

**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

# **FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**



Io Palmer, Hedgerow (orange), 2024, Clay, wire, metal brace

**WASHINGTON STATE UNIVERSITY  
PULLMAN, WA  
FEBRUARY 6-8, 2025  
PROGRAM BOOK**

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# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

## WELCOME FROM THE FOCAM DIRECTOR AND WSU SCHOOL OF MUSIC DIRECTOR

Welcome to FOCAM!

The Festival of Contemporary Artists in Music celebrates the music of our time. The festival highlights the work of WSU student and faculty composers and performers alongside visiting composers, performers, and scholars. This festival is a chance to celebrate the diversity found in today's music and its people. It is designed to allow everyone's voice to shine.

Founded in 1989 by Dr. Charles Argersinger, the festival is currently under the direction of Dr. Sophia Tegart. The FOCAM committee includes Dr. Jihyun Kim, Dr. Christian Kim, Dr. Scott Blasco, and Dr. César Haas. On behalf of the FOCAM committee we are delighted to welcome you to the first version of our newly structured festival! Please enjoy the wide range of music at our 19 concerts and numerous presentations.

### **Sophia Tegart**

Director, Festival of Contemporary Artists in Music  
Assistant Professor of Flute, Washington State University  
[sophiat@wsu.edu](mailto:sophiat@wsu.edu)

Welcome!

I am thrilled to welcome guest composers, performing artists, and community members to Washington State University for our Festival of Contemporary Artists in Music (FOCAM) this February. The presentations, concerts, and lectures this weekend will offer transformational musical experiences for School of Music students and community members, and the level of creativity, collaboration, and artistry at FOCAM is sure to create an unforgettable experience for all participants. Special thanks to Dr. Sophia Tegart, and members of our FOCAM committee, Drs. Blasco, Haas, C. Kim, J. Kim, and Blaine Ross, as well as the tireless and foundational support of Program Coordinator, Michelle White, and Stage Manager, Shaun Sorensen and his team. For decades WSU's FOCAM has centered on celebrating the expressive potentials of new music, and I wish each of you connection, community building, and experiential learning this weekend with FOCAM music and musicians.

Keri E. McCarthy, DM

Director, School of Music  
Professor, Oboe and Music History



# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

## FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC PERSONNEL

### *FOCAM COMMITTEE*

Sophia Tegart, chair

Jihyun Kim, Christian Kim, Scott Blasco, César Haas

### *CALL FOR PRESENTATIONS*

Christian Kim, chair

Aaron Hill

Darryl Singleton

### *CALL FOR SCORES*

Jihyun Kim, chair

Yuna Roh

Christiano Rodrigues

### *CALL FOR PERFORMANCES*

César Haas, chair

Christiano Rodrigues

Karen Nguyen

Original Artwork: Io Palmer

Poster and Website: Michelle White

Program Book: Sophia Tegart

### *WSU SCHOOL OF MUSIC FACULTY & STAFF*

Troy Bennefield, Undergraduate Advisor

Dave Bjur, Bass

Scott Blasco, Composition & Electronic  
Music

Ruth Boden, Cello, Bass, & Theory

Chris Dickey, Tuba/Euphonium

César Haas, Jazz & Classical Guitar

Aaron Hill, Saxophone & Jazz Big Band

Christian Kim, Music Business &  
Jazz/Commercial Composition

Jihyun Kim, Music Theory, Composition

Martin King, Horn & Music Education  
Advisor

Dean Luethi, Voice, Choral Music  
Methods, & Choral Conducting

Keri McCarthy, Oboe & SoM Director

Jonathan Melcher, Audio Engineering

Fabio Menchetti, Piano

A.J. Miller, Assistant Director for  
Marching Band

Sarah Miller, Associate Director for  
Marching Band, Trombone

Matthew Myers, Voice, Choral Music Ed

Melissa Parkhurst, Ethnomusicology

Danh Pham, Director of Bands

Katie Rice, Clarinet

Christiano Rodrigues, Violin/Viola

Yuna Roh, Piano

Darryl Singleton, Jazz Percussion, Black  
Music/Social Justice

Jake Svendsen, Jazz Piano

Jon Sweet, Director Athletic Bands &  
Symphonic Band

Sophia Tegart, Flute & Music History

Alisa Toy, Voice

David Turnbull, Trumpet, SoM Assistant  
Director

Aaron Wacker, Music Education

Julie Anne Wieck, Voice & Opera  
Workshop

Christopher Wilson, Classical  
Percussion

Jacqueline Wilson, Bassoon & Theory

Stage Crew: Shaun Sorenson, Blaine Ross

Recording Engineers: Jon Melcher, Taylor

Piano Tuner: Tim Wirth



## FESTIVAL SPONSORS

The Festival of Contemporary Artists in Music is partially sponsored by the following organizations:



WASHINGTON STATE UNIVERSITY  
Program in Women's, Gender,  
and Sexuality Studies

The Center for Arts and Humanities

Resilience  
Restoration



WASHINGTON STATE  
UNIVERSITY

## Guest Performers

# GENGHIS BARBIE

Alana Vegter aka Freedom Barbie | Danielle Kuhlmann aka Velvet Barbie  
Julie Thayer aka Tiger Barbie | Rachel Drehmann aka Attila the Horn



**Genghis Barbie**, the leading post post-feminist feminist French Horn experience, is the most innovative and energizing chamber ensemble of its generation and beyond. With a combined 24 years of conservatory training, Genghis Barbie delivers to you a visceral and unadulterated musical adventure. Performing arrangements of pop music from all eras, contemporary commissions, and classical works, they are the most versatile and expansive group on NYC's classical/pop/rock/jazz/indie/ alternative/punk/electro-acoustic scene.

Genghis Barbie was inceptioned in a unique moment of ingenuity when Freedom Barbie, Tiger Barbie, Velvet Barbie, and Attila the Horn converged and vowed to create distinctive, interactive and personal performances. Balancing individual careers in symphony orchestras in addition to their busy New York City performing schedule, the ladies of Genghis Barbie have performed at multiple International Horn Society Symposiums, premiered a solo commission at Carnegie Hall, and appeared on America's Got Talent. Recently, their recording of "Take on Me" was featured in an episode of the HBO show "The Leftovers." As educators, they have toured numerous universities presenting workshops, masterclasses, and lectures on musical entrepreneurship.

They have released six studio albums: the self-titled debut album, the holiday album Genghis Barbie: Home for the Holidays, Genghis Baby: Songs for Noa, their second pop album, Amp it Up!, an album of all-classical arrangements, "2 Legit," and their newest pop venture, "Songs for Summer." Sheet music for their exciting arrangements is now available on their website, [www.GenghisBarbie.com](http://www.GenghisBarbie.com).



Festival Composer Project

FALLING TREE COLLABORATIVE



Dr. Spencer Arias  
Lead Composer, Visiting Artist  
School of Music, Dance, Theatre  
Arizona State University



Dr. Berkley Walker  
Lead Researcher, Associate Professor  
Plant Biology  
Michigan State University

The Falling Tree Collaborative concert series is an ongoing collaboration between scientists and composers with the goal to increase scientific literacy of the public through a novel combination of scientific presentation and musical performance. This concert series is designed to bring the sounds of the proverbial “tree falling in a forest” to new audiences and explores themes of climate change, sustainable food production, and general wonder of our shared natural world with a special focus on systems involving plants. The performance featured the work of four MSU plant Biologists (Kadeem Gilbert, Krista Isaacs, Phoebe Zarnetske, Berkley Walker) with contemporary music from four Michigan Composers (Libby Meyer, Lisa Coons, Lyn Goeringer, Spencer Arias).

Guest Researchers



Dr. Andrei Smertenko  
Assistant Professor  
Institute of Biological Chemistry  
Washington State University



Dr. Cecilia Rodriguez-Furlan  
Assistant Professor  
School of Biological Sciences  
Washington State University



# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

## FESTIVAL SCHEDULE

<b>Thursday, February 6, 2025</b>	
<b>7:30</b> Bryan Hall Theatre	<p><b>WSU Faculty &amp; Student Gala Concert</b></p> <p>Featuring works by Kasey Craig, Aliyah Danielle, Joanna Kenyon, Jihyun Kim, Jenni Brandon</p> <p>Chris Dickey, Jihyun Kim, Fabio Menchetti, Katie Rice, Yuna Roh, Alisa Toy, Julie Wieck, WSU Concert Choir</p>
<b>Friday, February 7, 2025</b>	
<b>8:00am</b> Kimbrough Lobby	<p><b>Registration Opens</b></p> <p><i>Meet Up &amp; Welcome</i></p> <p><i>Coffee and Refreshments</i></p>
<b>8:30am</b> Kimbrough Lobby	<p><b>Poster Session Q &amp; A</b></p> <p>Oranthos Parthenos, "The Apollo Lyre" Poster</p>
<b>9:10am</b> K115	<p><b>Presentations: Synesthesia &amp; Poetic Analysis</b></p> <p>Tom LaChance, "A guided experience of synesthesia through the creation of a musical work"</p>
<b>10:10am</b> K245	<p><b>Presentations: Desire &amp; Jazz Improvisation</b></p> <p>Smee Wong, "Sounding Desire: The Sexual Aesthetic in John Zorn's Compositions"</p> <p>David Larsen, "Reimagining Jazz Compositions: Modern Approaches to Jazz Improvisation and Composition"</p>
<b>11:10am</b> Bryan Hall Theatre	<p><b>The Music of Jennifer Stevenson</b></p> <p>Ryan Zwahlen, oboe; Sophia Tegart, flute; Fabio Menchetti, piano</p>
<b>12:10pm</b> Kimbrough Concert Hall	<p><b>Composers Concert 1</b></p> <p>Featured Composers: Michael Johanson, Mark Kilstofte, Sabriena Lawrence, Youngjun Lee, Mikaela Storm</p> <p>Performers: Ruth Boden, cello; Susan DeWitt Smith, piano; Yoko Greeney, piano; Yeseul Kim, piano; Elena Panchenko, piano; Marissa Perri, soprano; Katie Rice, clarinet; Sophia Tegart, flute; Alisa Toy, soprano</p>
<b>1:10pm</b> Kimbrough Concert Hall	<p><b>Brass Trio &amp; Solo Oboe Works</b></p> <p>Works by Brian DuFord, Catherine Likhuta, &amp; Elizabeth Raum</p>



# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

	Heather Killmeyer, oboe & <i>Anonim Trio</i> Martin King, horn; Chris Dickey, tuba; Yuna Roh, piano
<b>2:10</b> Bryan Hall Theatre	<b>Sky and Earth, Boundless</b> Works by Jacob Dalager, Theresa Martin, Daniel Morel, & Robert Pherigo  <i>Violetta Duo</i> Dorothy Glick Maglione, flute; Madelyn Moore, clarinet
<b>3:10</b> Kimbrough Concert Hall	<b>The Music of Miho Hizama</b> Aaron Hill, saxophone; Sarah Miller, trombone; A.J. Miller, euphonium; Yuna Roh, piano & WSU Jazz Big Band
<b>4:10</b> Bryan Hall Theatre	<b>Premieres for Oboe</b> <i>Works by Hayden Iskander &amp; Alexander deVaron</i>  Camilla Yoder, oboe; Jake Henneford, body percussion Catherine Anderson, piano
<b>4:00-5:30pm</b> K115	<b>Genghis Barbie Horn Master Class</b> Performers from the WSU Horn Studio
<b>5:10</b> Kimbrough Concert Hall	<b>Composers Concert 2 (Fixed Media)</b> Featured Composers: Scott Blasco, Kramer Elwell, Corey Gardner, Yi- Ning Lo, Yuk Bun Wan, Smee Wong, Matt Zook
<b>6:00-7:30pm</b>	<b>Dinner Break</b>
<b>7:30pm</b> Bryan Hall Theatre	<b>Guest Performer Gala Concert</b> <i>Genghis Barbie</i>
<b>Saturday, February 8, 2025</b>	
<b>8:00am</b>	<b>Registration and Welcome</b> <i>Coffee and Refreshments</i>
<b>9:10am</b> K245	<b>Presentation</b> SiHyun Uhm, "Illuminating Neural Pathways: Transforming Brain Activity into Generative Audio-Visual Experiences"
<b>10:10am</b> Bryan Hall Theatre	<b>Composers Concert 3</b> Featured Composers: Dayton Kinney, Helena Michelson, Ben Morris, Thomas Brain, Wen Ziyang, SiHyun Uhm



# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

	<p>Aaron Hill, saxophone; Martin King, horn; Tanner Burns, piano; Madelyn Moore, clarinet; Elena Panchenko, piano; Peter Swanson, cello; Wen Ziyang, guitar</p>
<p><b>11:10am</b> Kimbrough Concert Hall</p>	<p style="text-align: center;"><b>Performers Concert</b></p> <p>Works by Althea Talbot Howard, Kyra Jorgenson, Jonathan Scales, Peter Swanson, Hilmi Ridha Mahardika &amp; Kurnia Eka Fajar</p> <p>Rachel Becker, oboe; Ben Eichel, e-piano; Kyra Jorgenson, soprano and guitar; Jihyun Kim, piano; Hannah Ransom, marimba; Yuna Roh, piano; Peter Swanson, cello</p>
<p><b>12:10pm</b> Bryan Hall Theatre</p>	<p style="text-align: center;"><b>J<sup>2</sup> Duo in Concert</b></p> <p>Works by Caroline Cavalache, Jiyoun Chung, Kevin Day, Reena Esmail, Susan Mutter</p> <p style="text-align: center;"><i>J<sup>2</sup> Duo</i></p> <p>John S. Neurohr, trombone; Jiyoun Chung, piano</p>
<p><b>1:10pm</b> Kimbrough Concert Hall</p>	<p style="text-align: center;"><b>Euphonium Works &amp; Festival of Creative Pianists</b></p> <p>Works by Tatev Amiryan, Che Buford, Dayton Kinney, Andrew May, Bil Smith, Joshua Thompson, Justin Weis, Brady Wolf</p> <p style="text-align: center;">Justin Weiss, euphonium &amp; <i>Festival of Creative Pianists Featured Artist</i> Stephen Eckert, piano</p>
<p><b>1:30pm</b> Bryan Hall Theatre</p>	<p style="text-align: center;"><b>Five Pieces for Piano by Anthony Donofrio</b></p> <p>Anthony Donofrio, piano</p>
<p><b>2:10pm</b> Kimbrough Concert Hall</p>	<p style="text-align: center;"><b>Alegria Non-Western Influences in Jazz</b></p> <p>Works by David Larsen</p> <p>David Larsen, baritone sax; Aaron Hill, tenor sax; César Haas, guitar; Jake Svendsen, piano; Brendan McMurphy, drums</p>
<p><b>3:10pm</b> Kimbrough Concert Hall</p>	<p style="text-align: center;"><b>The Glass Bead Orchestra in Concert</b></p> <p>Works by Rachel Bade-McMurphy</p> <p style="text-align: center;"><i>The Glass Bead Orchestra</i></p> <p>Rachel Bade-McMurphy, voice, saxophone, clarinet; Cameron Laplante, saxophone; Jared Hall, trumpet; Sarah Miller, trombone; César Haas, guitar; Jake Svendsen, piano; Eugene Jablonsky, bass; Brendan McMurphy, drums; Heather Montgomery, violin/viola, Ruth Boden, cello</p>
<p><b>4:10pm</b></p>	<p style="text-align: center;"><b>Palouse Jazz Society in Concert</b></p>



# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

<p>Kimbrough Concert Hall</p>	<p>Works by Jalen Terry, Lucas Bastos, Henry Jensen, Greg Yasinitsky</p> <p style="text-align: center;"><i>Palouse Jazz Society</i></p> <p>Alto sax 1 &amp; 2 Alex Lardie, Ryan Acheson; tenor sax 1 &amp; 2 - Thomas Wieland, Nic Caballero; bari sax, Macey Tackett; trombones Brayden Ryder, Henry Jensen, Alex Langland, Kellen Birkman, Nate Buegge; trumpets Ryan Sundberg, Jalen Terry, Daniel Garcia, Dean Johnson, Micheal Brecht; Lucas Bastos, piano; Nathaniel Ballard, bass; Mason Oyler, drums; Patrick Donoghue, guitar; Nick Day, vibes</p>
<p><b>5:10</b> Bryan Hall Theatre</p>	<p style="text-align: center;"><b>Composers Concert 4</b></p> <p>Featured Composers: Jiyoun Chung, Caio Csizmar, Kaiyi Kao, Keaton Lacey, Luigi Morleo, Jeremy Skeels, Mickie Wadsworth</p> <p>Performers: Giyong Ahn, piano; Aaron Hill, saxophone; Keaton Lacey, piano; Elaine Martir, flute; Sarah Miller, trombone; Elena Panchenko, piano; Sam Schwarm, bass trombone; Sophia Tegart, flute; WSU Trombone Quartet</p>
<p><b>6:00pm</b></p>	<p style="text-align: center;"><b>Dinner Break</b></p>
<p><b>7:30pm</b> Bryan Hall Theatre</p>	<p style="text-align: center;"><b>Festival Composer Project Concert</b> Falling Tree Collaborative Works by Spencer Arias</p> <p style="text-align: center;"><i>Anonim Trio, Solstice Wind Quintet, Yuna Roh, piano</i></p>

\*Primary presenters (in programs) indicated with asterisk. If no primary presenter is indicated, program notes will be under the composer's name.

+ WSU Faculty, Staff, or Students will be indicated on all non-gala concerts



**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**WSU FACULTY & STUDENT GALA CONCERT**

**Bryan Hall Theatre**

**Thursday, February 6, 2025**

**7:30pm**

Shadows in the Water

Kasey Craig

*WSU Concert Choir*

Dean Luethi, Director

Elena Panchenko, Piano

MaKenna Wagnon, Graduate Assistant

*Soprano*

Emma Aichele  
Rachael Crabb  
Deborah Fonteijn  
Hazel Gomez  
Mikiah Harper  
MaKenna  
Wagnon

*Alto*

Katlyn Cook  
Marlie Jackson  
Karmen Johnson  
Kayla Mommsen  
Ashley Myers  
Mila Rybachuck

*Tenor*

Mason Bakke  
Kasey Craig  
Ryan Lockhart  
Andon Merrick  
Michael Turner

*Bass*

Manny Caldwell  
James Heer  
Miles Robertson  
Cohen Storch  
Dylan Sutton

The Pleistocene Epoch: The Great Ice Age for solo bass clarinet (2009) Jenni Brandon

Katie Rice, bass clarinet

Moved By the Beauty of Trees for Mezzo Soprano and Piano

Jihyun Kim

Alisa Toy, soprano  
Yuna Roh, piano

when the sun rises

Aliyah Danielle

Chris Dickey, tuba  
Yuna Roh, piano



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*Intermission*

Just a Day song cycle for voice and piano (2015)

Joanna Kenyon

(lyrics by Joanna Kenyon)

