formerly on the faculty of Eastern Michigan University, he has given cello and chamber music master classes at many universities and conservatoires around the world, including the Oberlin Conservatory, University of Michigan, University of Illinois, St. Petersburg State Conservatory, and the National University of Colombia. Also active as an orchestral musician, he performs frequently with the Indianapolis and Detroit Symphony Orchestras and has served as acting principal for both the Fort Wayne Philharmonic and Indianapolis Chamber Orchestra.



## Patrick Chan

The music of Hong Kong composer Chin Ting (Patrick) CHAN is motivated by a search for an expression of the free minds that cannot be described, but imagined. It stems from a distrust of the human senses. It is often inspired by abstract patterns he discovers in daily objects, as well as imaginary landscapes and human interactions, but it depicts the subject from unexpected perspectives, allowing listeners to reimagine their surroundings. Chan has been a fellow and guest composer at festivals such as IRCAM's ManiFeste, ISCM World Music Days Festival, and UNESCO International Rostrum of Composers. He has held residencies and commissions from organizations such as Charlotte Street Foundation, Hong Kong Composers' Guild, Music Teachers National Association, and Virginia Center for the Creative Arts. He has worked with ensembles

such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), Ensemble Signal (U.S.), Eighth Blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in venues such as Staatstheater Darmstadt, Seoul Arts Center, DiMenna Center for Classical Music, National Sawdust, and in more than thirty countries. Awards and other recognition include those from the American Prize, ASCAP, Association for the Promotion of New Music, Foundation Destellos, The EAR Classical, Foundation for Modern Music, Interdisciplinary Festival for Music and Sound Art-ShutUp and Listen!, Lin Yao Ji Music Foundation of China, loadbang, MidAmerican Center for Contemporary Music, newEar, New-Music Consortium, Semaine internationale de la musique électroacoustique, Soli fan tutti Composition Prize, Utah Arts Festival, WOCMAT International Phil Winsor Computer Music Competition, and others. His recordings appear in more than fifteen albums, with ABLAZE. Chan is currently an associate professor of music composition at Ball State University. He holds degrees from the University of Missouri-Kansas City (DMA), Bowling Green State University (MM), and San José State University (BM). His primary teachers include Chen Yi, Zhou Long, James Mobberley, Paul Rudy, Marilyn Shrude, and Brian Belet. [chintingchan.com](http://chintingchan.com)

# CONCERT ONE

October 6 • 2 p.m. • Recital Hall

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## **Rop, böljande**

Jeffrey Snedeker, Horn  
Electronics

**Jenny Hettne**

## **All Our Broken Instruments**

Andrew Spencer, Percussion  
Electronics

**Jay Batzner**

## **Rejuvenated**

(variations on a Youthful Theme)  
Matthew Jaskot, Piano

**Matthew Jaskot**

## **MINOTAUR**

Jeffrey Snedeker, Horn  
Electronics

**Ewa Trębacz**

## **Third Movement**

CWU Percussion Studio

**Nicholas Sassé**

## **Paradigm Shift:**

### **Tapping into the Quantum Field**

Cecilia Surh, Violin  
Electronics

**Cecilia Suhr**

# CONCERT ONE COMPOSERS



## Jenny Hettne

Rop, Böljande

Jenny Hettne is a Swedish composer with the exploration of sound and timbre as her most important focus. She writes mainly chamber music, sometimes mixed with electronics and always in a close and innovative collaboration with the musicians. Jenny's music is performed world wide by ensembles such as Stockholm Saxophone Quartet, Quasar Saxophone Quartet (Canada), Duo Harpverk (Iceland), RIOT Ensemble (UK) and New European Ensemble (The Netherlands). Her music has been selected to festivals such as MATA (New York), Huddersfield Contemporary Music Festival and ISCM World Music Days (Tallinn).

### Program Notes:

"Rop, böljande" (Calling, undulating) was written for Swedish French horn player Sören Hermansson in 2019: Vibrating cries; a calling that breaks through the street buzzing, or the silence. Cries that ask for attention in an urban environment, or at windblown mountains. The emerging melody is "Vall-låt från Offerdal," a folk tune used when grazing the cattle in Jämtland, a northern region of Sweden.



## Jay Batzner

All Our Broken Instruments

Jay C. Batzner is currently on the faculty of Central Michigan University. He reads too many comic books and tries to find time for sewing and other various hobbies. Jay likes playing chess but loses a LOT of games.

Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee has led to several dance works based on student veterans, ecological succession, the Larry Craig scandal, and hyena behaviors. The hyena piece even includes puppets!

As you might expect, there are scores and recordings available at his website: [jaybatzner.com](http://jaybatzner.com)

### Program Notes:

**May our young find music in all our broken instruments**

By Robert Fanning

In the back of a drafty barn, dust drifts through shafts of light that split wall slats. Everywhere, junked stuff: bent coils of a warped box spring, a tossed rake, a rusted sewing machine, face of a grandfather clock with no hands. Marooned among

these heaped shadows, a baby grand piano sits. Left open to the air, its fallboard hoisted and stuck, it leans like a boat once dashed on ice or shallows, as if it sailed here carried on

Now its new resident soloist's  
 strung her own resonant web,  
 her silk bridge strewn  
 across dampers and soundboard strings  
 she crosses nightly  
 to devour all her divers.  
 Under felt hammers and cleft rails, she's  
 laid dozens of pearly egg sacs, airy  
 clusters of opaque globes  
 clumped like dormant notes.  
 Soon they'll burst free, her progeny,  
 from the trap work and escapements,

to fury and scamper along the buckled  
 keys rehearsing scales and ascensions—  
 their catchy tunes too slight to register  
 yet played for far years: these melodies no-  
 one now here will hear.



## Matthew Jaskot

Rejuvenated (Variations on a Youthful Theme)

Matthew Jaskot's music is organic and eclectic, draws from a variety of traditions, and often explores themes related to temporality, and dichotomies that exist between simplicity and complexity, and activity and stasis. Recent achievements include the premiere of his 75-minute song cycle, "Close and Apart," for soprano, baritone, and chamber ensemble, written in collaboration with poet Susan Elizabeth Sweeney. His works have been performed nationally and internationally by the Kronos Quartet, Boston Musica Viva, Transient Canvas, the Xelana duo, the Great Noise Ensemble, the Fortunata Trio, the University of Maryland Symphony Orchestra, the Boston Percussion Group, the College of the Holy Cross Choir, and by many other accomplished musicians. He has participated as a composer/pianist in a

variety of conferences and festivals. His music has been published by Navona Records. He teaches on the faculty at the College of the Holy Cross. For more information, please visit [matthewjaskot.com](http://matthewjaskot.com).

