NORTH CAROLINA NEWMUSIC INITIATIVE
INITIATING NEW IDEAS ABOUT NEW MUSIC
WWW.ECU.EDU/NEWMUSIC

2018-2019 SEASON
All events free, 7:30pm in A.J. Fletcher Recital Hall, unless noted

Modern Medieval Trio of Voices
September 13, 2018
Adam Unsworth, horn & Catherine Likhuta, piano
October 25, 2018

→ Premiere Performances ←
Student composers/student performers
November 19, 2018

Modern Medieval Trio of Voices
January 10, 2019 (rescheduled due to Florence)
Kristin Lee, violin & Kwan Yi, piano
January 25, 2019

Transient Canvas
Amy Advocat, bass clarinet & Matt Sharrock, marimba
February 21, 2019

Frequencies
Student contemporary music ensemble
February 26, 2019

ECU Opera Theater
WORLD PREMIERE NEWMUSIC INITIATIVE COMMISSION
Melinda Wagner’s Tell It Slant
March 22-23, 2019

The Machine Is Neither...
Emma Hospelhorn, flute & Ben Sutherland, technologist
Bringing together gesture and sound
WORLD PREMIERE NEWMUSIC INITIATIVE COMMISSION
March 23, Dance 2019, McGinnis Theatre
(tix: 800-ECU-ARTS)
March 25, 2019, Fletcher Recital Hall, free

Premiere Performances
Student composers/student performers
March 26, 2019

ECU Symphony Orchestra
Jorge Richter, Director
Composition Competition Winner
April 6, 2019, Wright Auditorium

Premiere Performances
Student composers/student performers
April 16, 2019

and the

NORTH CAROLINA
NEWMUSIC INITIATIVE

presents

PREMIERE PERFORMANCES
New works by ECU composers

Supported by funding from the Robert L. Jones Distinguished Professorship and listeners like you

Monday, November 19, 2018, 7:30pm
A.J. Fletcher Recital Hall, Greenville, NC
THIS EVENING’S MUSIC

**Echos and Canons for violin and viola**
Dominic Mrakovic

I. Echo
II. Canon
III. Echo
IV. Canon
V. Echo

Ryan Tolentino, violin; Alice Rosario, viola

**Ave Maria**
Koby Gallman

Jacob McCain, John Hale, tenor;
Koby Gallman, Jackson Baldwin, baritone;
Evan Martschenko, bass

**“Postcard” Septet**
J. Cameron Stephenson

II. “Nachtwalzer”
III. “Auf dem Tegeler See”
IV. “Spaziergang durch den Tiergarten”

Jennifer Harrod, fl.; Elizabeth Hawley, clar.; Caleb Harris, horn, Kyle Newell, bsn;
Santiago Vazquez-Loredo, violin; Austin Hart, cello; Abigail Williams, pno;
Jordan Harris, conductor

**ennui.**
Joshua Poyner

Santiago Vazquez, Adam Pence, violin;
William Alfonso, viola; Austin Hart, cello

**Suite for Solo Piano**
Alice Rosario

Prelude
I.
II.
III.
IV.

Evan Martschenko, piano

**“Stabat Mater”**
Evan Martschenko

Soprano
Chloe Agostino*
Emily Evans
Laura Hutchins
Mikaela Schifer
Abigail Williams

Alto
Maggie Hemedinger
Meredith Howell
Kelly Hruska
Sophia Odiorne

Tenor
Elijah Cole
Guy Divon
John Hale*
Davis Martin
acob McCain
Quinton Taylor
Cory Whaley

Bass
Jackson Baldwin
David Drummond
Koby Gallman
Evan Martschenko
Trey McCauley
Joseph Morris

* Soloist

INTERMISSION

NORTH CAROLINA NEWMUSIC INITIATIVE
INITIATING NEW IDEAS ABOUT NEW MUSIC

The NORTH CAROLINA NEWMUSIC INITIATIVE is made possible only with the generous sponsorship of foundations, corporations and individuals. We are profoundly grateful for the support they offer, and proudly count those below among the Initiative’s benefactors (current as of 11/12/18):

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contact Edward Jacobs, 252-328-4280 or newmusic@ecu.edu

With special thanks to Chris Buddo, Chris Uffers, Tom Huen, Harley Dart, Thomas Sisson, Adam Neal, Paula Toothman, Dawn Phillips, Denise Warren, Michael Crane, Dominic Mrakovic; the School of Music staff, faculty and students for their ongoing support.