I. We Can Do Anything

II. I Never Knew

III. Stand

IV. I Know You Said

V. I Know You

Julie Wieck, soprano  
Fabio Menchetti, piano

Piano Etudes

Jihyun Kim

1. A leaf falls, the water ripples...

2. Effervescent

3. Chamber of Mirrors

4. Pulsar Glitch

Yuna Roh, piano



# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

## THE MUSIC OF JENNIFER STEVENSON

Bryan Hall Theatre

Friday, February 7, 2025

11:10am

+Sophia Tegart, flute and alto flute

\*Ryan Zwahlen, oboe and English horn

+Fabio Menchetti, piano

Merlin Suite for flute and English horn (2020) L'arbre d'Or Le Miroir aux Fees Eglise du Graal Herbe de l'Oubli	Jennifer Stevenson
Sonatina for flute and piano (2022) Andante; Pensive Allegro	Jennifer Stevenson
Distances for oboe and piano (2011) 117.29 Miles Simon and Maddie Pictures	Jennifer Stevenson
Borrowed Forms for solo alto flute (arr. 2024) Epistle Tanka Kyrielle Cinquain	Jennifer Stevenson
What You Make of it (2024) <i>world premiere</i> for flute, oboe, and piano I. Driven II. Introspective III. Brilliant	Jennifer Stevenson



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**COMPOSERS CONCERT 1  
Kimbrough Concert Hall  
Friday, February 7, 2025  
12:10pm**

MYBSTMM

Youngjun Lee

Marissa Perri, soprano

Introspection (*world premiere*)

Sabriena Lawrence

+Ruth Boden, cello  
+Elena Panchenko, piano

Calliope for flute/piccolo, bass clarinet, and clicktrack (*world premiere*) Mikaela Storm  
I. Vetruvian  
II. Fractals

+Sophia Tegart, flute  
+Katie Rice, clarinet

The (Little) White Album  
I Am Learning to Abandon the World  
Mad Scene  
Here

Mark Kilstofte

+Alisa Toy, soprano  
+Yeseul Kim, piano

Catalyst

Michael Johanson

Susan DeWitt Smith, piano  
Yoko Greeney, piano



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**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**BRASS TRIO & SOLO OBOE WORKS**

**Kimbrough Concert Hall**

**Friday, February 7, 2025**

**1:10pm**

*Anonim Trio*

Martin King, horn

Chris Dickey, tuba

Yuna Roh, piano

&

\*Heather Killmeyer, oboe

Coal Trails on Rails (2018)

Brian DuFord (b. 1969)

Heather Killmeyer, oboe

Crikey!

Catherine Likhuta (b. 1981)

*+Anonim Trio*

Martin King, horn

Chris Dickey, tuba

Yuna Roh, piano

Color Code

Elizabeth Raum (b. 1945)

A Clash of Gold and Silver

Shifting and Shimmering Shades of Violet and Gray

Champagne and Chocolate

*Anonim Trio*

Martin King, horn

Chris Dickey, tuba

Yuna Roh, piano



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**SKY AND EARTH, BOUNDLESS**

**Bryan Hall Theatre**

**Friday, February 7, 2025**

**2:10pm**

*\*Violetta Duo*

Dorothy Glick Maglione, flute

Madelyn Moore, clarinet

Labyrinth (2022)

I. Chasm

VI. Night Sky

Theresa Martin (b. 1979)

Island in the Sky (2024)

I. Sunrise at Mesa Arch

II. Upheaval Dome

III. Ghost Walker: Hiking Grand View

IV. Green River Overlook

Robert Pherigo (b. 1959)

RMNP Ecologies (2022)

I. alpine glaciers flow

II. sub alpine tundra skitters

Daniel Morel (b. 1981)

White Sands (2022)

1. Dunes

2. Critters

3. Blood Moon

4. Sledding

Jacob Dalager (b. 1987)



**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**THE MUSIC OF MIHO HIZAMA**

**Kimbrough Concert Hall**

**Friday, February 7, 2025**

**3:10pm**

+Aaron Hill, saxophone

+Sarah Miller, trombone

+A.J. Miller, euphonium

&

+WSU Jazz Big Band

Twelve Colored Pencils

Miho Hazama  
(b. 1986)

A.J. Miller, euphonium

Yuna Roh, piano

Sonata No. 1 “Kingdom of Copen Blue”  
Moderato

Miho Hazama

Aaron Hill, alto saxophone

Yuna Roh, piano

Orange Marble

Miho Hazama

Sarah Miller, trombone

Yuna Roh, piano

Mimi’s March

Miho Hazama

WSU Jazz Big Band

Aaron Hill, Director

Saxophones

Anna MacPherson

Rachael Crabb

Tycho Honeywell

Skye Hanson

Macey Tackett

Trumpets

John Johnson

Rashard Hawkins

Wynter Barnette

Seth Reynvaan

Kelvin Bixler

Trombones

Kellan Brinkman

Alex Langland

Henry Wood

Logan Terry

Charlie Holmes  
(sousaphone)

Rhythm Section

Piano - Yeseul Kim, Guitar - Luke Richardson

Percussion - Ryan Hagar, Drums - Brayden Schultz, Bass - Nathaniel Ballard



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# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

## PREMIERES FOR OBOE

Bryan Hall Theatre

Friday, February 7, 2025

4:10pm

\*Camilla Yoder, oboe  
Jake Henneford, body percussion  
Catherine Anderson, piano

Sketches of Inland Maine (2019) *world premiere*

Hayden Iskander (b. 1991)

1. Morning Blaze
2. Noon Desolation
3. The Virtuosos

Suite for Oboe and Piano (2021) *world premiere*

Alexander deVaron (b. 1961)

1. Every Day is Tuesday
2. Too Much Information
3. Moments of Simplicity
4. Terror and Pain
5. Still on the Outside, Busy on the Inside
6. Two Sides of Solitude
7. Not Knowing



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**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**COMPOSERS CONCERT 2**  
**Kimbrough Concert Hall**  
**Friday, February 7, 2025**  
**5:10pm**

*Fixed Media Program*

Five Element – Visualisation by Petr Hanzl ( <i>American premiere</i> )	Yuk Bun Wan
Pacific NW Gothic #4 “Elk's Abode” for fixed media	Matt Zook
Alien, Cabbage, and Me	Yi-Ning Lo
Abstractions	+Corey Gardner
La Memoria es un Tejido	Smee Wong
The Deeps	+Scott Blasco
What Sleeps Beneath	Kramer Elwell



# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

## GUEST PERFORMER GALA CONCERT

Bryan Hall Theatre

Friday, February 7, 2025

7:30pm

### GENGHIS BARBIE

Alana Vegter aka Freedom Barbie

Danielle Kuhlmann aka Velvet Barbie

Julie Thayer aka Tiger Barbie

Rachel Drehmann aka Attila the Horn

*Program To Be Chosen from the Following Selection*

Somebody to Love - Queen, arr. D. Kuhlmann

I Have Nothing - Whitney Houston, arr. D. Kuhlmann

“Au fond du temple Saint” from The Pearlfishers - Bizet, arr. D. Kuhlmann

Kaleidoscope/Pink Pony Club - Chappell Roan, arr. Evan Kuhlmann

Josephine - Brandi Carlisle, arr. Evan Kuhlmann

Sweet Dreams - The Eurhythmics, arr. Matt Brown

Judas - Lady Gaga, arr. Evan Kuhlmann

God is a Woman - Ariana Grande, arr. D. Kuhlmann

Hide and Seek - Imogen Heap, arr. Evan Kuhlmann

God Only Knows - The Beach Boys, arr. Evan Kuhlmann

Sister Rosetta Goes Before Us - Alison Kraus, arr. James Blachly

You Are the Sunshine of My Life - Stevie Wonder, arr. D. Kuhlmann

Cool for the Summer - Demi Lovato, arr. Evan Kuhlmann

*Genghis Barbie's Concert is co-sponsored by*



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Program in Women's, Gender,  
and Sexuality Studies

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Center for Arts & Humanities



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**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**COMPOSERS CONCERT 3  
Bryan Hall Theatre  
Saturday, February 8, 2025  
10:10am**

Qing Lai	Wen Ziyang
	Wen Ziyang, guitar
September Red	Dayton Kinney
	Peter Swanson, cello
Lyrical Stutter	Dayton Kinney
	+Martin King, horn
On Western Terror 4 for alto saxophone	Luigi Morleo
	+Aaron Hill, saxophone
Graceful Excursions ( <i>world premiere</i> )	Helena Michelson
	Madelyn Moore, clarinet +Elena Panchenko, piano
Northwestern Suite Seki Bay Sunrise Roll Columbia Mountain Marvel	Thomas Brain
	Tanner Burns, piano
Seasons of Emotion 1. Whirlwind 2. Turmoil 3. Vibrance 4. Reminiscence	SiHyun Uhm
	SiHyun Uhm, piano

**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**PERFORMERS CONCERT  
Kimbrough Concert Hall  
Saturday, February 8, 2025  
11:10am**

Imagined Orders  
Laws  
Money  
Religion  
Freedom

Jonathan Scales

\*Hannah Ransom, marimba

Not Forever

Kyra Jorgensen

\*Kyra Jorgensen, guitar and soprano  
Ben Eichel, e-piano

Fantasia Dodecaphonica sopra

Althea Talbot Howard

\*Rachel Becker, oboe d'amore

Dissect Me for solo cello Op. 28 (2024) *world premiere*

Peter Swanson

\*Peter Swanson, cello

The Garden of Eden

William Bolcom

+Jihyun Kim & +Yuna Roh, 4-hands piano

**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**J<sup>2</sup> DUO IN CONCERT**  
**Bryan Hall Theatre**  
**Saturday, February 8, 2025**  
**12:10pm**

*\*J<sup>2</sup> Duo*  
John S. Neurohr, trombone  
Jiyoun Chung, piano

Sonata (2021)	Kevin Day
Song of Survival (2021) I. Meyer II. Diagnosis-Prayer III. Surgery IV. Thiotepa V. Coming Home!	Susan Mutter
Ariaria (2022)	Jiyoun Chung
Trombonsillo (2017)	Caroline Cavalache
Sonata (2022) I. Roiling II. Mysterious III. Acerbic	Reena Esmail