## Program Notes:

"Rejuvenated (Variations on a Youthful Theme)" (2016) is a theme and variation form based on a simple pentatonic melody, which emerges in the middle of the piece and is surrounded by seven variations. Each variation is relatively short and linked together to provide a continuous narrative, in which a driving pulse is omnipresent and propels the music forward. The pulse is often grouped irregularly, in five or seven, which is reflective of the perfect fourth (5 half steps) and perfect fifth (7 half steps) based sonorities that are prevalent in the piece. In contrast, the theme is presented freely as if time has been stopped. The structure is as follows:

**Variation 1:** With Persistent Pulse  
**Variation 2:** Syncopated and Jazzy  
**Variation 3:** Fleeting, Fading Away  
**Variation 4:** Dense, Like a Music Box

**Theme:** Freely, Reflective  
**Variation 5:** With Driving Energy  
**Variation 6:** Bright and Playful  
**Variation 7:** With Relentless Energy





## **Ewa Trębacz**

### **MINOTAUR**

Ewa Trębacz (pronounced Eva Trembatch) is a Polish-American composer residing in Seattle. Exploring the unique interaction between the human subject and their acoustic environment, she often uses space as a catalyst for improvisation, working through surround recording sessions in acoustically inspiring spaces.

Her works include instrumental solo, chamber, symphonic, electroacoustic and audiovisual compositions, and have been presented, performed and broadcast worldwide.

Ewa holds a PhD in Digital Arts and Experimental Media from the University of Washington, where she currently works as research scientist. Website: [ewatrebacz.com](http://ewatrebacz.com)

### **Program Notes:**

"Minotaur" is a result of my collaboration with French horn player Josiah Boothby. Our paths crossed at CWU where I was visiting for one year. That chance encounter led to our lasting friendship and many creative interactions.

"Minotaur" gives the soloist an opportunity to fully demonstrate their virtuoso skills. It requires imagination and courage to freely approach the pre-composed material, and to create a unique conversation between the pre-recorded soundscapes and the performance space. The formative principle of this piece is heterophony combined with "directed" (guided) improvisation and creative application of extended horn techniques. The electronic layer was created through a series of on-site recording sessions in Washington state, utilizing surround microphones in acoustically interesting spaces. Josiah walked through the spaces and improvised several short sound sequences, which I further processed and combined into a maze of intertwined soundscapes.

**More about this piece:** [ewatrebacz.com/works/minotaur](http://ewatrebacz.com/works/minotaur)



## **Nicholas Sassé**

### **Third Movement**

Nicholas James Sassé is an American composer and clarinetist, who is currently based in Washington State. Nick considers himself a "social composer" whose goal is to make notated music accessible to the common listener. He strongly believes that notated music isn't something that only a trained ear can appreciate; it is something that anybody can connect with. He furthers this belief in that music should reflect the world we live in. Nick constantly pursues his philosophy through his compositions, always drawing meaning in everything he writes. In being a "social composer", Nick believes that his music should be used as a tool to spark conversations about life and our world. Therefore, Nick's music is not categorized as only "fun to listen to", but also as music which evokes emotions in

people, immersing them in musical journeys which better connect them to the world, and to their own self.



## Program Notes:

"Third Movement" is a composition inspired by the painting of the same name. This painting was created by J.A. Tan, an artist on the autistic spectrum, and was made to amplify neurodivergent voices and to promote the idea of multiple life perspectives. "Third Movement" is ever changing in my eyes, which is why in the musical composition one will hear various moods, tones, and colors. The goal of the music is to get people to view the same painting through multiple lenses, in order to realize there are many (valid) ways of experiencing life. In the end, this ties into validating and amplifying

different voices through the arts. It is important to learn that everyone's existence and perception is different, and that's what makes diversity so beautiful. So, instead of giving exactly what the composition means to me, I invite the viewers to create their own story, aided by the sounds and visuals experienced from the painting and music.



## Cecilia Suhr

Paradigm Shift: Tapping into the Quantum Field

Cecilia Suhr is an award-winning multimedia composer, intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/bamboo flute), painter, author, and improviser. She has been recognized with numerous awards in various fields, including the MacArthur Foundation, Digital Media Learning Research Grant Award, Pauline Oliveros Award from the IAWM, Silver Medal Award from the International Cambridge Music Competition, Bronze Medal Winner from the Global Music Awards, Best of Competition Winner from the BEA, The American Prize (currently finalist), to name the few. Her music was featured at NYCEMF, ICMC, SEAMUS, EMM, SCI, New Music Gathering, Splice Festival, Turn up Festival, Hot Air Music Festival, Moxonic Festival, Beast Feast, Harvard University, Yale University, Klint Gut, among many others. She is the author of "Social Media and Music" and "Evaluation and Credentialing in Digital Music Communities."

She is an associate professor in the Department of Humanities and Creative Arts at Miami University Regionals.

