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

2017-2018 SEASON
All events free, at A.J. Fletcher Recital Hall, unless noted

Ayano Kataoka, marimba
October 13, 2017

Claire Chase & Levy Lorenzo
November 9, 2017

Premiere Performances
Student composers/student performers
November 20, 2017

Ensemble Dal Niente
January 26, 2018

Frequencies
Student contemporary music ensemble
February 16, 2018

Ben Melsky, harp
March 15, 2018

ECU Symphony Orchestra
Jorge Richter, Director
Composition Competition Winner
March 17, 2018, Wright Auditorium

Duo Cortona
Rachel Calloway, soprano & Ari Streisfeld, violin
March 22, 2018

Premiere Performances
Student composers/student performers
March 28 & April 16, 2018

ECU Symphony Orchestra
Jorge Richter, Director & Keiko Sekino, piano
NEWMUSIC INITIATIVE Commission
by Matthew Ricketts
April 14, 2018

November 20, 2017
7:30pm
A.J. Fletcher Recital Hall
Greenville, NC
This evening’s music

Stings
Ryan Tolentino and William Alfonso, violin; Alice Rosario and Adam Pence, viola; Adam Schreiber, cello

Songs Inspired by Emily Dickenson
I. I read my sentence - steadily
   Gina Marie Falk, soprano; Brandon Banks, piano
II. We Grow accustomed to the Dark
   Alice Rosario and Adam Pence, viola; Adam Schreiber, cello

…who art in heaven
Irem Ozay and Brandon Banks, piano

Concerto for Violin
J. Cameron Stephenson
   Ryan Tolentino, violin; Jen Na Poppe, piano

The Break of Dawn
Shupeng Cao
   Jason Horton, guitar

Within
Chris Short
   Allison Flowers, clarinet; Cameron Stephenson, bassoon

— brief intermission —

Portraits for piano
Brittany J. Green
   I. La femme
   II. Le garçon
   III. La mère
   IV. L’homme
   V. La fille
   Brandon Banks, piano

Voyage
Kelly Hart
   Hee Yeon Kim, violin; Brandon Banks, piano

6516
Jordan Cartrette
   Kurt Knowles, clarinet; Irem Ozay, piano

Quartet for Today
Austin Hart
   Yulia Price, violin; Scott Alex Lavine, cello; Cameron Stephenson, bassoon; Jenna Poppe, piano

pendulum
Alice Rosario
   Yulia Price and Ryan Tolentino, violin; Adam Pence, viola; Meredith Steele, cello

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To Pattie, a special thanks for everything you do year-round.
**The Break of Dawn** is a solo guitar piece composed from late 2016 to early 2017. It is inspired by the soundscape in the early morning before the first stream of sunlight. Despite the world being shrouded by complete darkness, the sound world is already awakened from its slumber. In this piece, I tried to weave the contrasting nature of the two worlds together in seeking for the break of dawn. —Shupeng Cao

**Within** is about looking introspectively at ourselves, noticing our strengths, and how we can best present them to the world. —Chris Short

**Portraits for piano** is a five movement piano suite. Movements are based on a series of poems by Bessie Irene that depict people we all know. The first movement, “La femme” explores feelings of longing, uneasiness, realization, and reassurance. Based on the poem I am You, “La femme complexe” is marked “slow and reflective,” and conveys a meditative mood, full of subtle nuance.

Movement two, “Le garçon” is the shortest of the set. Based on the poem Fleeting, it conveys the swiftness of a fleeting moment. The rushing sixteenth notes and triplets create a sweeping mood reminiscent of trying to hold onto something that cannot last.

“La mère,” based on the poem Mother in City Market, is the third movement. It projects feelings of vulnerability, solemnity, heaviness, and exposure. This movement employs ninths chord voiced throughout several registers of the piano, and moves through a variety of keys, while exploring the timbre of the piano.

The fourth movement, “L’homme” portrays the confining walls of fury and frustration. Highlighting the lower register of the piano, this movement consists of only two notes- E and F. Unlike to previous movements, it focuses on rhythm and timbre over harmony and melody. This movement is based on the poem Confinement.

Lastly, the fifth movement, “La fille,” portrays the complexity of struggling between who you are and who the world thinks you should be. Based on the poem Beyond the Clouds, the piece tells the story of a woman who hesitates to show the world who she is. The harmonic and melodic themes throughout various sections of the movement juxtapose the bleakness and beauty life can sometimes bring, creating a mood of melancholy and meditation. —Brittany J. Green

**Voyage** (Journey) is a piece that I have always hoped to compose. The themes and ideas are influenced by Debussy’s violin sonata in g minor. The work is divided into different sections, each distinguished by the introduction of new melodic themes. The melodies continually develop and grow as if the violin is taking the audience on a journey, which represents my own journey at East Carolina University. As this will be my last premiere performance, I wanted to compose a piece that would reflect the incredible experience I have had as both an undergraduate and graduate student at ECU.