**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**EUPHONIUM WORKS & FESTIVAL OF CREATIVE PIANISTS**

**Kimbrough Concert Hall  
Saturday, February 8, 2025  
1:10pm**

\*Justin Weiss, euphonium  
&  
*Festival of Creative Pianists Featured Artist*  
Stephen Eckert, piano

Plaything (2024)	Justin Weis
Shape Shifter (2024)	Andrew May
Bizzarrini (2024) <i>world premiere</i>	Bil Smith
Aeolian Affect (2023)	Joshua Thompson

Justin Weis, euphonium

*Festival of Creative Pianists and Abundant Silence*

Tristesse	Tatev Amiryan (b. 1983)
Penn's Landing	Che Buford (b. 2000)
Blue-Eyed Stare	Dayton Kinney (b. 1990)
The Moments Just Before	*Brady Wolff (b. 2002)

Stephen Eckert, piano

Stephen Eckert's performance sponsored by:



**Discount Code: FOCAM2025**

<https://abundantsilence.store>  
<https://www.festivalforcreativepianists.org>



**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**FIVE PIECES FOR PIANO BY ANTHONY DONOFRIO**

**Bryan Hall Theatre**

**Saturday, February 8, 2025**

**1:30pm**

Five Pieces for Piano (2023) (*world premiere*)

Anthony Donofrio

I

II (Third Piano Sonata)

III

IV (Fourth Piano Sonata)

V

\*Anthony Donofrio, piano



**WASHINGTON STATE**  
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**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**ALEGRIA NON-WESTERN INFLUENCES IN JAZZ**

**Kimbrough Concert Hall  
Saturday, February 8, 2025  
2:10pm**

\*David Larsen, baritone sax  
+Aaron Hill, tenor sax  
+César Haas, guitar  
+Jake Svendsen, piano  
Brendan McMurphy, drums  
Darryl "Doc D" Singleton, percussion

Wishing Well (2023)	David Larsen
Movement (2023)	David Larsen
Portland Sunrise, With Love (2024)	Chris Beaty & David Larsen
Bang (2024)	David Larsen
Interpretation of "Bye Bye Blackbird" based on the melody by Ray Henderson (2023)	David Larsen
Alegria (2022)	David Larsen

**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**THE GLASS BEAD ORCHESTRA IN CONCERT**  
**Kimbrough Concert Hall**  
**Saturday, February 8, 2025**  
**3:10pm**

*The Glass Bead Orchestra*

\*Rachel Bade-McMurphy, voice, saxophone, clarinet  
Cameron Laplante, saxophone  
Jared Hall, trumpet  
Sarah Miller, trombone  
César Haas, guitar  
Jake Svendson, piano  
Eugene Jablonsky, bass  
Brendan McMurphy, drums  
Heather Montgomery, violin/viola  
Ruth Boden, cello

Dim Reminder (2023)	Rachel Bade-McMurphy
Lonely Muse (2024)	Rachel Bade-McMurphy
Window (2021)	Rachel Bade-McMurphy
Acceptance suite (2024) <i>world premiere</i>	Rachel Bade-McMurphy
Master of the Game (Magister Ludi) (2024) <i>world premiere</i>	Rachel Bade-McMurphy

**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**PALOUSE JAZZ SOCIETY IN CONCERT**  
**Kimbrough Concert Hall**  
**Saturday, February 8, 2025**  
**4:10pm**

*\*Palouse Jazz Society*

Saxophones  
Alex Lardie, alto  
Ryan Acheson, alto  
Thomas Wieland, tenor  
Nic Caballero, tenor  
+Macey Tacket, baritone

Trombones  
Brayden Ryder  
Henry Jensen  
Alex Langland  
+Kellen Birkman  
Nate Buegge

Trumpets  
Ryan Sundbar  
Jalen Terry  
Daniel Garcia  
Dean Johnson  
Michael Brecht

Lucas Bastos, piano; +Patrick Donoghue, guitar; +Nathaniel Ballard, bass  
Mason Oyler, drums; Nick Day, vibes

Definite Effect

Dan VanZeeland

Escape

Jalen Terry

No Ornette

Lucas Bastos

For Wayne

Henry Jensen

Most Definitely

Greg Yasinitsky

Khopesh

Jalen Terry



**WASHINGTON STATE**  
UNIVERSITY

**FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC**

**COMPOSERS CONCERT 4**  
**Bryan Hall Theatre**  
**Saturday, February 8, 2025**  
**5:10pm**

Cosmic Celebration

Jeremy Skeels

+*WSU Trombone Quartet*  
Dylan Sutton, trombone  
Tristan Donaldson, trombone  
Kellan Brinkman, trombone  
Charlie Holmes, bass trombone

As Mariposas do Lago Anil

Caio Csizmar

+Sophia Tegart, flute

Convergent Evolution for tenor saxophone and fixed media

Ben Morris

+Aaron Hill, saxophone

On Wyoming Sunset

Keaton Lacey

Isaac Thorn, bass trombone  
Keaton Lacey, piano

Jingzhe (驚蟄)

Kaiyi Kao

Elaine Martir, flute

Aqua Tofana

Mickie Wadsworth

+Sarah Miller, trombone  
+Elena Panchenko, piano

Scissors Fantasia Toccata for Solo Piano

Jiyoun Chung

Giyong Ahn, piano

# FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

## FESTIVAL COMPOSER PROJECT CONCERT

Bryan Hall Theatre

Saturday, February 8, 2025

7:30pm

*Falling Tree Collaborative*

Dr. Spencer Arias, composer

Dr. Berkley Walker, researcher

Dr. Andrei Smertenko, researcher

Dr. Cecilia Rodriguez-Furlan, researcher

Anonim Trio, performer

Solstice Wind Quintet, performer

Yuna Roh, performer

The series has previously featured the work of four Michigan State University plant Biologists (Kadeem Gilbert, Krista Isaacs, Phoebe Zarnetske, Berkley Walker) with contemporary music from four Michigan Composers (Libby Meyer, Lisa Coons, Lyn Goeringer, Spencer Arias).

*Discussion with Dr. Andrei Smertenko & Dr. Spencer Arias*

Critical Immobility for wind quintet

Spencer Arias

*Solstice Wind Quintet*

Sophia Tegart, flute

Keri E. McCarthy, oboe

Katie Rice, clarinet

Jacqueline Wilson, bassoon

Martin King, horn

*Discussion with Dr. Berkley Walker & Dr. Spencer Arias*

Photorespiration for solo piano

Spencer Arias

Yuna Roh, piano

*Discussion with Dr. Cecilia Rodriguez-Furlan & Dr. Spencer Arias*

Plant Cell Highway Traffic Jam

Spencer Arias

*Anonim Trio*

Martin King, horn

Chris Dickey, tuba

Yuna Roh, piano



WASHINGTON STATE  
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CONCERT PROGRAM NOTES  
WASHINGTON STATE UNIVERSITY  
FEBRUARY 6-8, 2025

*Alphabetical Order by Composer or Primary Presenter*

**Tatev Amiryan – Tristesse**

Tristesse (in French - "sorrow") represents an homage to remarkable Armenian composer Komitas (1869-1935), who suffered a mental breakdown after witnessing the atrocities of the Armenian Genocide in 1915 and spent the rest of his life in a psychiatric hospital in Paris. The piece is written in commemoration of his birthday in 2015. Music in the piece references the piano music traditions of Komitas, presenting them from a contemporary perspective.

**Rachel Bade-McMurphy – The Glass Bead Orchestra in Concert**

This ensemble was awarded a 2024 'Performance Plus grant' by Chamber Music of America for the professional development and recording of the ensemble and which I am in the process of completing new works and arrangements of recent compositions for the ensemble.

The ensemble is a 10-piece ensemble which I describe as an expressive and dynamic Jazz ensemble with lush wind orchestrations seeking to take the listener on a programmatic journey of poetic musings and the magical free association of the Art Spirit.

Performing original compositions and arrangements that draw on the deep spiritual connection of free music, The Glass Bead Orchestra leans heavily on post-bop and modern jazz in addition to impressionistic cross-genre-fusion.

The name Glass Bead orchestra is a nod to the spiritual and creative musicians associated with the Strata East label (referencing Clifford Jordan's Glass Bead Games) which inevitably associates one to the Herman Hesse Novel The Glass Bead Game, making the way for a glorious association of literature, art, philosophical concepts and inspirational rhetoric.

**Rachel Becker – Performers Concert**

Rarely has a piece of contemporary music spoken to me the way that Althea Talbot-Howard's Fantasia Dodecaphonica sopra Amarilli mia bella continues to. I propose a performance of this single piece, originally written for oboe, violin, or recorder, on the oboe d'amore. I have performed it previously on both oboe and English horn, but just as this piece speaks specifically to me, so does the oboe d'amore. Every performance of Talbot-Howard's music in which I have taken part has brought forward audience members surprised at their enjoyment; my hope is to present her work to enough audiences that it becomes received as classic. Not only ineffably familiar and enjoyable, but genuinely familiar. I conceive of myself as a musician most passionate about Baroque music performed on modern instruments and contemporary music written by female composers; Talbot-Howard wrote, years before I knew her, a piece that feels destined to me. She writes, responding to a performance of mine, "Perhaps that's an occasional mystery of composing? The composer goes through a development process of which the performers are unaware: and then the performers refresh and expand the composer's vision by bringing themselves to the piece in a really constructive way. That has been particularly the case for me, with this work." I hope to continue to refresh and expand this piece for myself and for new audiences, and to bring it into dialogue with many other contemporary works.