## Program Notes:

Loosely inspired by a fundamental concept in quantum field theory, The intermedia performance "Paradigm Shift" wrestles with the various notions of reality: visible vs. invisible, physical vs. non-physical reality, and 0 and 1 reality. The music is partially composed with a virtual instrument called a quantum oscillator whereby the different numbers of harmonics, order, and frequencies produce a unique sound wave accordingly. The 3D cube represents a 3-D world where one only lives with a limited mindset. Throughout the performance, the 3-D box captures the view from the live audience seat (audiences are inside the box), and it moves and expands, reacting to the live improvisational violin sound to break free from the 3-dimensional reality and take a quantum leap to perceive reality in a new dimension. Overall, this performance demonstrates the paradigm shift to free oneself from the enslavement of parochial perceptions. (Credit: Technical/programming support by Martin Ritter)

# GUEST PERFORMER DUO CONCERT

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Hold/Release	Cara Haxo
Chimera	Will Stackpole
52 Blue	Patrick Chan
Postcards	Patrick Chan
Lost In My Garden	Marilyn Shrude
Pali Pali!!!	Texu Kim

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## GUEST PERFORMER DUO CONCERT COMPOSERS

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**Cara Haxo**  
hold/release

Described as “movingly lyrical” (Avant Music News) and “quirky but attractive” (The Art Music Lounge), the music of Cara Haxo juxtaposes delicate, sparkly textures with the gritty and the grotesque. Haxo is the winner of the 2022 NWMF Emerging Women Composers Competition. She was also awarded the 2019 IAWM Libby Larsen Prize, the 2013 NFMC Young Composers Award, and the 2013 IAWM Ellen Taaffe Zwilich Prize. She has received commissions from the May Festival Youth Chorus, Hub New Music, Quince Ensemble, and Splinter Reeds. Haxo earned her PhD in Composition at the University of Oregon, where she worked as a Graduate Teaching Fellow in Music Theory. She also holds degrees from Butler University and The College of Wooster. She is a Visiting Assistant Professor in Music

at The College of Wooster and an Academic Dean and faculty member for The Walden School Young Musicians Program. Visit [chaxomusic.com](http://chaxomusic.com).

### Program Notes:

“hold/release” (2022) comes from the idea of holding and releasing one’s breath. This piece is full of fluttery harmonies and wisps of melodies that ebb and flow throughout the work. After a fairly stressful year, I initially imagined that this piece would be fast and aggressive—an outlet for the stress that I had felt. In the end, however, I turned to a sense of calm meditation, and “hold/release” emerged.

# GUEST PERFORMER DUO

## CONCERT COMPOSERS

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### **Will Stackpole**

Chimera

Will Stackpole is a visionary young composer with a uniquely underground style. Brought up outside the bounds of the classical sphere, he is known for making music happen his own way. The result is an award-winning body of work that has been called “lively” (NY Times) and “a unique sound-world...(of) delicate mystery.”

Stackpole was raised in a working-class community in New Hampshire and was the only musician in his family. By an uncommon route, beginning in bands and recording studios, Stackpole has established himself as a composer played by many notable ensembles including the NJSO, the New Juilliard Ensemble, and the American Composers Orchestra. He is adept at representing matters of the modern psyche in his pieces, which stun audiences with their color and depth of meaning.

Stackpole recently received his DMA from the Juilliard School and is now a lecturer in Music & Technology at Stevens Institute of Technology.

### **Program Notes:**

The ‘Chimera’ is a mythical beast of ancient Greece that was thought to be a fusion of elements from many different creatures. In 2018, I began composing what was initially a “little encore piece” for Yaegy Park after chatting about the two distinct types of encore performances one sees: the quietly stunning approach and the virtuosically brash. “Could we create both at once?” was the question. My music had been increasingly focused on interruption and allowing disparate musical ideas to flow alongside each other. I began to think about how we are often encouraged in our culture to cordon off different aspects of our personality, allowing only certain sides of ourselves to show in different scenarios. We often behave or communicate in an entirely different way given different circumstances. I wanted to capture this element of our social lives in music: completely distinct ideas and personalities conveyed by one voice.

# CONCERT TWO

October 7 • 11 a.m. • Recital Hall

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## Distance Between Places

Mark Goodenberger,  
Joshua Gianola, Percussion  
Giyong Ahn, Piano

Alan Hankers

## Inverse Variations

Scott Erickson, Oboe

Neal Endicott

## Ya Layl

Michelle Rahn, Viola

Sami Seif

## Vermillion

John Neurohr, Trombone  
Giyong Ahn, Piano

Geoffrey Gordon

## In Memoriam

Tracy Carr, Oboe  
Mark Dal Porto, Piano

Mark Dal Porto

## Trailblazer

John Neurohr, Trombone  
Ross Salvosa, Piano

Mathew Campbell

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## CONCERT TWO COMPOSERS

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### Alan Hankers

Distance Between Places

Alan Hankers is an award-winning composer, sound designer, and pianist who writes music for television, film, video games, and concert halls. His concert music has been performed throughout the U.S., Europe, and Asia by various large and chamber ensembles. As a media composer, he has composed music for Google, Amazon, and multiple agencies and studios.

Alan teaches composition, theory, and media scoring courses as an Assistant Professor at West Virginia University. He's also the Founder and CEO of Ethos Audio, a company focused on creating highly detailed and expressive virtual instrument libraries.

### Program Notes:

"Distance Between Places" was inspired by the relationship between the soundscape of a particular place and memory. Much of the work is comprised of individual musical streams that are independent in terms of rhythm, timbre, and expressive shape but still allow for an overall blending that results in a unified sonic picture.



## Neal Endicott

Inverse Variations

Neal Endicott is a composer, educator, scholar, and saxophonist. His music is rooted in his experiences, personal history, and extramusical passions and is directed outward to the world from that perspective. His work frequently engages with jazz harmonic and melodic language, with the asymmetric metrical language of Eastern-European folk music, and makes use of varied orchestral color and texture as principal structural forces. His humor, love of literature, and passions for travel, food, wine, and spirits often inspire his work, as does his engagement with politics and activism.

Neal holds degrees in Music Composition (DMA) and Theory (MM) from Michigan State University, and in Music Composition (MM), Business (MBA), and Saxophone Performance (BM) from Western Michigan University. His

primary instructors in composition were David Biedenbender, Alexis Bacon, Richard Adams, and C. Curtis Smith. Neal currently teaches at East Tennessee State University.

### Program Notes:

The primary theme at the heart of this piece is the Appalachian ballad “Barbara Allen” (though, like many Appalachian ballads its origins are truly rooted in the folk traditions of the British Isles). In a departure from the typical theme and variations format, this piece might better be described as variations and theme, as it begins with highly altered versions of the theme—if they still bear enough similarity to be called that—thus the title of “Inverse Variations.” “Inverse Variations” on an Appalachian Ballad was commissioned by Dr. Heather Killmeyer.



## Sami Seif

Ya Layl

Sami Seif is a Lebanese composer and music theorist praised as “a distinctive compositional voice” who creates “intoxicating and fascinating soundworld[s]”. His music is inspired by the aesthetics, philosophies, paradigms, and poetry of his Middle-Eastern heritage. His work has been described as “very tasteful and flavorful” with “beautiful, sensitive writing!”.