To Pattie, thanks for everything you do year-round.
Emerald Dream Futatabi: Emerald Dream, the dream of creation, is a spiritual realm that exists outside the boundaries of the physical world. In this dream, I painted my vision of the ever-changing world and my perception of how it should appear. But I was awakened from the dream. And since then, for a long time, I lost my spiritual link to the emerald dream. It is not until recently that I was finally able to return to the dream, and found out that everything has become drastically different and unfamiliar. Suddenly, I realized the dream has evolved since my departure. Now, I start venturing out into my dream again.

Emerald Dream Futatabi was composed in May 2018. —Shupeng Cao

A Blissful Place is dedicated to anyone who is going through a hard time in their life. This piece is especially dedicated to those who were affected by Hurricane Florence. After developing a performance injury, it started to take a toll on my mental health, which then started to affect other aspects of my life. After discovering my friend was also dealing with a performance-related injury, I felt compelled to give others a state of piece by giving them A Blissful Place.

—Tyler J. Holt

The Moon is an a cappella choral work for SATB divisi voices written in 2018. As a composer, I love exploring the relationship between music and how certain ideas can affect people emotionally. In this particular piece, I wanted to create a soundscape using simple chords, such as I and IV, and add additional tones to create new and different ideas and emotions. I limited myself to the Eb Diatonic Scale, which consists of only 7 pitches, which are stacked, inverted, and respelled differently in each chord. In my opinion, the job of the composer should be to serve the text that they are writing for. This particular poem, written by my colleague and friend, Stephanie Goodman, creates simple, yet vivid imagery of the moon’s glow and reflection on a lake. After reading and reflecting, I wrote the music that I thought would best serve the text. Coupled with a rich, lush soundscape you can begin to capture her exact meaning. The poem by Stephanie Goodman reads:

The moon in your eyes
The moon on your mind
The moon on the lake
Silver smiles
Rippling
Rippling
The heavens awaken
to the shore
The moon in your eyes
The moon on your mind

My goal is that you find peace and comfort in simplicity. Beyond our worldly issues, we strive for peace and unity in everything we do. It’s our most primal instinct.

—John Hale

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<th>String Sextet No. 1</th>
<th>Austin Hart</th>
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<td>Elizabeth Wynne, Santiago Vazquez-Loredo, violin; Alice Rosario, Adam Pence, viola; Meredith Steele, Samantha Flores, cello</td>
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Gait
Nick Bellardini
Rebecca Spade, trumpet; Davis Miles, trombone; Nick Bellardini, Braden Flarity, tuba

Duet for Violoncello and Marimba
Mrakovich
Austin Hart, cello; Alvin L. Taylor, marimba

Emerald Dream Futatabi
Shupeng Cao
Natalie Smith, flute; Delaney Meyers, violin; Santiago Vazquez-Loredo, viola

A Blissful Place
Eileen Snyder, piano

The Moon
John Hale/Stephanie Goodman

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Join us for our next NewMusic Initiative concert!

MODERN MEDIEVAL TRIO OF VOICES
Eliza Bagg, Martha Cluver, Jacqueline Horner-Kwiatek

Music by Hildegard von Bingen, Daniel Thomas Davis, Jacqueline Horner-Kwiatek, Joel Phillip Friedman, Caroline Shaw, and Caleb Burhans

January 10, 2019, 7:30pm
A.J. Fletcher Recital Hall

[rescheduled from September 13 (Florence)]
Notes from this evening’s composers

Echos and Canons consists of five overlapping movements which weave together the energies of strict canon and free improvisation.

—Dominic Mrakovcich

Ave Maria

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesu
Sancta Maria, Mater Dei,
or a pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus,
Holy Mary, Mother of God,
pray for us sinners,
and now and in the hour of our death.
Amen.