## **Jenni Brandon – Pleistocene Epoch: The Great Ice Age**

This piece is inspired by the La Brea Tar pits in Los Angeles and the extinct creatures that are found sunken in the asphalt from the Pleistocene Epoch or Great Ice Age. Each animal is stuck between a gurgling motive in the first and last movements. The performer sings while playing to evoke the sense of oozing and sinking deeper into the muck. The Saber-toothed Cat is depicted sneaking up on the noble Columbian Mammoth until the Dire Wolves interrupt by sounding their multiphonic hunting call.

## **Thomas Brain – Northwestern Suite**

During my childhood, my parents instilled a deep respect and appreciation for the natural beauty of our home, the Pacific Northwest. This suite transports the listener around three of my favorite landmarks around Washington State:

Movement I, Sekiu Bay Sunrise, describes Sekiu, a small fishing town my dad and I would vacation to every year to fish for salmon.

Movement II is a tribute to the grand Columbia River, bringing the listener on a ride down its vast, rolling waters.

Movement III takes the listener on brief flight around Mt. Rainier, bearing witness to its magnificent snowcapped peak.

## **Che Buford – Penn's Landing**

The inspiration for this piece comes from a very specific memory that I had in May 2019 of me and a friend visiting an empty Penn's Landing at night. The skyline of Philadelphia was so vibrant as well as the lights coming from different booths and restaurants that were open. Experiencing Penn's Landing without any people allowed us to witness the beautiful qualities that night brings in Philadelphia.

The beginning of this piece starts with a reflective and peaceful feeling. The piano plays a descending two-note figure that resonates on the second note. It then mirrors itself with similar figures that represent the city lights reflecting on the water. The music transforms into something more lively, playful while still using motifs and figures from the beginning. We then move to darker, slightly slower music when the low register of the piano is introduced. The left-hand plays a dark chorale while the right-hand hits high endless, resonant notes. These feelings of elation, admiration, peacefulness, coldness, melancholia were all emotions that I hoped to evoke.

## **Jiyoun Chung – Scissors Fantasia Toccata**

Scissors Fantasia Toccata for solo piano is a recent example of my experiments to create works that integrate my native culture into my composition.

Inspired by the Scissors dance, a traditional Korean dance performed by taffy sellers in farmer's markets to get attention from people, "Scissors" highlights the percussive nature of the instrument, while portraying the visual and auditory characteristics of the dancer and the scissors.

Jangdan, a Korean traditional rhythmic mode, used in those dances enthused me, so I also used varied rhythmic patterns to have an exciting rhythmic drive throughout the piece.

Scissors Fantasia Toccata for solo piano was commissioned by Dr. April Kim in 2017 and premiered in February 2018.

## **Caio Csizmar – "As Mariposas do Lago Anil"**



"As Mariposas do Lago Anil", which translates to "The Moths from Indigo Lake", is a work for solo flute. The title tries to evoke a feeling of a place and a memory which are unknown but yet familiar. However, the main character here are the moths inhabiting this place, in which the composition itself tries to mimic the animal's movements and nature. Quick and sudden changes of movements, dynamics, registers, rhythms and pitch elucidate the "concept painting" that the piece is trying to achieve, while being short-lived just like moths are.

### **Aliyah Danielle – when the sun rises**

Aliyah Danielle enjoys a multifaceted career including performing, composing, arranging, orchestration, producing, and teaching. Primarily a singer and hornist, she frequently experiments with genre-fusion and plays music influenced by funk, neo-soul, gospel, jazz, classical, and other contemporary styles. She regularly performs original music as a part of her own projects and initiatives while supporting artists all around the world. Danielle received her Master of Music degree in Contemporary Performance (Production Concentration) from Berklee College of Music in Valencia, Spain and a Bachelor of Music in Music Education degree from Arizona State University in Tempe, Arizona.

*when the sun rises* was commissioned in early 2024 by Gretchen Renshaw James, the Nancy and Craig Wood Odyssey Associate Professor of Music at Hendrix College. The piece features the tuba in a variety of styles that complement each other from start to finish. For more information about the composer, please visit her personal website at [aliyahdanielle.com](http://aliyahdanielle.com).

### **Anthony Donofrio – Five Pieces for solo piano**

The set has an interesting form: Pieces 1, 3, and 5 are short (3-5 minutes) and can be extracted as a three-movement work. Pieces 2 and 4 are considerably longer (20 minutes) and can be extracted as stand-alone pieces (when this is done, they are my third and fourth piano sonatas, respectively). These pieces have been recorded and broadcasted; however, they have yet to be performed. If selected, this would be the premiere performance of the entire set.

### **Corey Gardener – Abstractions**

Abstractions is an exploration of physical modeling synthesis and layered polymetric rhythms to create a lively and exciting piece of music that explores multiple modal scales. Focusing on blending synthetic elements with real world physics and sounds, textured layers of foley recordings and synthetic instruments meet to create a rhythmically engaging and sonically immersive experience.

### **J<sup>2</sup> Duo**

J<sup>2</sup> Duo would like to perform a full recital, featuring works by historically underrepresented composers of our time. J<sup>2</sup> began in May 2023 as a faculty trombone-piano duo recital at Central Washington University performing a program of all female composers, commissioned to write for this specific combination of instruments. The duo is committed to performing and commissioning original and diverse repertoire for this combination and has appeared at the 2023 Evergreen Music Festival in Washington, the 2024 University of Wyoming Percussion and Brass Festival, the 2024 SHE Festival in Arkansas, and the 2024 National Conference of the National Association of Composers USA. The J<sup>2</sup> Duo consists of Central Washington University faculty members, Dr. Jiyoun Chung, piano and Dr. John S. Neurohr, trombone.

### **Michael Johanson – Catalyst**

Catalyst is an energetic, driving, and nearly unrelenting tour de force for two pianos which explores musical material largely generated by two basic elements—the incessant pulsations and pedal points that are found throughout much of the work, and the melodic motives which arise out of these textures.

In developing these musical ideas, I was inspired by the phenomena of momentum, textural accumulation, and the concept of a small entity that proliferates over time, ultimately giving rise to larger landscapes.

Catalyst was written for the Susan DeWitt Smith/Yoko Greeney piano duo. Both pianists are dear colleagues of mine at Lewis & Clark College and are wonderful musicians.

### **Kyra Jorgenson – Performers Concert**

This song is titled Not Forever written by Kyra Jorgensen. It is in 4/4 meter with an occasional bar of 2/4. The BPM is 73. The song is mostly in C major but modulates to Bbmaj at one point and as some surprise major minor chords. It's a Jazzy song. I, Kyra Jorgensen, wrote this song at age 15. I am now 20. I wrote this song as an expression of my conflicting feelings of strife and excitement about the impermanence of life and love. It's a kind of soul/gospel like song. I hope you enjoy!

### **Kao Kaiyi – Jingzhe (驚蟄)**

A year is divided into 24 solar terms in the traditional East Asian calendar and Jingzhe is the 3rd solar term. In the Gregorian calendar, it usually begins around 5th -7th March and ends around 20th March. It is the first cultivation period of the year in the most areas in China. Rumble of thunder and lightning make the earth agitate and surge; a long and cold winter comes to the end; myriad seed starts breeding gradually. Jingzhe means the awakening of hibernating insects. According to the traditional Chinese folklore, during this period thunderstorms will wake the hibernating insects up, which implies the weather is getting warmer. Jingzhe is vivid described by flute: the dormant animals hide inside the soil also in the stone crevices through the cold winter. After being awakened by the first thunderstorms in the beginning of the spring, they gradually drill out from the soil and stone crevices and start activities for the arrival of spring; with the expression of the flute, we can also feel the warmth of spring and flowers are now blooming everywhere.

### **Heather Killmeyer – Solo Oboe Works**

Rail transport has inspired the creation of many musical compositions, ranging from folk song to experimental and avant-garde works. The sounds created by trains as they cross the country provide a wealth of raw compositional material and are an integral part of regional and national identity to those living near railroads. Composed by Brian DuFord in 2018, "Coal Trails on Rails" is an innovative piece for oboe and pre-recorded soundtrack incorporating traditional bluegrass and classical instruments with real sound effects of coal and freight trains.

The commission for "Coal Trails on Rails" was inspired by the sounds of coal trains passing through the Old Southwest neighborhood of Roanoke, Virginia, which produce a variety of percussive effects as they creep through the rail yard. Field recordings of the trains were collected at the yard in Roanoke and along the CSX line in Kingsport, Tennessee. After writing the oboe melody and orchestrating the backing track using steel string guitar, banjo, upright bass, and standard orchestral instruments, DuFord incorporated the train sounds to create a cohesive, one-movement work comprised of several short scenes linked by the sound effects. Blending the performance methods of classical and avant-garde musical traditions, "Coal Trails



on Rails" is a unique and appealing composition reflecting the history, landscape, and diverse musical cultures of Appalachia.

## **Mark Kilstofte – The (Little White) Album**

I began to assemble the poems of The (Little) White Album during a residency at Copland House where I poured through hundreds of poems before selecting those by Americans Linda Pastan, James Merrill and Erica Funkhouser.

## **Jihyun Kim – Moved by the Beauty of Trees**

Moved by the Beauty of Trees was written in collaboration with a poet, Ishion Hutchinson, a mezzo soprano Rachel Calloway and a pianist Xak Bjerken in 2017 by the support of Cornell Council for the Arts (CCA).

### MOVED BY THE BEAUTY OF TREES

By Ishion Hutchinson

The beauty of the trees stills her;  
she is stillness staring at the leaves,  
still and green and keeping up the sky;  
their beauty stills her and she is quiet  
in her stare, her eyes' long lashes curve  
and keep, her little mouth opens  
and keeps still with its quiet for the beauty  
of the trees, their leaves, the sky  
and its blue quiet, very still and quiet;  
her looking eyes wide, deep, silent  
hard on the trees and the beauty  
of the sky, the green of the leaves.