Originally from the small town of Ashkout in Mount Lebanon, he was born to a non-musical family in Abu Dhabi and he is fluent in Arabic, French and English. He started out at the age of twelve as a self-taught musician, composing and playing on special, Arabic keyboards designed to accommodate the microtones of Arabic music. Not having had access to formal music education, Seif taught himself

how to read and write music by reading theory textbooks.

Following studies in composition, music theory, and piano at the Cleveland Institute of Music, he is currently a doctoral fellow at the CUNY Graduate Center.

### Program Notes:

“Ya Layl | **يا لولاي**” derives its material from my string quartet *Orientalism* (2020, rev. 2021). It is based on the main theme which is passed around between the first violin and the viola. “Ya Layl | **يا لولاي**” gave me the opportunity to explore this music in a solo context. This was premiered on May 2022 by August DuBeau in Mixon Hall at the Cleveland Institute of Music.



## Geoffrey Gordon

Vermillion

US/UK composer Geoffrey Gordon's contributions to the contemporary music repertoire have been and continue to be exceptional. Intense and luxuriant harmony, passionate melody and superb handling of instrumentation and sonic textures define his music. His works include orchestral and chamber music—vocal and instrumental—as well as scores for theatre, dance and film. His music has been called “darkly seductive” (New York Times), “complex, richly-satisfying” (BBC Music Magazine), “stunning” (Philadelphia Inquirer), “haunting” (Strings Magazine), “gripping” (Bachtrack) and “remarkable” (Fanfare). He has worked with and been commissioned by many of the finest ensembles in the world, including The Philharmonia, BBC Philharmonic,

Munich Philharmonic, Minnesota Orchestra, Malmö Symphony Orchestra, Cleveland Orchestra, Copenhagen Philharmonic, English String Orchestra, Orchestre Philharmonique de Radio France, Frankfurt Radio Symphony Orchestra, Britten Sinfonia, Birmingham Contemporary Music Group, JACK Quartet, Ensemble Modern, Boston Modern Orchestra Project, the San Francisco Contemporary Music Players and the International Contemporary Ensemble.

### Program Notes:

“I wouldn’t mind turning into a vermilion goldfish” said renowned French artist, Henri Matisse (1869- 1954), whose predilection for exploring and using colour and composition in unique and vibrant ways fills his paintings with bold colours and techniques associated with the Fauvist Art movement. The thoughts of the painter Paul Gauguin were known to Matisse: writing about art and color, Gauguin said “How do you see these trees? They are yellow. So, put in yellow; this shadow, rather blue, paint it with pure ultramarine; these red leaves? Put in vermilion”. To his students, Matisse spoke not of red or orange, but vermilion. From around 1912, goldfish, which had been introduced to Europe from East Asia in 17th century, became a recurring subject in the work of Matisse. They appear in no less than nine of his paintings, as well as in his drawings and prints. For Matisse, the goldfish came to symbolize a tranquil state of mind and a lost paradise. Visiting Tangier, Matisse had been intrigued to see how people would daydream for hours, gazing into goldfish bowls. In his paintings, the goldfish immediately attract attention, due to their colour: vermilion. The bright red-orange, so evident and seemingly bursting with its components of red and yellow fused in a dense complicated colour, contrasts strongly to surrounding blues and greens, each made brighter by the presence of the other.





## Mark Dal Porto

### In Memoriam

Dr. Mark Dal Porto has been granted numerous commissions for his works, receiving hundreds of performances by many instrumental and vocal ensembles throughout the U.S. and abroad. In 2022, his orchestral work *Bucolic Celebration* was recorded by the London Symphony Orchestra and released on the Grammy-award winning label Navona Records titled *Sparks, Eye of London* in October 2022. In 2019, he published *Peace, Nature & Renewal*, a Navona Records CD featuring some of his orchestral, choral, and chamber works. In the most recent CODA (College Orchestra Director's Association) International Composition Contest, he was awarded first prize for his orchestral work "Song of Eternity."

Dal Porto serves on the faculty of Eastern New Mexico University, as Professor of Music and Coordinator of Music Theory and Composition. Further information about Mark can be found at [markdalporto.com](http://markdalporto.com).

### Program Notes:

"In Memoriam for Oboe and Piano" is a reflective, somber, yet hopeful piece in response to so many of the world's recent changes. The plaintive oboe line depicts the individual and the challenges so many of us have experienced. As the piece continues, there are more optimistic, heart-felt, and reflective moments. The conclusion is similar to the introspective opening and represents a nostalgic looking back and forward-looking hope, desire, and expectation that life and we will continue.



## Mathew Campbell

### Trailblazer

Mathew "Mat" Aaron Campbell has had his concert and media music performed across the United States. As a conductor, he has conducted orchestras, wind ensembles, choirs, and chamber ensembles in world premieres of his and his colleagues' music. As an educator and percussionist, Mat has served students of all ages in their journey as musicians.

### Program Notes:

"Trailblazer" was composed as an homage to those who came before us. In November 2021, tubist Peyton Aujay commissioned this work to commemorate the life of their "93 year old spitfire of a grandmother." When simmering in the musical material for this piece, I thought of the prominent women in my life who carried their faith and

beliefs to raise their children and their children's children. "Trailblazer" is about these women who have made a difference in my life and the lives of those around them.



# CONCERT THREE

October 7 • 2 p.m. • Concert Hall

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## Grassroots

Michelle Rahn, Viola

Eric Alexander

## Up a Half Step

Scott Erickson, Oboe iPhone

Amelia Kaplan

## Three Passions for our Tortured Planet

Yerin Kim, Piano

Brain Field

## Plunge

Kendra Wheeler, Saxophone

Joshua Gianola, Percussion

Giyong Ahn, Piano

Zach Gulaboff Davis

## O Clarissima

Michelle Rahn, Viola

Yerin Kim, Piano

Alex Stephenson

## Fuse

Kendra Wheeler, Saxophone

Joshua Gianola, Percussion

Patrick Chan

## Torrential Downpour

CWU Horn Ensemble

Benjamin Beamer

## Reach for the Skies

CWU Horn Ensemble

Dominic Dousa

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## CONCERT THREE COMPOSERS

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### Eric Alexander

Grassroots

Dr. Alexander is currently an associate professor at Boise State University where he teaches courses in music composition and music theory. He is an active composer of music for the concert stage as well as dance and film, and his music has been performed in the United States, Europe, and Asia. Eric earned a Doctor of Musical Arts in Composition from Boston University, and a Bachelor of Music Composition from the University of Colorado, Boulder.

