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

Tuesday, March 26, 2019, 7:30pm
A.J. Fletcher Recital Hall, Greenville, NC
THIS EVENING’S MUSIC

Jazz Suite No. 1
I. St. Thomas, 1974
Eileen Snyder
Natalie Smith, flute

Highbrow Heavyweight
Andrew Howell
I. Mingle
II. Gathering
III. Threnody
IV. Reception
Maddie Stohl, Anna Sykes, violin
Alice Rosario, viola; Daniel Lail, cello

Soon Ah Will Be Done
Koby Gallman
Koby Gallman, tenor; Corey Whaley, piano

Going Home
Dominic Mrakovich
Caleb Harris, horn; Eileen Snyder, piano

I Follow You, and Warm Myself
Jordan V. Cartrette
In the Glow, of Your Celestial Body
McKinley Baker, bass clarinet; Alvin Taylor, marimba

Partita for Trumpet
Dominic Mrakovich
I. Canto ritornello
II. Scherzo divertente
III. Interludio
Tyler J. Holt, trumpet

Festival at the Shrine
Shupeng Cao
Natalie Smith, flute
Fixed media

Euphonium, the Heroic
Tyler J. Holt
Josh Bishop, euphonium

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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 Uffers, Tom Huener, Harley Dartz, Thomas Sisson, Alex Davis, Paula Toothman, Dawn Phillips, Denise Warren, Michael Crane, Dominic Mrakovich; the School of Music staff, faculty and students for their ongoing support.
To Pattie, thanks for everything you do year-round.
I originally wrote *I Follow You, and Warm Myself, in the Glow, of Your Celestial Body* for the ensemble Transient Canvas to read during their residency here. I drew inspiration from Benjamin’s Britten choral music.

Shortly after, I got permission from Canada-based artist Neil Farber to write a set of pieces based on a series of his and fellow artist Michael Dumontier’s paintings, called Library. I realized that this piece fits well with one of the paintings, and incorporated it into the set. —Jordan Cartrette

The *Partita for Trumpet* was composed for Tyler J. Holt in 2019. This five movement work (three of which you will hear tonight) explores organicism through the rotation, compounding, and shedding of simple cellular structures, giving the impression of a continuously expanding and contracting sonic universe.

—Dominic Mrakovicich

*Festival at the Shrine* was written as an exercise for Pro Tools, and it is my first electroacoustic etude. It portrays a Japanese summer festival happening at the shrine at night. The fixed media part is constructed out of one single sound file—the sound of a wood tumble.

—Shupeng Cao

*Euphonium, the Heroic* is from a series of short compositions I am currently working on entitled *Miniature Characteristic Studies for Every Instrument*. The objective of these studies is to understand the capabilities of each instrument in order to compose for them more efficiently. Furthermore, each instrument gets its own unique character to portray in each study.

The self-explanatory piece portrays the Euphonium as the hero. Euphonium, the Heroic was composed with Josh Bishop's skill set in mind, showing off extremity of range and articulation that the instrument is capable of.

—Tyler Holt

Join us for our next NewMusic Initiative concert!

**PREMIERE PERFORMANCES**

Our final concert of the season featuring ECU composers’ music presented by ECU performers

**April 16, 2019, 7:30pm**

A.J. Fletcher Recital Hall

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**NOTES FROM THE COMPOSERS**

**Jazz Suite No. 1** began as an exercise in solo writing. I wanted to explore the full color range of the flute, and have the whole movement center on the disparity between two octaves apart. I found great inspiration after listening to Joshua Redman’s opening solo in St. Thomas on the album “Live at the Village Vanguard,” and suddenly the piece took on a distinct jazz feel. The piece alternates between contrasting sections—one slow and ad lib, the other a peppy double-time swing. It is meant to evoke a certain nostalgia, like looking at old faded photographs of a summer party in the 70’s. —Eileen Snyder

**Highbrow Heavyweight** details a fictional party of which the attendees are pompous historical figures from past and present. The scene begins as the party members start to Mingle, complimentary at first and then turning to whispers of gossip. The host is then put to the task of Gathering these headstrong figures together for the meal, but many begin to Bicker and argue of their own opinions. After the host brings an end to the commotion, a Threnody is used to remember the lost party members of the past. The host then calls a close to the sober segment of the celebration, and the Reception concludes the night’s festivities.

—Andrew Howell

**Soon Ah Will Be Done** is one of the more well known spirituals being that is has been performed and set by very well known African American composers such as Moses Hogan and Stacey Gibbs. I wanted to explore the meaning of this text and relate my setting as my true interpretation of the struggle and pain the singer is emoting. However, I came to see a different viewpoint, maybe the singer is somehow praying and yearning for relief from the pain that they suffer and maybe they are ecstatic about this.

I convey this new idea by transitioning from minor to its relative major for a measure to add a glimmer of happiness if even for just a moment. Then I used a steady pulse of chords at section B for depth and a sense of trouble and discomfort, all the while you can hear the melodic line appearing with embellishment in the right hand. This is all tied back to the beginning motive and I use this to end the piece in a sort of dismal way.

—Koby Gallman

**Going Home** for horn and piano was composed in 2018 for the NC NewMusic Workshop with Adam Unsworth and Catherine Likhuta. This miniature exhibits the performers’ virtuosity of nuance. On the surface, Going Home may feel simple and static, but with a closer listen there are many layers of shape, color, and intensity.

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