## **Jihyun Kim – Piano Etudes**

My piano etudes engage limited sources of intervals and articulations.

Inspired by Ligeti's Etude No.2 "Cordes à vide", my etude No.1 *A leaf falls, the water ripples...* takes the interval of perfect fifth as a main premise. The sound of the perfect fifth in Ligeti's etude evokes an image of water that flows endlessly. With my piece, I wanted to portray how water changes its shape to fall in soft undulating folds when touched by a leaf or wind.

Etude No.2 *Effervescent* only utilizes the interval of minor seventh and its inversion, major second. Through the difference in timing, two lines in each register move in parallel or contrary motion that intensifies itself to three lines in the middle section. The asymmetrical pattern of articulation repeats in retrograde rhythm or stretto or free format.

Etude No.3 *Chamber of Mirrors* employs two separate lines that involve repeated and bell-like gestures in high register and still harmonies with longer breaths.

Etude No.4 *Pulsar Glitch* consists of two distinctive characters. One is a rapid non-stop moving line which mainly exploits the interval of minor third, and the other is the abrupt chords that unexpectedly break the flow. With such limited materials, the etude continuously transforms with ever-changing accent placements and register shifts.



## **Dayton Kinney – Blue-eyed Stare**

What does one do when confronted with a mirror under fluorescent lights? Two strange blue pupils stare at your amber, searching for the familiar. Presented with simultaneous nostalgia and haunting of memories old, hearts race. In *Blue-eyed Stare*, juxtapositions of unsettled emotions and strange comfort meld to create a bewildered fascination that borders on obsession and limerence. Completed in 2025 for the *Festival for Creative Pianists*, *Blue-eyed Stare* is a teleological exploration of comparing musical material that have distinctly evolved from the same opening source, but functions independently from other offshoots.

## **Dayton Kinney – Lyrical Stutter**

A *Lyrical Stutter* was commissioned by Cathryn Cummings as part of the 2021 Georgia Runoff Commissioning Project.

My compositional contribution to the project is inspired by speech impediments and regional colloquialisms. Across our country, we share the same language but different mannerisms and words for the same thing. A *Lyrical Stutter* is inspired by these regional differences through the lens of a speech impediment as the French Horn attempts its different approaches to “speaking.”

## **Dayton Kinney – September Red**

September Red was commissioned by four-time Grammy winning cellist and co-founder of Eight Blackbird Nick Photinos through the Georgia Runoff Commissioning Project as part of his project Raise that is dedicated to his mother Janet Photinos, an avid amateur musician who raised him as a single parent and who recently passed away in 2018. This personal collection of works plays homage to the people who raised us and greatly influenced us.

My compositional contribution is September Red, which is inspired by mother who greatly sacrificed for our family. Through working long shifts and odd jobs while attending college and nursing school when I was young, she instilled a strong work ethic and was a strong female figure in my life. As a nurse, she continued working long shifts to grant me the ability to today be a composer and musician. Together, my journey into classical music was also our journey into the music world with many adventures and travels. September Red references one of my mother’s favorite songs that I would catch her dancing to while she vacuumed the house.

## **Elwell Kramer – What Sleeps Beneath**

“Long ago, along the Wisconsin shoreline, a mother bear and her two cubs were driven into Lake Michigan by a raging forest fire. The bears swam for many hours, but soon the cubs tired.

Mother bear reached the shore first and climbed to the top of a high bluff to watch and wait for her cubs. The cubs drowned within sight of the shore. The Great Spirit created two islands to mark the spot where the cubs disappeared and then created a solitary dune to represent the eternal vigil of mother bear.”- Anishinaabe creation myth for the Sleeping Bear Dunes

What Sleeps Beneath is an ecological work inspired by the Anishinaabe creation myth for the Sleeping Bear Dunes National Lakeshore and the Manitou Islands in Lake Michigan (USA). It is composed of sound sources recorded in the field as part of an artist residency at the Glen Arbor Arts Association. Sound sources include: Lakeshore soundscapes (waves, foliage, rocks and sediment, various species of fauna, grasslands), antique metallurgy or mechanisms found within



historic lakeshore farmhouses, and various fire starting implements (matches, campfires, torches, etc).

### **Keaton Lacey – On Wyoming Sunset**

"On Wyoming Sunset" was commissioned by Sam Schwarm in memory of his father, Michael Schwarm. Michael was a terrific bass trombonist and an even better father. This piece is named after his love of the state of Wyoming. He would often say how there was never a prettier state in the country.

There are two repeated motives that represent Michael. The first are the notes D-A-D, which are played by the Bass Trombone in half notes several times throughout the piece. The second motif begins to appear in the 'B' section. This motif is based off of a warm-up Michael would play at the start of every practice session. It gets introduced in pieces until it is fully revealed in the cadenza.

In the words of Sam Schwarm "Michael Schwarm was a loving father, a terrific musician, and an inspiration in my musical journey."

### **David Larsen – Alegria Non-Western Influences in Jazz**

Over the past three years I have been fortunate to work with a diverse group of musicians who have helped me incorporate a wide range of musical influences. These compositions represent a number of different influences including Native American Chants, African melodies, and Latin American sounds. This program will highlight a number of these compositions from my collaborations with Delbert Anderson, Francisco Torres, Chris Beaty, Darryl Yokley, Zaccai Curtis, and others. Touring with Delbert Anderson has exposed me to a number of Native American chants and melodies that he uses in his compositions. Along with saxophonist Chris Beaty, I helped to compose a work for Native flute dedicated to the great Jim Pepper who was a notable Northwest Native saxophonist. Working with Francisco Torres I have gained new insights into Latin American music from a composer performer who was raised in Mexico and has been active in the Los Angeles music scene for the last 35 years. My collaboration with New York jazz artists Darryl Yokley and Zaccai Curtis have given me an glimpse into the music from their mixed African and Latin American Heritage. My composition Wishing Well was inspired by Yokley's extended work Pictures at an African Exhibition which he explores the music of his father's culture. I believe this program shows a broad scope of music which melds jazz and improvisation with non-western musical influences.

### **Sabriena Lawrence - Introspection**

This piece demonstrates the way we can all look inwards and reflect upon of our thoughts and emotions. While composing this piece it took a lot of introspection to realize who I wanted to be as a person and what kind of composer I wanted to be.

### **YoungJun Lee – MYBSTMM**

This piece is based on a text my friend Sophia wrote as a child, derived from a letter she penned in her youth. I took a film class last semester and found inspiration in motherhood while watching a documentary by Naomi Kawase. I believe one of the most unforgettable moments for mothers is when toddlers say "mother" or "mom" for the first time. I drew from the linguistic development of toddlers, starting with incoherent sounds and ending with clearer expressions. The piece concludes with the word "mom," while the middle section reflects toddler sounds I researched. Though toddlers use many vowels, I removed all vowels from Sophia's letter, leaving only consonants. Just as toddlers communicate with mothers in a language adults don't fully



understand, a female-identifying singer will convey Sophia's message without clear vocabulary. As every baby is unique, the tempo and phrasing of this piece may vary with rubato. Although it is written for a female-identifying voice, anyone who identifies as a mother can perform it.

### **Catherine Likhuta – Crikey!**

Ukrainian Australian composer Catherine Likhuta states the following about her exciting new work:

Most people living in English-speaking countries have heard the word “crikey,” but for us here in Australia, “crikey” is not just a word. It is a concept. It is a way of life. It is the acceptance of the fact that nature can—and will from time to time—throw you a surprise, which can be hiding anywhere. Here, the surprises often come in the form of spiders. Most of the ones you find in your house or your car while driving at full speed on a highway (yup, that’s a thing!) are actually rather harmless and are good for keeping the house clean from other insects. But they are big. Very big. And never fail to surprise you. Here, nature is our “Jack in the Box.” My first day in Australia, I woke up staring at a huge huntsman spider sitting on my white bedroom furniture right at my eye level. I still remember the feeling. I think Aussies embraced the word “crikey” for these occasions so that we would not have to curse almost constantly at the nature around us. The first few months here, you certainly curse. Then you ease into “crikey.” I wanted to build *Crikey!* around the feeling of a scary surprise with some thrill and some terror. The lyrical section is slightly ominous and intense, as if one is looking for a huge spider that ran away and is now hiding somewhere under the bed and can’t be found until the moment when you least expect it to reappear.

### **Yi-Ning Lo – Alien, Cabbage, and Me**

“Alien, Cabbage, and Me” was written for one performer and laptop where each pressed key corresponds with a designated sound. The subject matter revolves around the composer’s own language-learning experience: a non-native speaker looking into the bizarre realm of the English language. The composition leads the audience through the produce section of a grocery store, exploring the peculiar and whimsical, yet fascinating names of fruits and vegetables.

### **Elaine Martir – Music for Flute and Electronics**

Elaine Martir is thrilled to share her new PlantWave improvisatory composition and two commissioned works for flute by composer Kevin Kopsco, all of which follow the perspectives of a personal healing journey through a neurodivergent lens. A short program note will be presented prior to each performance.

The first work is for solo flute and media, titled "Allot". "Allot" features various extended techniques on flute combined with projected visuals.

Next is "Extrication; Integration for flute, alto flute, and fixed electronics". The composer will be in attendance for a Q&A after the performance.

Lastly, is "Playing with My Plants", an interactive improvisatory piece featuring flute and bass flute, my PlantWave device (that reads plants' electrical conductivity, converting it to sound), plants, and the audience. This is a one-of-a-kind experience to hear plants sing! Audience members will be encouraged to interact with the plants while they are hooked up to the PlantWave device so we can hear the plants' song change in response to the audience members' touch.