### Program Notes:

"Grassroots" was premiered in 2018 by Linda Kline in Boise, Idaho, and is inspired by the true story of the Kootenai County Task Force on Human Relations, the organization that fought the Aryan Nations in northern

Idaho for decades and eventually defeated them in a \$6.3 million lawsuit. This piece is dedicated to all community members who band together and volunteer thousands of hours to create change in the face of some sort of injustice with "grassroots efforts."



## **Amelia Kaplan**

### **Up a Half Step**

Amelia Kaplan is a composer whose music reflects the riotous mix of sounds and cultures cohabiting in an increasingly fragmented world. She creates meaning by juxtaposing, filtering, and recontextualizing gestures both ordinary and extraordinary. In recent years her music has mostly responded to the ecological and political crises besetting our warming planet, which we, as humans, seem to have no will to prevent.

A recent recipient of a Copland House residency, Ms. Kaplan's works have been performed around the world, including at Mise-En, Thailand New Music Festival, SCI, SICPP, IAWM, Wellesley Composers Conference,

Gaudeamus, Darmstadt, and others. Recordings are available on Albany, Ablaze, Centaur, and Navona Records, and compositions are published by TrevCo Music and BabelScores.

Ms. Kaplan holds a PhD from the University of Chicago and an AB from Princeton University. She is professor of composition at Ball State University where she directs the New Music Ensemble. [ameliaskaplan.com](http://ameliaskaplan.com).

### **Programs Notes:**

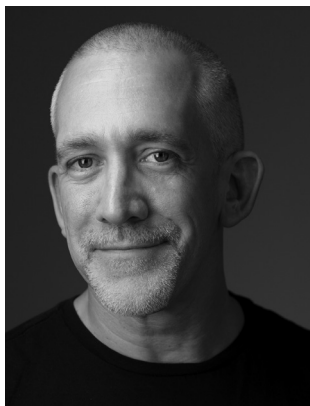
"Up a Half Step" takes both Berio's "Sequenza VII" and the oboe's lyrical qualities as its inspiration. The work begins much like Berio's, with a drone on an iPhone, this time on C rather than B, but then as chromatic pitches unfold they develop into simple melodic and modal lines. The lines are then ornamented with timbral trills, grace notes, and multiphonics, resulting in a sort of Renaissance/20th-century mashup. My thanks to Aryn Sweeney who requested the piece, for her beautiful playing, and for her patience in experimenting with a huge variety of extended techniques.



## **Zach Gulaboff Davis**

### **Plunge**

Described as "beautiful, lyrical" and brimming with "unexpected harmonic shifts" (International Trumpet Guild), the music of Macedonian-American composer Zach Gulaboff Davis centers on the expressive and dramatic possibilities of compositional narrative. A 2023 MacDowell Fellow and winner of the American Prize in Composition (2019), Zach maintains an active schedule as a composer and collaborator across the globe.



## Brian Field

Three Passions for our Tortured Planet

Brian Field's music is an eclectic fusion of lyricism and driving rhythm that brings together elements of post-romanticism, minimalism and jazz. His compositions include music for television and stage; solo acoustic, chamber, ballet, choral, vocal, electroacoustic and orchestral works, and have been performed extensively throughout the United States and internationally.

### Program Notes:

"Three Passions for our Tortured Planet" is a suite for solo piano focusing on three areas of climate change. The first movement, "...fire...", reflects on the forest fires raging across the globe on a recurring, and increasingly alarming basis. The second movement, "...glaciers...", is a distant, stately movement that depicts the enormous ices

on earth's poles. These slow, ponderous moments are sporadically interrupted by rapidly falling, thundering episodes, depicting the shearing of the glacial ice. The final movement, "...winds...", begins with running winds that become increasingly intense and hurricane/typhoon-like in their destructiveness before dissipating into a barely-noticeable breeze.



## Alex Stephenson

O Clarissima

The music of composer Alex Stephenson—praised as "masterfully orchestrated" and exhibiting "sonic beauty" (San Diego Union-Tribune)—stems from a deep-rooted lyrical impulse, evoking sonic worlds that feel simultaneously fresh and familiar. He works in a variety of contexts, from acoustic and electroacoustic concert music to sound installations and interdisciplinary collaborations.

Alex's work has been presented and commissioned by festivals including Tanglewood, Royaumont, ISCM World New Music Days, Santa Fe Chamber Music Festival, Breckenridge Music Festival, Composers Conference, and the New York City Electroacoustic Music Festival. Recent

and upcoming collaborators include the New Fromm Players, Flux Quartet, Duo Axis, Hausmann Quartet, HOCKET, and the La Jolla Symphony.

Alex currently serves as instructional assistant professor of Music Theory & Composition at Illinois State University. He recently completed a PhD in composition at the University of California San Diego.

### Program Notes:

Much of the source material for this slow, contemplative work comes from the haunting plainchant melody "O Magne Pater" by Hildegard von Bingen (1098-1179). Fragments of Hildegard's music—which I have freely isolated, developed, and embellished—form the basis of rhapsodic yet delicate lines heard initially on the viola and later traded between the two instruments. The title is borrowed from another of Hildegard's works, which is referenced here not through quotation but rather metaphorically, in the form of bright piano harmonies and stratospheric viola writing only glimpsed as the piece nears its conclusion.

## Patrick Chan

Fuse (For bio see page 5)

### Program Notes:

Commissioned by and written for Popebama (Erin Rogers, saxophone; Dennis Sullivan, percussion), "Fuse" is a controlled aleatory composition that explores the idea of fusing different timbral materials into one entity. The performers are given non-pitched, notational but sometimes graphical rhythmic guidance in a timed improvisation. They are also given the freedom to choose the specific saxophone and percussion instruments, while amplification or live electronics can be added as an augmentation as well. Each performing duo will eventually find their own way to "fuse" the materials.



