

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

ModernMedieval Trio of Voices

September 13, 2018

Adam Unsworth, horn & Catherine Likhuta, piano

October 25, 2018

→ **Premiere Performances** ←

Student composers/student performers

November 19, 2018

ModernMedieval 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

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

Ryan Tolentino, violin; Alice Rosario, viola

Dominic Mrakovcich

Ave Maria

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

Koby Gallman

“Postcard” Septet

- 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

J. Cameron Stephenson

ennui.

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

Joshua Poyner

Suite for Solo Piano

- Prelude
- I.
- II.
- III.
- IV.

Evan Martschenko, piano

Alice Rosario

“Stabat Mater”

Soprano

Chloe Agostino *
Emily Evans
Laura Hutchins
Mikaela Schiffer
Abigail Williams

Alto

Maggie Hemedinger
Meredith Howell
Kelly Hruska
Sophia Odiorne

Tenor

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

Bass

Jackson Baldwin
David Drummond
Koby Gallman
EvanMartschenko
Trey McCauley
Joseph Morris

Evan Martschenko

* 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):

Institutional Sponsor

Alice M. Ditson Fund of Columbia University
Aaron Copland Fund for Music
ECU College of Fine Arts & Communication
ECU School of Music
Student Forum for Music Organizations, ECU School of Music
Student Government Association, East Carolina University

Founding Sponsor, supporting 3-year Residency-Commissions (\$4,000+)

Jon & Robert Shaw, Commissioning Sponsor
David Pickel and Adrienne Stalek
The Reinhardt Foundation

Artist Sponsor, supporting artist residencies (\$1,000+)

Tracey and Henry Smith
Pattie & Ed Jacobs

Engineer, supporting recordings (\$500-999)

Chris & Jann Knighten
Drs. John Holter & Betty Williams

Commissioner, supporting new works (\$200-499)

Salvatore Macchia
Melanie Frost Moll
Frances Cain
Tom Huener

Friend, supporting the Initiative's operating expenses

Anonymous	Etsil Mason & Alex Robertson
Michael Crane	Glenn Laursen
Jason Eckardt	JoAnn & Charles Moore
Anonymous	Mark Richardson
David Glaser	Diane & Peter Stein
Myron & Barbara Caspar	Margaret & Jim Wirth
Rebecca Coker	Hap & Ann Maxwell
Jon Nelson	Mort Stine & Tracy Donohue
	Patti Weeks

To become a friend of the
NORTH CAROLINA NEWMUSIC INITIATIVE
contact Edward Jacobs, 252-328-4280 or newmusic@ecu.edu

With special thanks to Chris Buddo, Chris Ulfers, Tom Huener, Harley Dartt, Thomas Sisson, Adam Neal, Paula Toothman, Dawn Phillips, Denise Warren, Michael Crane, Dominic Mrakovcich; 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	Rippling
The moon on your mind	Rippling
The moon on the lake	The heavens awaken
Silver smiles	to the shore
The swan flies over the midnight sky	The moon in your eyes
Reflecting over	The moon on your mind
The waters still	
Beholding more than we can see	
The moon on the lake	
Painting the sky	

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

String Sextet No. 1

- I. Adagio
- II. Andante
- III. Allegro

Elizabeth Wynne, Santiago Vazquez-Loredo, violin;
Alice Rosario, Adam Pence, viola; Meredith Steele, Samantha Flores, cello

Austin Hart

Gait

Rebecca Spade, trumpet; Davis Miles, trombone;
Nick Bellardini, Braden Flarity, tuba

Nick Bellardini

Duet for Violoncello and Marimba

Austin Hart, cello; Alvin L. Taylor, marimba

Mrakovcich

Emerald Dream Futatabi

Natalie Smith, flute; Delaney Meyers, violin; Santiago Vazquez-Loredo, viola

Shupeng Cao

A Blissful Place

Eileen Snyder, piano

Tyler J. Holt

The Moon

Soprano
Laura Hutchins
Mikaela Schifter
Emily Evans
Abigail Williams
Meredith Howell
Kelly Hruska

Alto
Maggie Hemedinger
Ashton Worley
Chloe Agostino
Gabriella Boccia
Sophia Odiorne
Snow Hlaing
Jordan Cartrette

Tenor
Jacob McCain
Cory Whaley
Davis Martin
Eli Cole
Jordan Snow
Guy Divon
Quinton Taylor

John Hale/Stephanie Goodman

Bass
Jackson Baldwin
David Drummond
Zachary Palma
Trey McCauley
Koby Gallman
Evan Martschenko

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 Hail Mary full of grace, the Lord is with thee.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus Blessed art thou among women,
Sancta Maria, Mater Dei and blessed is the fruit of thy womb, Jesus,
ora pro nobis peccatoribus, Holy Mary, Mother of God,
nunc et in hora mortis nostrae. pray for us sinners,
Amen. 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 marcato 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 an internal struggle I was having that I resolved through improvising on the piano. I recorded two improvisation sessions and notated 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 I 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 feel 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