### **Luigi Morleo – On Western Terror 4**

On Western Terror 4 is a composition versus the terrorism of the world



## **Helena Michelson – Graceful Excursions**

“Graceful Excursions” for clarinet and piano is my attempt to understand the phenomenal popularity of soothing ambient post-minimalist music dominated by piano. Static harmonies and arpeggiated chords held over long stretches of damper pedal prevail, creating hypnotic effects over the listeners. (One cannot help but notice that the most successful practitioners of this “genre” are white males). “Chill” playlists, it seems, are everywhere.

“Graceful Excursions” taps into this harmonic territory and performance style while keeping a respectful distance from its sheer simplicity.

## **Ben Morris – Convergent Evolution**

Convergent evolution is when organisms evolve similar traits independently from each other. Think of how a bat and a hawk evolved to fly, yet they are only distantly related (a bat is a mammal and a hawk is a bird). Similarly, a dolphin, whale, or a shark evolved to swim across different eons of time and space. “Convergent Evolution” explores this idea with groove, and the rhythmic relationship between groupings of 2, 3, and 4. Several grooves evolve naturally over the course of the piece, flowing forward and changing their tempo and feel through polyrhythm, layering, and metric modulation. In the piece, new grooves evolve that feel similar to previous grooves in the piece— an outgrowth of the organic evolution of rhythm into familiar groupings and the convolution of different groupings into each other.

## **Palouse Jazz Society**

This program features five works by various student composers located throughout the Palouse region. All originally performed by the Palouse Jazz Society (PJS) - a 20-piece student-led jazz big band that combined students from WSU and UofI - these compositions serve to highlight the compositional talent in the region, incorporating other musical elements from adjacent subgenres including New Orleans Street Beat, hip-hop, R&B, bossa-nova, among many others. Above all, PJS celebrates the diverse lineage of student musicians that have come to call the Palouse their home.

## **Hannah Ransom – Performers Concert**

Composed in 2022 by Jonathan Scales, *Imagined Orders* is a 4-movement work for solo marimba inspired by the book *Sapiens* by Yuval Noah Harari. Any combination of the four movements may be performed in any order. The piece was commissioned by a consortium of percussionists, including Hannah Ransom and led by Corey Denham. Scales, while best known for his virtuosic and innovative steel pan performances with Jonathan Scales Fourchestra, has recently been branching out as a composer for instruments other than steel pans. Through *Imagined Orders* - his first piece for the marimba - Scales has brilliantly transferred his stylistic complexity to a new medium. Each movement centers around a discrete rhythmic concept, filled out with subtle melodies and explorative harmonies, always reflecting an improvisatory writing process. The piece is technically challenging and offers the performer ample opportunity for creative interpretation of dynamics and character. My approach to this piece highlights the underlying groove and subtle whimsicality of each movement.

## **Elizabeth Raum – Color Code**

Canadian composer and oboist Elizabeth Raum writes about *Color Code*:

When I started working on a new work for horn, tuba, and piano, I had no thoughts as to what I would call it or what direction it would take. However, as often happens in composition, the



piece took on a life of its own with the three movements of contrasting moods. I thought that might be a good name, "Moods", but I woke up one morning with the word "Colors," on my mind, and that soon morphed into "Color Code." There has been evidence that colors affect one's mood so this seemed a perfect alternative.

Now I had to figure out what colors would best represent each movement. The first is dissonant and militaristic with the driving accented rhythm and sudden dynamic changes. The horn and the tuba repeat each other's phrases, almost as in a competition. The quiet middle section has an ominous undercurrent, a lull in the battle. So when I thought about the colors of this movement, it occurred to me that the horn is generally a gold colored instrument and the tuba, silver. (Although it can be either silver or gold, for this purpose I decided it would be silver.) Thus the name, "A Clash of Gold and Silver".

The second movement begins full of tragedy and melancholy calling to mind the dark and forbidding colors of gray and velvet. This movement shifts between one shade of despair to another, as in "Shifting and Shimmering Shades of Violet and Gray". The opening choral-like section is suddenly interrupted by the repressed anger of the hand muted horn. The tuba and piano join, expressing growing angst until the first theme intercedes with an attempt to calm the anxiety, but it is thwarted again and again until finally a resignation is apparent although it's left to the last move to brighten the spirits.

What better colors to signify having fun than "Champagne and Chocolate!" This movement's sprightly and humorous themes, rather tongue in cheek, bring Color Code to a fitting and happy conclusion.

Color Code was co-commissioned by: The International Women in Brass Conference, Lin Foulk, Deanna Swoboda, Cimarron Music Press and BVD Press.

### **Jeremy Skeels – Cosmic Celebration**

Cosmic Celebration is a story in two parts, a prelude and a fanfare. The prelude represents an abyss of inky blackness and desolate emptiness occupied by only one known life-sustaining planet: Earth. The fanfare celebrates the beauty of space; though vastly empty, few worldly phenomena can compare to the insurmountable, inconceivable beauty hidden in the stars.

### **Mikaela Storm – Calliope**

Calliope is a genre blending piece that combines classical ideals with electronics and modern popular music tastes. The music is depictive of its namesake, the eldest of the nine Greek muses. In the first movement we hear long and melancholy melodies paired with fragments of ideas, governed by deep drones. The second movement is constructed around loops and insistent rhythmic figures, as the players imitate each other and elements from the click track.

This piece was written using VST effects such as drones and drum loops. A synthetic orchestra serves as accompaniment in the second movement, and a digital kalimba acts almost as a third "player." The effects were written into notation software and edited through free and open source digital audio editors.

My intention in writing this music was to create something accessible in terms of audience enjoyment, play-ability, and technology used. My own enjoyment was also a large factor, as I wanted this to be something that I would have fun playing myself.



## **SiHyun Uhm – Seasons of Emotion**

Seasons of Emotion is a piano solo piece comprising four distinct movements, each delving into the intricate tapestry of human feelings.

"Whirlwind" - This movement portrays the intensity and dynamism of human emotions, represented with lively and rhythmic figures and jazzy harmonies, reflecting the energetic and spirited nature of our feelings.

"Turmoil" - In "Turmoil," the music delves into inner conflicts and uncertainties, echoing the complex emotional struggles that people often face, characterized by its agitating, up-and-down quality.

"Vibrance" - "Vibrance" offers a contrasting mood of positivity and vitality, celebrating the joyful and spirited aspects of the human spirit with a light and joyful, cheerful atmosphere.

"Reminiscence" - The final movement, "Reminiscence," evokes nostalgia and reflection, guiding the listener through a tapestry of memories with a poignant and bittersweet quality that captures the essence of reminiscing.

These movements collectively explore the ever-changing seasons of emotion that make up the human experience, inviting the listener to embark on a musical journey through the depth and diversity of our feelings.

## **Violetta Duo – Sky & Earth, Boundless**

The four works on this recital are part of the Violetta Duo's "sky & earth, boundless" project centered around advocacy for the National Parks Service whose mission "preserves unimpaired the natural and cultural resources and values of the National Parks System for the enjoyment, education, and inspiration of this and future generations." As musicians passionate about education and nature who have fallen in love with the sheer beauty of our National Parks, the Violetta Duo aims to combine their mission with our own and embark on a journey to increase awareness, conservation efforts, and enthusiasm for preservation of the Parks. We commissioned works that artistically capture the beauty and majesty of a National Park to create a body of pieces that can stand independently or together to be part of the enjoyment and education for all. It is our hope to expand this project to include more composers and parks.

The recital takes the audience on a journey traversing the Grand Canyon in Theresa Martin's (b. 1979) "Labyrinth," hiking through the Canyonlands National Park in Utah in Robert Pherigo's (b. 1959) "Island in the Sky," exploring the ecosystems of the Rocky Mountain National Park in "RMNP Ecologies" by Daniel Morel (b. 1981), and marveling in the wonder of White Sands National Park with Jacob Dalager's (b. 1987) "White Sands." All of these works have been commissioned by the Violetta Duo since 2022.

## **Mickie Wadsworth – Aqua Tofana**

Aqua Tofana is a poison that became prevalent in 17th century Europe. This poison was coined after Giulia Tofana a woman responsible for creating and distributing it to women across Europe. This odorless and tasteless concoction could easily be added to drinks of unsuspecting victims. The music emulates the progression of doses. Each dose brings the victim closer to death before they finally succumb to illness.

## **Yuk Bun Wan - Five Element**

This is the first audiovisual piece to apply the system I developed during my Ph.D. research, which focuses on mixing, 3D sound diffusion in full sphere over the Ambisonic format, generating visual materials, controlling parameters, automations, structuring, and applying



effects. It can be considered a prototype of the semi-indeterminacy numerical system from my research. The visual part was created by Mg.A. Petr Hanžl using TouchDesigner.

### **Justin Weis – Euphonium Works**

This recital will present several new works for solo euphonium, which is a medium that is underrepresented in new music. While trombone and tuba are still uncommon, the euphonium is the least-commonly used low brass instrument in contemporary music, despite its vast capabilities.

The works included will showcase the ability of the unaccompanied euphonium through extended techniques and preparations to the instrument in Plaything and Bizzarrini. The removal of slides, use of alternate mouthpieces, and other preparations display sounds both as affective tools, and isolated sound objects.

The use of electronics will then be explored through Shape Shifter and Aeolian Affect. The two works showcase different applications of technology; Aeolian Affect uses a backing track that blends the sounds of the euphonium with the accompaniment to create a singular soundscape which feels like wind's reactive path blowing across the land. Shape Shifter, contrarily, uses live reactive electronics through a Max patch to loop, distort, and improvise with the performer to retell and shape a unique version of the folk song known as "The Cruel Mother."