This non-traditional setting of the prayer, Ave Maria, is set for a men’s quintet, two tenors, two baritones, and one bass. This piece captures the tender and sensible meaning of the prayer and uses lush harmonies to create tension and release. The prayer is laid out into sections of ideas using modal mixture to intensify phrasing as the piece unfolds. Take for example the words in one line of the text, ora pro nobis peccatoribus, which translates to pray for us sinners. I used this idea in two ways the first being more forceful and marcatto to express the sin and impurity then I repeat the text, but with a much more tender feel and sweetness exemplifying the mercy that is prayed for, then all this leads to the Amen section which has been rounded back to the original idea. To conclude this piece takes us on a journey through the different ideas of prayer and interpretations through the dissonance and consonance of the voices.

—Koby Gallman

“Postcard” Septet: After returning from my study abroad session in Berlin several years ago, I was determined to adapt the memories and images I had brought back into a piece. Just like the postcards and souvenirs I bought to share with my friends and family, I wanted this piece to serve as a group of vignettes representing the memories and scenery of Berlin as I experienced it. The “Nachtwalzer”, the second movement of my septet, represents the city after dark, which I found to be equally lonesome and liberating. The third movement’s theme is water, reflecting upon my experiences with the river Spree that flows throughout the heart of Berlin, and a serene sunset over the peaceful lake Tegel. Movement four narrates a walk through Berlin’s most popular park, the Tiergarten, highlighting the changes in scenery and the variety of characters one meets along the way. One can expect to hear everything from Mendelssohn to Weill in this piece, as well as several folk and popular songs that are associated with the city of Berlin.

—Cameron Stephenson

ennui. According to the World Health Organization, approximately 300 million people worldwide suffer from depression. In the U.S., almost 16 million adults have experienced a major depressive episode in the last year and an estimated 15 percent of the adult population will experience depression at some point in their lifetime.

Many of us suffer in silence, going through our daily motions with no discernable sense of purpose. We repeat this day after day until the situation seems to get better, but ultimately ends without resolve.

—Joshua Poyner

The idea behind Suite for Solo Piano was to practice writing in different styles, this one emulating the Romantic style. The spring semester of last year brought about many influences in my composing from the lieder and sonatas of Schubert and Schumann. The prelude and movements I, III, and IV are my interpretations of the bright, expressionistic Romantic style. The second movement however, treads a different path than the other four. The inspiration for this movement came from a internal struggle I was having that I resolved through improvising on the piano. I recorded two improvisation sessions and noted a general idea of what I had improvised. This suite spans the highs and lows of the piano, creating dreamy ascents and colorful harmonies throughout.

—Alice Rosario

I wrote Stabat Mater during the winter of 2017, and it has always been a very personal work, from start to finish. I was reading through the score of a choral piece by Alexander Gretchaninoff when ol came across one very simple chord progression that truly inspired me, and the piece just seemed to write itself from then on.

My first idea for the piece was an image of twinkling stars, and this is often portrayed by the women. The solo tenor in the beginning seems to be telling a story that only grows in intensity, until the full choir joins in, eventually fading away to the stars again. The text “Stabat Mater” tells of the Virgin Mary weeping at the cross over her Son, and I couldn’t imagine a more chillingly emotional text for the feeling of this piece. Stabat Mater is dedicated to my high school music teacher, Edward Yasick, for four years of unmatched teaching that will last me a lifetime.

—Evan Martschenko

String Sextet No. 1 is a far departure from anything I have previously written in terms of scope and sound. It began as an experiment in voicing and contrast, and quickly grew into three movements that felt like their own unique pieces, while still retaining elements of unity among them. The first movement is based off of a few chords that grow into their own lines, weave in and out of one another and bring back the opening chords in different ways. The second movement is more of a still—it doesn’t so much move as very slowly paint an image with different techniques of sound production, such as where the notes are in space and how the players produce the music. The final movement is the fastest, and uses a small collection of pitches as the lines dance around each other, sometimes moving forward and backward in space, or left to right, and brings back elements from the first two movements.

—Austin Hart

Gait is composed for two tubas, trombone, and trumpet, to give an emphasis on the darker tessitura of the tuba as opposed to the brighter brass quintet. The piece is in ternary form, with a slow intro and outro divided by the intense ‘B’ section. The piece itself is faux-programmatic, in which the music follows the dramatic contour of a story, but was not written with any specific story in mind. The pace of the story is kept by the bouncing background parts, which attempt to accent every different beat as the piece progresses.

—Nick Bellardini

Duet for Violoncello and Marimba: The two of them navigate through an ethereal landscape.

—Dominic Mrakovcich