### Benjamin Beamer

Torrential Downpour

Benjamin Beamer is an American composer and clarinetist. They are studying music composition at a collegiate level under the direction of Dr. Jiyoung Chung. Ben is an advocate for storytelling through music. Their music always has a story behind it, from as simple as the sun rising to as complex as retelling a Norse creation myth. Ben aims to also show how they perceive these said stories and their own world view through their music. Ben also believes that the stories told in their music should

be understandable to any listener, not just an experienced musician. Ben pursues this philosophy through their compositions; always sewing a story into their music.

### Program Notes:

"Torrential Downpour" reflects my own personal desire for rain. When I was growing up, I did not see much rain, so I grew to appreciate it when it did rain. Rain was one of my favorite things, the smell, the way the world stopped, and the childlike sense of delight I felt when it rained. It is from the depths of my being that I long for rain, even now.



### Dominic Dousa

Reach for the Skies

Dominic Dousa, a native of Rochester, Minnesota, has been a member of the faculty at the University of Texas at El Paso Department of Music since 2004. Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S., and in 13 countries worldwide. He has works published by TRN Music, Grand Mesa Music, and Leading Tones Music. Blue Griffin Recording has released two CDs of Dousa's chamber music, one of which has received critical acclaim in *Gramophone Magazine* and the *American Record Guide*.

In addition to teaching and composing, Dousa has remained active as an accompanist and chamber musician, performing in numerous recitals with faculty, guest artists, and students, including presentations with his fellow UTEP faculty member, world renowned cellist and 2017 Grammy-award winner Zuill Bailey.

### Program Notes:

"Reach for the Skies" was composed for my friend and colleague Mr. Rick Lambrecht and the UTEP Horn Choir, which he directs, for their presentation at the 2017 Midwest Clinic International Band and Orchestra Conference. This occasion marked the first time a UTEP student ensemble had been invited to perform at this international event. The piece moves between passages of power and majesty to ones more lyrical and flowing, all the while permeated with a spirit of unwavering confidence. Its title reflects the achievement of UTEP's Horn Choir under Professor Lambrecht's direction and the ideal of constantly striving for excellence.

# CONCERT FOUR

October 7 • 6 p.m. • Concert Hall

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## Rain Will Come What May

Ji Hee Kim, Soprano  
Jiyoun Chung, Piano

Jiyoun Chung

## Cello Variations

Peter Opie, Cello

Meadow Bridgham

## Insight I

Scott Erickson, Oboe

Patrick Chan

## Ariaria

Yu-Fang Chen, Violin  
Jiyoun Chung, Piano

Jiyoun Chung

## We Did This

Ji Hee Kim, Soprano  
Giyong Ahn, Piano

Benjamin Beamer

## Quiet Sounds

Ji Hee Kim, Soprano  
Giyong Ahn, Piano

Nicholas Sassé

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## CONCERT FOUR COMPOSERS

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### Jiyoun Chung

Rain Will Come What May

The work of composer and pianist Jiyoun Chung has received many distinctions and awards and is often heard in festivals and concerts in Asia, Europe, and the United States. Her current interest in composition lies in encompassing various cultural influences into her works. Her own identity as a Korean immigrant plays a big factor in her music making, however, Chung's works are not limited to the fusion of Korean and concert music. While the wealth of inspiration derives from East Asian culture, other inspiration comes from various musical portraits and genres such as contemporary concert music, K-pop, jazz, musical theater, hip-hop, street music, and world traditional music. Languages, structures, timbres, and vocabularies from those different musical arts have

expanded her musical palette, which helps to speak to a broad range of audiences. Jiyoun Chung received her BM in Composition from Hanyang University in South Korea. She earned her MM in Composition and in Piano Performance from Illinois State University and received her DMA in composition at the University of Missouri-Kansas City. Currently she is an assistant professor of music composition at Central Washington University.

## Program Notes:

"Rain Will Come What May" for soprano and piano was composed in 2013 on a poem by Kansas City-based writer Jose Faus. The poem depicts the nature of love in the form of Haiku. According to Faus, like other Haiku poetry, this poem concerns the change of seasons and includes both a draught and the looked-for rainfall. Love is likened to a garden. In the first and the second stanzas, the practical and spiritual worlds tell the gardener not to plant because the soil is coarse. However, he wants to believe that love will blossom nonetheless, a reflection on love's irrational nature. The thought of a cactus still growing in the desert without enough rain confirms the gardener's convictions. In the last stanza, the cactus that blooms in the sun light believes that rain will eventually come, so it does not need to fret. Likewise, love does not need perfect conditions to blossom and thus place the spiritual and practical world in contradiction. The last line, "Rain will come what May" is a play on the adage about April showers bringing May flowers. Harmonies and intervals employed in this song could give the impression that this song is tonal; however, the extended harmonies and tensions rarely progress as they do in functional harmony. Instead, they shift from one to another without expected resolutions. This creates unexpected, wondering, dreamy, and sometimes unanticipated sounds. In addition, the dotted bar lines without any time signature allows for the presentation of an extremely free rhythmic declamation, a trait common many of my atonal works. The piano not only provides the requisite harmonic background but also adds a distinctive atmosphere and color through gestures such as arpeggios, grace notes, and staccato notes followed by lingering overtones. Overtones are among the primary musical materials of this piece and are often sounded by playing muted clusters in piano's lower register before playing the actual notes in the middle and higher registers.



### Meadow Bridgham

Cello Variations

Meadow makes new music from old ideas—a kind of musical upcycling, an antique restoration. Their melodies spin out and layer like the Baroque; their form is firmly constructed like the Classical; their gestural language is sweeping like the Romantics; and their harmonic signature is born from 20th-century neotonicity, where kaleidoscopic chord progressions shift and cycle endlessly, forming chains of modulations.

Many dichotomies hold their music together—minimal-maximal, tonal-atonal, new-old—and Meadow balances it all with extramusical framing; this includes the anthropomorphizing of insects, the allegorizing of stories from their life, and the commenting on aspects of their identity.