From the beginning to the ending of the piece, the growth of the phrases and developments in the harmonies resemble my growth as a student. I cannot thank my professors enough for the encouragement and support I have received to achieve my career path. I have loved my experience in the music program at ECU and cannot wait to continue my journey in music. This piece is dedicated to the professors that have helped me and made my experience so special. Thank you to Dr. Copeland and Dr. Garner for the support and guidance that made my undergraduate experience so valuable. Thank you to Dr. Richardson and Dr. Alford for their encouragement and mentorship in my final year at ECU. —Kelly Hart

**6516** was written in an attempt to express what I’ve felt during an ongoing period of grief in my life. The music covers a spectrum of emotion, so though I wrote this about my own struggle with loss, each listener may take something different from it. —Jordan Cartrette

**Quartet for Today**: Inspired in name and instrumentation by Olivier Messiaen’s *Quartet for the End of Time* (for violin, cello, clarinet, and piano), *Quartet for Today* begins by introducing one of the piece’s central themes with a warm bassoon solo, then dives into sharp, unison chords to gather the listener’s attention before diverging into several themes that bounce between voices throughout the piece. Around the halfway point, a new, simpler texture surfaces before itself giving into disorder as the beginning chords reappear, ushering in a similar chaotic feeling from earlier. The recurring themes serve as a reminder that although the surrounding environment may be hectic and constantly changing, identities and core ideas must stay true no matter the circumstance. —Austin Hart

**pendulum** has been a piece in the making for over a year. Mostly due to my 18 credit hours and other composition assignments, BUT because this work is very personal and I wanted to perfect it so that looking back I would think “this is a piece that will stay with me forever...I better get it right the first time”. I dove into atonality this time, wanting to express feelings of oppression, sorrow, and spurts of hopefulness throughout. Special thanks to Shostakovich, Brahms, and my best friend, Adam Pence (it's his birthday tonight), for inspiring me to flesh out my thoughts onto sheet music. —Alice Rosario

*We invite you to join tonight’s composers and performers in the lobby for a reception following the recital.*
About this evening's music

**5tings** is my first attempt at writing for string instruments. Everything about this piece is based around the number five, from the rhythms, to the notes, and to the actual ensemble itself. The tonality is based off of the five-note major ninth chord, which contains two stacked fifth intervals, catering to the ensemble’s fifth-based string tuning. —Daniel Peterson

**Songs Inspired by Emily Dickinson:** In response to the Pulse nightclub shooting in June of 2016 I began searching for texts that described surviving death or being remembered after it. As death is a common topic in Emily Dickinson’s poetry, I started by going through a large amount of her work and found five poems that collectively create a narrative about the singer meeting and surviving or transcending death. I aimed to set these texts in a way that had aspects of stillness but still had a sense of direction and hope.

“I read my sentence — steadily” is a solemn narrative depicting the narrator accepting their own fate. There is a heavy emphasis on a personal journey towards this acceptance as the only other character is Death, whom the narrator finally meets without confrontation at the end.

“We grow accustomed to the Dark” features a contrast between light and darkness both in their real forms as well as within oneself. I interpreted this poem as being a different way of accepting death. The poem describes the process of merging light and darkness without necessarily saying which gives way to the other; the last lines are:

> Either the Darkness alters -  
> Or something in the sight  
> Adjusts itself to Midnight -  
> And Life steps almost straight.  

—Davis Martin

**...who art in heaven:** The Lord’s Prayer is one of the most well-known prayers. **...who art in Heaven** is a musical interpretation of the text from this prayer. From reminiscing in past experiences to the sounding of church bells and fellow Christians alike rejoicing, **...who art in Heaven** will take you on a journey of revelation. —Tyler Holt

**Concerto for Violin, (mvt. II Intermezzo):** My decision to write this piece was born out of my desire to experiment with musical dialogue, as well as learning how to organically shape larger forms. The second, traditionally slower movement of the concerto served as an excellent jumping off point, as it allowed me to experiment with the dialogue at a much slower pace than the outer movements typically allow. The movement follows the traditional ternary form, with lively tutti passages connecting the different thematic sections. Very much romantic in nature, I drew upon the works of Grieg, Rachmaninoff, and Rimsky-Korsakov to help establish a dialectic between sweet, delicate melodies with stormy and passionate interludes. —J. Cameron Stephenson

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Join us for our next event

**ENSEMBLE DAL NIENTE**

January 26, 2018, 7:30pm  
A.J. Fletcher Recital Hall  
Free admission

Program to include

Salvatore Sciarrino, *Vanitas for soprano, cello, and piano*  
(1981)

Helmut Lachenmann, *temA for soprano, flute, and cello*  
(1968)

Mikel Kuehn, *Between the Lynes for flute, cello, and piano*  
(1994)