### **Brady Wolff – The Moments Just Before**

This work is inspired by "Je n'ai plus que les os," a work from Pierre de Ronsard's posthumous collection of poetry. Authored near the end of his life, this poem exudes the despair and pain of watching his own body break down as he waits for the moment he finally crosses over to the other side.

This work begins with a solemn motif which places emphasis away from the downbeat, portraying unrest and unease. Nervousness and excitement soar above this motif as the narrator's stomach fills with butterflies in anticipation and fear of the afterlife. In the third stanza, Ronsard anguishes in his friends' reactions to seeing his decrepit body. This sentiment is reflected in mm. 18-44 as a nostalgic theme develops itself, eventually reaching its climax and breaking down into a deluge of emotion.

As the narrator succumbs to death in mm. 44-52 the fluttering gesture reappears along with the previous motifs as final memories. This glistening texture of light and dark is further exacerbated by the mixture of major and minor modes. The major mode prevails at the top of the texture as, in his death, the character rejoices in his ability to prepare a place in the afterlife for his friends and family as they eventually follow him.

### **Smee Wong – La Memoria es un Tejido**

La Memoria es un Tejido is a multi media piece produced by Ellie Jakes, Rafael Luna, María Paula Vásquez Sepúlveda, and Smee Wong. This group of musicians from Oregon, California, and Bogotá, Colombia, gets together virtually at the Westben Performer-Composer Residency in June 2022. During their time at Westben, María composes the poem La Memoria es un Tejido, and each musician works on flute, piano, and vocal improvisations, producing synth sounds, field recordings, and visual arts. They aim to create a dreamy musical image to capture the memory of nature. The process of this ensemble is to convey collective activity, perceiving what shapes their individualities and history. Though it is a complete project, the different sections



are unraveling transitions creating a sense of cognitive flow. La Memoria es un Tejido hopes to take the listeners on an immersive yet interactive journey about memory through one's mind(s) and nature as space or environment being part of history.

### **Camilla Yoder – Premieres for Oboe**

This recital would offer one world premier and one partial world premier (some movements of the "Suite" have been performed before) of two pieces, composed within the last five years, involving oboe. The first, "Sketches of Inland Maine," is a uniquely orchestrated work by Hayden Iskander (b. 1991) for oboe and body percussion that was inspired by the music making and nature within the beautiful setting of a music festival in Maine in 2019. Meanwhile, Alexander deVaron's (b. 1961) "Suite for Oboe and Piano," encapsulates a response to the Covid-19 pandemic, musically depicting the conflicting emotions an individual might have experienced living through the confusing, isolating, scary, but sometimes peaceful times of shutdown. My hope is that with finally premiering these pieces in their entirety, this special and poignant repertoire will become available and more easily accessed by the oboe community.

### **Wen Ziyang - Qinglai**

"Qinglai" is a solo work composed by ziyang Wen for guitarist Kuang Junhong. The title takes one character "Qing" (pure) from Xu Shangying's "和 He (Peace), 静 Jing (quiet), 清 Qing (pure), 远 yuan (far) in Xishan Qinkuang by Ming Dynasty literati, and another character "lai" (sound) from Zhuangzi's musings on Tian lai, Di lai and Renlai. The entire work draws inspiration from Chinese culture and depicts three different humanistic realms through the three movements of "Xishi", "Fengge" and "Huanyi", showcasing the beautiful sounds of nature.

### **Matt Zook – Pacific NW Gothic “Elk’s Abode”**

Pacific NW Gothic is a series of electronic pieces inspired by the rich and diverse geographical region I have lived in my entire life known as Cascadia. The second in the series, Palouse/Winter, is a collection of 4 pieces I realized while pondering the part of Cascadia I live in now, The Palouse. While composing the series I continually went back to what this region was like before colonization and European influence, for the landscape, for all the animals and plants and for the Indigenous Peoples inhabiting this area.

One of the most notable geological beings in the Palouse region is a pyramid like peak outside of Oakesdale. The state of Washington “named” this Steptoe Butte in honor of an American Colonel in the Army. The Sahaptin word for this place can translate to Elk’s Abode, an important place for many Indigenous Peoples and Beings across the area. In some winter evenings the communication towers and roads are obscured and I imagine this place and their name restored to a time before the influence of settlers and the effects of the agriculture of whites.

### **Ryan Zwahlen – The Music of Jennifer Stevenson**

Los Angeles-based orchestral and chamber musician Dr. Jennifer Stevenson has received commissions from the Central Oregon Symphony, the Cascade Horizon Band, Whistling Hens, the Cedar Valley Chamber Music Festival, the LA Musical Salon, and private artists from around the globe. Her piece for Soprano and Clarinet won 1st place in the 2021 Darkwater Festival Composition Competition and was up for Grammy® consideration: Best Contemporary Classical Composition, 2023. Intricately constructed and deeply personal, Stevenson’s music is





## FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

equal parts stunningly beautiful and fun. Her compositions are creative and loved by audiences and performers alike.

This program will include the world premiere of "What You Make of It" for flute, oboe, and piano. I have been a huge proponent of women and marginalized composers for several years. I have been working with Jennifer as a performer and composer for almost 2 decades and she is one of my favorite composers.

## PRESENTATIONS & POSTERS ABSTRACTS

*Alphabetical Order by Presenter*

### **Kevin Kopsco – Poetic Analysis to Text Setting for the Musically Minded**

When writing or performing music that contains words, understanding the internal devices used within the words and phrases can add a new dimension to one's integration of music to text. By using musical language to explain poetic analysis, musicians can connect and learn how poetry and lyrics can be represented in multilayered and multi-perspective manners through the art of sound.

#### Introduction:

An overview of how musical terms can be used to analyze poetry, particularly through a tonic/dominant system.

#### Example 1:

A poetic analysis of the poem Daughter by Gertrude Stein and how the poetic devices used can be translated into musical elements.

#### Example 2:

- a. An analysis of the text from movement “I. Prelude: May Kasahra” from Kate Soper’s Voices from a Killing Jar.
- b. A discussion on what Soper did and could’ve done with the text in her text setting.

#### Example 3:

A side-by-side analysis of an excerpt from the song “911/Mr. Lonely” by Tyler the Creator along with the music to see how the words were treated and how the meaning is reflected.

These examples provide three different ways of approaching text in music. The analysis of Stein’s poem shows how the words can help inform the construction of music around them. Analyzing Soper’s piece shows the application and implication of written text set to music. Listening and analyzing Tyler the Creator’s song shows the application through a pop lyric writing lens providing a more focused view into text setting.

### **Tom Lachance – A guided experience of synesthesia through the creation of a musical work**

This paper addresses how my synesthesia acts as a source of inspiration when composing musical works as part of my master. A first part is dedicated to defining synesthesia and retracing the history of its application in music and to reviewing the current state of the research on the matter. Then, a second part presents four main works that I composed during my master. Each one of them is realized with a different angle to the synesthesia and their context of creation, formal structure, thematic material and pitch and rhythm organizations are analyzed according to this research. Other pieces composed for an extra-academic purpose or in a seminar are also presented briefly to give a global point of view of my artistic approach.

### **David Larsen – Reimagining Jazz Compositions: Modern Approaches to Jazz Improvisation and Composition**



This presentation will outline contemporary techniques used by modern jazz composers including the presenter. It will outline ways of approaching melodies, chord voicings, chord progressions, and formal structure (form, meter, and rhythm).

### **Oranthos Parthnos – Apollo’s Lyre**

The Apollo Lyre is an unusual extravagantly decorated free-reed aerophone held at the Metropolitan Museum of Art and believed to be one of a kind. Its unique design stands out in the collection, yet there is no research on this instrument's origins or history. I have collected the known information on the Apollo Lyre to create an overview of our knowledge of this instrument and its history. The origins of this instrument provide insight into the culture of instrument inventing and collecting in the 1800s.

### **SiHyun Uhm – Illuminating Neural Pathways: Transforming Brain Activity into Generative audio-Visual Experiences**

This paper presents an interdisciplinary approach to real-time generative audio and video processing, using raw video footage of an animal’s brain activity captured via a miniscope. The project leverages TouchDesigner to process and visualize calcium traces, which light up individual brain cells in response to the animal’s behaviors, such as running through different regions, engaging in social interactions, and experiencing dynamic shifts in activity. Different versions of the video highlight various aspects of neural activity, translating the data into distinct multimedia works. The accompanying music incorporates neural activity data to control certain elements such as spatialization, speed, dynamics, and timbre, enhancing the auditory experience in conjunction with the visual output. This project explores the intersection of neuroscience and multimedia art, transforming scientific footage into dynamic, generative experiences that provide insight into the brain’s activity.

### **Smee Wong – Sounding Desire: The Sexual Aesthetic in John Zorn’s Compositions**

Sexuality in the Postmodern Framework: Zorn's music is often linked to postmodern aesthetics, characterized by a collage of styles, fragmented structures, and a challenge to traditional narrative forms. Sexuality, in this context, could be explored as fluid, deconstructed, and multifaceted—reflecting the larger postmodern condition.

Specific Works: Examine Zorn's pieces such as *Naked City*, which blends elements of jazz, hardcore, and avant-garde, often with provocative, unsettling themes that could be interpreted as expressions of both erotic and violent tendencies. How does the music itself convey elements of sexuality, tension, or subversion?

Eroticism and Symbolism: Zorn has been influenced by esoteric and mystical traditions, including those tied to themes of eroticism and the subconscious (e.g., Kabbalah, occult traditions). His use of symbolic language might be unpacked to explore how he integrates these ideas into his compositions, suggesting deeper sexual or erotic meanings.

Collaborations and Cultural Impact: Zorn's collaborations with avant-garde and experimental musicians and artists could also be examined for how they navigate themes of gender, identity, and sexuality.