Meadow has worked with important composers such as William Bolcom, Martin Bresnick, Aaron Jay Kernis, Libby Larsen, Bright Sheng, and Joan Tower. Additionally, as a fellow of the Rubin Institute of Music Criticism, they had the privilege of working with influential writers such as Alex Ross, Tim Page, John Rockwell, and Anne Midgette. Their music has been performed as part of the American Music Festival, the New York Festival of Song, the Norfolk Chamber Music Festival, Third Place [MusicFest], and the North American Saxophone Alliance Biennial Conference. They have reached international audiences through the Westben Composer-Performer Residency in Canada, the Brisbane Music Festival in Australia (forthcoming), and the International Double Reed Society Convention in Thailand. Meadow holds a Doctor of Musical Arts degree from the Yale School of Music, where their Violin Sonata was awarded the Frances E. Osborne Kellogg Memorial Prize for best composition written in a contrapuntal style.

## **Program Notes:**

The theme comprises two parts: the opening four measures is a tune composed by Eric Adamshick; the following eleven measures are my response to and expansion of his music. The first variation is a simple prelude that references J.S. Bach's first cello suite. The second variation is a Brahmsian etude which has the cellist practice their scales. The third variation is a Bartókian dance that devolves into a cadenza. The fourth variation is a Crumbian fantasy that explores the cello's noisier qualities. The fifth variation is a weeping Andante with broken chords and falling scales. The sixth variation is a quiet reimagining of the theme as a work by C.P.E. Bach. The conclusion explores two moods: anguish and acceptance. These final two variations mirror each other as *minore* ("minor mode") and *maiore* ("major mode"), in a stylized reference to the keyboard variations of Mozart.

## **Patrick Chan**

Insight I (For bio see page 5.)

## **Program Notes:**

"Insight I" is commissioned by oboist Lisa Kozenko to premiere at the International Double Reed Society (IDRS) Conference in the Summer of 2018. This short piece presents all the materials needed for a subsequent chamber piece. It explores the rich timbres that an oboe can produce by inviting the performer to find alternate fingerings for a single pitch. The constant fluctuation in meter, combined with coloristic timbral variants give the piece a flowing quality that provides "insight" to the performer's mind.

## **Jiyoun Chung**

Ariaria (For bio see page 22.)

## **Program Notes:**

'Ari' is from a Korean word, 아리다(Arida), which means aching. Combined with the word 'aria', which means a song, it can be considered a sad song. Some might notice a word-play in this title, as '아리아리(ariari) is a vocable commonly used in a Korean folk song, "Arirang," which embodies the deep emotion of resentment and sorrow. This piece has three movements. Each features a different type of Korean indigenous musical characteristics used by different instruments, but all to express sorrow through music. The first movement, 창 features characteristics and techniques Korean traditional singers use to make a great show of grief from 판소리(Pansori) singing. The second movement, 해금 in the same way, features the sobbing sound and gesture of 해금, a zither-like string instrument. The third movement, 대금, features the sentimental sound and language of 대금, a bamboo instrument, which also produces a very sentimental tone. This piece is dedicated to those who lost their lives and loved ones to gun violence.

## **Benjamin Beamer**

We Did This (For bio see page 21.)

## **Program Notes:**

"We Did This" is framed as an apology letter to the earth for the damage we have caused. Climate change has caused irreparable damage to our planet yet is not taken as seriously as it needs to be. I wrote this piece to make listeners reflect on their own participation in climate change and the damage done to the Earth.

## **Nicholas Sassé**

Quiet Sounds (For bio see page 10.)

## **Program Notes:**

When a loved one dies, it always feels quiet in the moments after they are gone—a silence which feels so loud that it drowns out everything around. I wrote "Quiet Sounds" as a way to process this feeling, and to voice the inner dialog I personally have gone through after losing someone. Dedicated to my Grandmother, this piece follows the journey I went through as I lost her to cancer in 2020. My hope is that this piece can provide comfort for anyone who feels lost, alone, or quiet, after losing someone they love; you are not alone.



# CONCERT FIVE

October 8 • 2 p.m. • RecitalHall

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**Bioluminescence**  
CWU Percussion Studio

**Roger Zare**

**AI Chatbots**  
Mark Goodenberger,  
Joshua Gianola, Percussion

**Wenbin Lyu**

**Land, Flooded by Human Greed**  
Graceanna Littke, Clarinet  
Kamron Emery, Piano  
Ellie Hasz, Cello

**Nicholas Sassé**

**Singer-Varrogep**  
Ji Hee Kim, Soprano  
CWU Trombone Choir

**Arpad Solti**

**Penumbra**  
Dan Lipori, Bassoon  
Issac Vargas Garcia, Piano

**David Heinick**

**Two Episodes**  
Dan Lipori, Bassoon  
Issac Vargas Garcia, Piano

**Allen Molineux**

**(Dif)fused**  
Jeffrey Snedeker, Horn  
John Neurohr, Trombone  
David McLemore, Tuba

**Patrick Chan**

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## CONCERT FIVE COMPOSERS

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**Roger Zare**  
Bioluminescence

Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” Zare serves as assistant professor of music at Appalachian State University. Often inspired by science, nature, and mythology, his works have been performed across the United States and on six continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, Boston Musica Viva, the Sinta Quartet, violinist Cho-Liang Lin, and clarinetists Alexander Fiterstein and Andy Hudson. An award winning composer, Zare has received recognition from ASCAP, BMI, the American Academy of Arts and Letters, Copland House, and many others. Zare holds degrees from

the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Kristin Kuster, Paul Schoenfield, Christopher Theofanidis, and Derek Bermel.



## Program Notes:

In the summer of 2014, I visited Maine and stayed on a beautiful small island in a cabin. I have a distinct memory of walking up to the cabin in the late evening dusk, surrounded by countless swirling yellow-green lights. It was a surreal experience to be amidst thousands of gently flashing and floating luminous points. The fireflies that surrounded me glowed because of bioluminescence—a rare ability of some organisms to produce light. “Bioluminescence” is scored for a solo vibraphone that is accompanied by antiphonal triangles and crotales encircling the audience. The vibraphone plays a slowly unfolding harmonic progression that is occasionally punctuated with pensive melodic gestures. Representing fireflies, the surrounding triangles sometimes interact with the vibraphone, and other times interact with each other, making waves of sound that propagate around the listener. “Bioluminescence” was written for the Illinois State University Percussion Ensemble, directed by David Collier.



