

An Evening of Premieres

Winter Composition Juries

Featuring collaborations between first year composition and performance graduate students

Friday, January 16, 2015 - 7:00 p.m.
Conrad Prebys Music Center, Concert Hall

Celeste Oram

rupture | rapture

Hillary Young, voice

Fiona Digney, percussion

Justin Murphy-Mancini

-Expect t t

Jonathan Nussman, voice

Hillary Young, voice

Caroline Miller

Two Paths for two percussionists

I. Inside

II. Outside

Christopher Clarino, percussion

Fiona Digney, percussion

Intermission

Theocharis Papatrechas

asphyxiating thoracic dystrophy

Michiko Ogawa, clarinet

Tyler J. Borden, cello

Tobin Chodos

middlemen who didn't do diddly

Michiko Ogawa, bass clarinet

Christopher Clarino, percussion

Tyler J. Borden, violoncello

Anahita Abbasi

Distorted Attitudes III / Scattered

Jonathan Nussman, baritone

Fiona Digney, tam-tam

Celeste Oram

rupture | *rapture*

You are lost in a small town, late for a vital appointment somewhere in its streets. You stop a friendly-looking stranger and ask the way. Generously, he offers to give you a small map which he happens to have in his briefcase. The whole town is there, he says. You thank him and walk on, opening the map to pinpoint a route. It turns out to be a map of the whole earth.

The wrong scale.

-- Timothy Clark; *Telemorphosis: Theory in the Era of Climate Change, Vol. 1*

This piece is about derangements of scale.

The percussion part is generated from the rhythms and motions of insects. The vocal part is generated from the sounds of stars, comets, glaciers, and oceans.

Justin Murphy-Mancini

-Expect t t

-Expect t t responds to Old English texts that investigate bodily death very concretely. One voice reads out a passage from "The Dream of the Rood," which tells of Jesus' crucifixion from the perspective of the cross that is also made to suffer and die. One voice reads out all of what is extant of a poem entitled, "The Grave," which explores the richness of a person's final resting place. Neither text addresses the possibility of an aftermath to the death-event.

Production Staff:

Antonio Estrada, Event Manager
Isaac Valenzuela, Event Manager
Stage crew: Kimberly Vazquez, Chenyu Wang, Gigi Yip,
Dolly Zhao, Stephen Trac

Josef Kucera, Chief Recording Engineer
Chad Goss, Recording Assistant

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Theocharis Papatrechas

asphyxiating thoracic dystrophy

asphyxiating thoracic dystrophy was written for the amazing performers Michiko Ogawa and Tyler [T.J.] Borden.

The composition deals with four main terms; approximation, fragility, density, intensity.

Macroscopically, the music creates a trajectory that follows several different soft and fragile sonic environments, and leads a gradual process of growing density. The sonic environments, which tend to reach an approximate quietness at many times, are produced mainly but not exclusively by the use of a palette of soft and fragile sound objects [e.g. breath tones and teeth-on-reed technique in the clarinet, bowings on the body of the cello] that provide the central textural and timbral quality of the piece. The process of growing density exists by gradually introducing faster and more complex rhythmical situations. In opposition to and between the aforementioned sonic environments, the dynamic levels of the musical activity reach shortly their highest extremes and the particular moments function as structural points to the composition. The factor of intensity occurs in between any subsection where the level of activity is approximately minimal. Finally, pitch is a crucial aspect of the compositional process. It always exists, though almost never achieves to be the protagonist. It serves especially as the main element in the short high-dynamic-level moments.

Tobin Chodos

middlemen who didn't do diddly

Rap music, in my opinion, is the most compelling contemporary rhymed poetry. So when I decided to write a piece 'about' rhyme, it seemed like the only place to look for inspiration. In *middlemen who didn't do diddly* I take a couple of verses from Raekwon and Big Punisher, as well as a few of the genre's features more generally, as a departure point. The piece is an attempt to understand how these verses work and to capture some of their charisma.

Anahita Abbasi

Distorted Attitudes III / Scattered

Scattered is the third piece in the *Distorted Attitudes* cycle. This cycle is about various perspectives and mindsets in society, some of which we would describe as distorted.

Distortion is the alteration of the original shape (or other characteristic) of an object, image, sound or waveform. Distortion is often unwanted, however in some situations it may be desirable.

In *Distorted Attitudes III / Scattered*, I wanted to depict a schizophrenic mind. The singer is the physical body of the schizophrenic person, while the percussionist and the tam-tam (with its round shape) represent the psyche and consciousness of the character, embodying all the emotions, thoughts and sounds which inhabit his mind.