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

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 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

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, April 16, 2019, 7:30pm
A.J. Fletcher Recital Hall, Greenville, NC
WELCOME

Tonight's music will bring a variety of sounds to our ears. If you'd like to jot down a thought or two between pieces, go ahead—perhaps your notes will come in handy when sharing your thoughts at our post-concert reception. Here's space for your musings, and pencils are available in the lobby.
—Ed Jacobs, NEWMUSIC INITIATIVE Director

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I Sit and Think

As an avid Tolkien fan, I wanted to capture the essence of what a minstrel song may sound like in the fantasy world of Middle Earth. So naturally, I turned to the source material for my lyric content. The lyrics for this piece originate from J.R.R. Tolkien's poem I Sit and Think, which was sung by Bilbo Baggins in Book One of The Lord of the Rings. I relied heavily on the content of the poem for inspiration.

I partially rely on color association when composing in order to guide my decisions. In this piece, I focused on harmonies of what I hear as various shadings of yellow and green. This was in reference to the use of the colors in the poem but also to the contrasts of warmth (home, sitting by a fire) and cold (autumn, winter). The aspects of the particular seasons depicted in the poem (“mists”, “leaves”, “silver sun”) also made their way into my creative palate.

To me, the concept of nostalgia coming with and old age plays an integral part as well. It is a song of someone who has experienced adventure and they are now missing the vitality of their youth. I believe many people can or will find this feeling relatable in their own lives.

—DM

I sit beside the fire and think
of all that I have seen
of meadow-flowers and butterflies
in summers that have been;
Of yellow leaves and gossamer
in autumns that there were,
with morning mist and silver sun
and wind upon my hair.
I sit beside the fire and think
of how the world will be
when winter comes without a spring
that I shall ever see.
For still there are so many things
that I have never seen:
in every wood in every spring
there is a different green.
I sit beside the fire and think
of people long ago
and people who will see a world
that I shall never know.
But all the while I sit and think
of times there were before,
I listen for returning feet
and voices at the door.
—J.R.R. Tolkien

Spiraling Rondo, as the title suggests, is a rondo that interweaves and contrasts the violin and clarinet’s lines together. The opening triplet theme and fugue motive come back several times to set up the rondo structure, with interjections of slower, more melodic sections. There are moments where one might think the piece is coming to a stop or nearing the end, however, it con-tinues to twist and turn until it reaches its dramatic end.

—AR

This Evening’s Music

“The Sun”  John Hale
Lyrics: Kelly Hruska
Elizabeth Waser, Ashley Reynolds, Kate Kasmier, Gabriella Boccia, Soprano
Ashton Worley, Kelly Hruska, Sophia Odiorne, Mikayla Luke, Alto
Eli Cole, Tucker Wright, John Hale, Guy Divor, Tenor
Koby Gallman, Trey McCauley, Evan Martschenko, Bass
James Mauk, conductor

Miserere Mei Domine  Eileen Snyder
Guy Divon, Drew Whitlow, tenor
Koby Gallman, Davis Martin, baritone
Trey McCauley, Evan Martschenko, bass
Matthew Young, piano; James Mauk, conductor

reflexão ou refração?  Dominic Mrakovich
McKinley Baker, bass clarinet; Alvin L. Taylor, marimba

cantabile et presto  Sarabeth Sesma
Natalie Smith, flute; Jenna Poppe, piano

BackFlashes  Jay Dudding & Dominic Mrakovich
Jay Dudding, electric guitar with delay pedal

Escalator  Nick Bellardini
Josh Rorrer, alto sax; Davis Miles, trombone;
Graeme Slonaker, piano; Nick Bellardini, tuba;
Kalen Thigpen, drums

An Etude for Contrabass  Shupeng Cao
Aidan McManis, bass

I Sit and Think  Dominic Mrakovich
Michael Johnson Jr., voice; Taron Melvin, guitar

Spiraling Rondo  Alice Rosario
Grace Youngeun Choi, violin; Molly Lowder, clarinet

Please join this evening’s performers and composers at a reception in the lobby following the concert
**NOTES FROM THE COMPOSERS**

*The Sun* is an a cappella choral work for SATB divisi voices written in 2019. While at ECU, I’ve made it a personal goal to represent the artists of ECU, whether that be vocalists, instrumentalists, poets, or conductors. The collaboration between composer and artist is invaluable and can prove to be one of the most rewarding things about being a composer. Therefore, I have been commissioning poems from fellow artists to be written for the express purpose of being set to music. I knew that I also wanted to collaborate with James Mauk, who had previously conducted another composition of mine, *The Moon*. Finally, I wanted to collaborate with my fellow vocalists to premiere the composition. Together, *The Sun* consists of a complete collaborative process between composer and artist(s).

This piece explores the radiance and magnitude of *The Sun* and its ability to provide us warmth, life, and light. The poem examines the sun’s effect on the earth as it rises and “touch[es] the earth with its light and how it cast its golden glow upon our bodies. It also sets up the image of two lovers looking at and being with each other as the sun sets.

The poem by Kelly Hruska:

the sun kisses everything it sees and everything it sees it touches
its golden rays, golden arms
golden lips

turning the world golden
like king midas with his golden touch
he reaches out and touches us until
the leaves of the trees are golden,
falling off the trees weighty and free
the trunks of the trees are golden,
outlined in light like a radiant crown
and your eyes, too—are golden, looking at me
as you smile at me
again and again
until the sun sets
and we are together
again and again.

May you all find your own warmth and happiness. —JH

*Miserere Mei Domine* was born from a concept I had wanted to experiment with all last semester – combining two wildly different styles into one. I ended up settling on two of my favorite genres: jazz and Renaissance motets. The result is a rambunctious, out-of-control sort of piece for TBB choral ensemble. The music itself is wild and almost celebratory, and meant to directly contradict the quite bleak text, taken from Psalm 6. Imagine pleading to the Lord for mercy while also wearing a clown wig and exploding a party popper...it’s really much like throwing jazz on top of an ancient Latin chant. —ES

*reflexão ou refração?*

- Eu peguei seu pequeno nome
- e coloquei-o em um campo
de espelhos quebrados
- E embora eu esperasse
- sua imagem refilta de volta
- um novo caminho aparece
- E isso pode me levar mais longe
- pelo que eu consigo entender
- para meu irmão lan

—DM, 2019

*reflection or refraction?*

- I took your little name
- and laid it in a field
- of fractured mirrors
- And although I expected
- your image would circle back
- a new path appears
- And this can take me further
- from what I can understand
- for my brother lan

—DM, 2019

*cantabile et presto* was partially inspired by French composer Enesco and Faure. —SS

*BackFlashes* began as part of the score to the 2019 student film “It’s Not Me”. The idea of using a delay pedal to add new rhythmic and harmonic complexity to the piece originated in the scoring of this film. Later, we expanded that concept into the full piece you hear tonight. —JD & DM

The title *Escalator* comes from a perceived similarity to elevator music and the repeated alternating thirds as a primary motive—visually, they remind me of stairsteps. The tune is divided into two main sections, the head and the solo sections. The head is the melody with the chord changes backing them, and the solos open up after the first run through of the head and afterwards resume to a final statement of the head. Being a quirky tune, the chromatic lines in the melody carry a sense of humor with them, with a destination a half-step off of fitting within the chord. —NB

*An Etude for Contrabass* is an exploration and experimentation of timbre and techniques on the bass. The piece is held together by one 6-note scale displayed in the beginning of the music which is then being transposed and transformed into different ideas. —SC