## Wenbin Lyu

AI Chatbots

Wenbin Lyu is a Chinese composer based in Cincinnati. His compositions blend contemporary Western techniques with ancient Oriental culture, drawing inspiration from nature, science, and video games. His works have been featured at over 60 music festivals, such as Cabrillo, Tanglewood, NYCEMF, IRCAM, SEAMUS, and ICMC. He has collaborated with acclaimed ensembles, including the Buffalo Philharmonic, Albany Symphony, Beijing Symphony, Eighth Blackbird, Akropolis Quintet, and Sandbox Percussion. Lyu has received one ASCAP Young Composer Award and three The American Prize awards. He holds degrees from the China Conservatory, NEC, and CCM.

## Program Notes:

ChatGPT is a chatbot developed by OpenAI, and I used its generated program notes to compose this piece. If you would like to view the AI-generated program, please visit: [wenbinlyu.com/ai-chatbots](http://wenbinlyu.com/ai-chatbots).

## Nicholas Sasse

Land, Flooded by Human Greed (For bio see page 10.)

## Program Notes:

“Land, Flooded by Human Greed” is written to discuss the consequence of rising sea levels, caused by the pollutive greed of corporations and first world countries. More specifically, the piece discusses how the human race (primarily island nations) is already being affected—yet, no one is doing anything. Corporations are still polluting, governments aren’t passing bills to minimize our carbon output, individual people are still choosing convenience. This piece brings listeners to the affected nations, so they can experience the consequences of their own actions. “Land, Flooded by Human Greed” does not exist to be beautiful. In fact there are many ugly sections of this piece, to show us how we are ruining our own lives—and to also show that if we don’t recognize and change our ways, the consequences will get closer and closer, until it’s our turn to sink below the waves.



## Árpád Solti

Singer-varrogep

Árpád Solti (born 1986), holder of a Junior Prima Prize and a member of Hungary's youngest generation of composers, writes contemporary, light and theater music like. Collaboration with the record label Lalliox he released 20 solo piano albums. At present he is living in Gothenburg, Sweden and working as an organist of the Church of Sweden.

### Program Notes:

Árpád Solti: Singer-Sewing Machine

My piece for soprano and eight trombones based on the poem 'Lullaby for Mickey' (Altató Misinek) by Dániel Varró (b. 1977) (English translation by David E. Molnar). The music is a manifestation of the viewpoint of the

main character, Mickey. While he is falling asleep, he still can hear the storyteller's words, but mingled with his own imagination. Therefore my music is not an illustration of the poem but the representation of most dreams: a reality beyond reality.

### Lyrics:

You hear the loo is sleeping,  
faucet is sleeping,  
And the deep freezer,  
and the micro grasshoppers under the  
window all sleep.  
Quit it don't you jump around okay?  
You see the patch and lotion are sleeping.  
I beg you.  
Go to sleep Mikey.

Cereals sleeping,  
granola bars, apricots,  
the peaches, nectarines,  
The little matchbox likes to honk,  
The lego, the train tracks are sleeping,  
Engine and coal are both sleeping.  
Please, go to sleep dear Mikey!

Your trousers are sleeping,  
With their fly,  
With the label on their rear, sleeping.

The ostrich in the zoo,  
Ah, the titmouse on the bird table,  
and the secret agent,  
they are sleeping.

It is time to go to sleep, Mikey.

Ah, The butterflies sleeping, potato  
beetles, The green ice cream formed  
in the bucket is sleeping,  
Grandma and her big ears are well asleep,  
like grandpa's very big nose.  
You see the light, how it sleeps.  
Look at the moose reindeer,  
And look at the mountain goat,  
how it sleeps.  
Look at the baker, Jaunty lad.

Ah, Everyone in the book, they are asleep!  
Finally, Go to sleep, Mikey!

## Patrick Chan

(Dif)fused (For bio see page 5.)

### Program Notes:

In definition, the word "diffuse" means to disseminate and spread widely. The word "fuse" is to join or blend to form a single entity from multiple entities. This piece emulates the process of diffusing and fusing sounds by structural improvisation. Each performer follows an intensity map and a pitch structure to interact actively with others in the ensemble through the process.



## David Heinick

Penumbra

David Heinick retired in May of 2018 after forty years of teaching. He joined the faculty of the Crane School of Music at SUNY-Potsdam in 1989, having previously taught at St. Mary's College of Maryland and the University of Maryland-Eastern Shore. He is the composer of over 150 works. Several works have been recorded, most recently "Two Nocturnes," by pianist Jeffrey Jacobs; another recording by Jacobs of "Toccata a la Charleston" is forthcoming. With Carol Heinick, he has performed extensively playing music for two pianists at one or two pianos; he has also been active as a collaborative pianist, having performed with numerous prominent soloists and members of major orchestras.

### Program Notes:

The word "penumbra" refers to an area of half shadow, or in painting, the blending of light and shade. This work occupies such a musical space, shifting beyond the penumbra to areas both of light and of greater darkness. "Penumbra" was written for my faculty colleague Carol Cope Lowe, and showcases both the lyric and the technical capabilities of the bassoon.



## Allen Molineux

Two Episodes

Allen Molineux received a BM degree in composition from DePauw University, a MM in composition degree from the Eastman School of Music and a DM in composition from Florida State University. He also attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999.

His orchestral work "Trifles" won the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications.

In 2021, his "Scherzi" was recorded by composer/pianist Jeffrey Jacob on the New Ariel label and his string orchestra piece "Contentamento" by conductor Pawel Kotla and the Kalisz Philharmonic Orchestra on the Phasma-Music label. In 2022 the Lansdowne Symphony premiered "When the Angels Sang" and in 2023 the Atlanta Philharmonic performed his "Trifles."

### Program Notes:

A good number of years ago, the composer wrote what was an "Episode for Bassoon and Piano" which went through several revisions, one of which was performed at the University of Florida. Along the way, the composer felt there needed to be a companion movement and an attempt was made but not finished until 2022. The two episodes share material but are polar opposites in terms of harmonic language and style. The first is fairly atonal and dead serious, while the second is more tonal and at times cheeky and mischievous.



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