2010 Midwest Composers Symposium
Michael Fiday, director; Jennifer Jolley & Angelique Poteat, co-directors

Corbett Auditorium
Friday, October 22, 8 PM
Werner Recital Hall
Saturday, October 23, 10:30 AM, 2 PM, 4 PM, 8 PM
The Midwest Composers Symposium is a consortium made up of the composition departments of four American Midwest Universities: The University of Cincinnati, Indiana University, and the Universities of Iowa and Michigan. The purpose is to allow students to have contact with other composers at nearby institutions, and to foster connections and self-identity.

The Symposium began in 1948 by Anthony Donato of Northwestern University and originally consisted of Michigan, Illinois, and Iowa. For a few years during the 1960s, the symposium concerts ceased due to a change in academic calendars, but they resumed in the early 1970s when most schools adopted the quarter system. Oberlin College joined at this point, and a few years later, Indiana University. Northwestern dropped out in 1992, and Illinois and Oberlin dropped out in 2007. The University of Cincinnati College-Conservatory of Music joined the symposium for the first time in 2008.

**Indiana University**  
Claude Baker, David Dzubay, Don Freund, John Gibson, Jeffrey Hass, Eugene O’Brien, and P.Q. Phan

**The University of Iowa**  
Lawrence Fritts, Michael Eckert, and David Gompper

**The University of Michigan**  
Evan Chambers, Michael Daugherty, Kristin Kuster, Erik Santos, Bright Sheng, and Paul Schoenfeld

**The University of Cincinnati College-Conservatory of Music**  
Joel Hoffman, Mara Helmuth, Michael Fiday, Douglas Knehans, and Miguel Roig-Francolí

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**Acknowledgements**

Frank Weinstock: Dean  
Performance Activities Office: Ray Dobson, John McDonagh, Will Reed  
Piano tuner: Eric Wolfley  
Harp department: Gilian Sela  
Percussion Equipment Coordinator: James Culley  
Recording: Cris Davis  
Electronic Music TAs: Jerod Sommerfeldt and Paul Schuette  
Poster/Program Booklet Cover Design: Danny Clay  
Program Booklet Designer: Sarah Pozderac-Chenevey
Program Schedule

Friday, October 22
Check-In
4:30-8 p.m.

Concert I at 8 PM
Corbett Auditorium
featuring the music of Hoose, Jolley, Zuckerman, Clay, Zare, Lindsay
Reception following in the Baur Room

Saturday, October 23
Werner Recital Hall

Breakfast on your own, coffee & tea in the Werner Recital Hall lobby
Between 9:30-10:30 a.m.

Complete Fragments - Installation (2010)
Paul Schuette (CCM) (b. 1985)
(Installation in the lobby of Werner Recital Hall)

Concert II at 10:30 AM
featuring the music of Raman, Penkrot, Biedenbender,
Harlin, Houglum, Poteat, Kalb, Kim, Donner

Faculty Lunch at noon, convene in CCM Atrium
Student lunch on your own

Concert III at 2 PM
featuring the music of Donofrio, Miller, Mueller,
Lee, Trum, Kingsland, Nam, Foumai, Bohman

Concert IV at 4 PM
featuring the music of Whelchel, Jolley, Podgursky,
Gregory, Eötvös, Perrine, Jarrar, Groffman

Dinner on your own

Concert V at 8 PM
featuring the music of Magin, Williams, Davidenko, Ware,
Zubow, Sommerfeldt, Kern, Roberts, Yoon, Eren

Reception following the concert at:
Mecklenburg Gardens
(513) 221-5353
302 East University Ave.
Cincinnati, Ohio 45219

Directions from the CCM Garage:
Keep going straight from the CCM Garage (East on Cory St.)
Turn Left onto Eden Ave. (North)
Turn Right onto E University Ave. (East)
Mecklenburg Gardens should be on your left.
(It should be on the corner of E University Ave and Highland Ave.)
CONCERT I
Friday, October 22, 2010
Corbett Auditorium
8 PM

Differences (2007) for saxophone quartet
CCM Graduate Student Saxophone Quartet
Shane Hoose
(University of Iowa)
(b. 1985)

The Silent World (2010)
Café MoMus
Annunziata Tomaro, conductor
Jennifer Jolley
(College-Conservatory of Music)
(b. 1981)

Ajax for saxophone solo/large ensemble
Café MoMus
Annunziata Tomaro, conductor
William Zuckerman
(University of Michigan)
(b. 1988)

A Strange Mythography: Three Songs for Cy Twombly (2009)
CCM Chorale and Café MoMus
Dr. Brett Scott, conductor
Danny Clay
(CCM)
(b. 1989)

INTERMISSION

Aerodynamics (2009-10)
CCM Wind Symphony
Rodney Winther, conductor
Roger Zare
(University of Michigan)
(b. 1985)

Coronary Dance (2008)
CCM Wind Symphony
Rodney Winther, conductor
Eric Lindsay
(Indiana University)
(b. 1980)
for “Differences”

CCM Graduate Student Saxophone Quartet
   Kevin Norton, soprano saxophone
   Thomas Zinninger, alto saxophone
   Jonathan Lancaster, tenor saxophone
   Carly Hood, baritone saxophone

for “The Silent World”

Café MoMus
   Valerie Estes, flute
   Lauren Fink, glockenspiel
   Martha Mingle, piano
   Chia-Hsuan Lin, piano
   Stephen Nordstrom, violin
   Wooram Kwon, violin
   Cara Simpson, viola
   Sarah Donahue, cello

Annunziata Tomaro, conductor

for “Ajax”

Café MoMus
   Valerie Estes, flute
   Aaron Shemas, bass clarinet
   Felipe Morales-Torres, contrabassoon
   Jake Elkin, trombone
   Zachary Larabee, timpani
   Keith Hendricks, marimba
   Lauren Fink, percussion
   Martha Mingle, piano
   Stephen Nordstrom, violin
   Wooram Kwon, violin
   Cara Simpson, viola
   Sarah Donahue, cello
   Yu-Ling Lee, bass

Jeremy Lumpkin, tenor saxophone
Annunziata Tomaro, conductor
for “A Strange Mythography: Three Songs for Cy Twombly”

Dr. Brett Scott, conductor

Café MoMus

Solo Quartet

Kyung Min Lee, soprano
Jessine Johnson, alto
Andrew King, tenor
Michael Hewitt, bass

CCM Chorale Fall 2010

Soprano 1
Danielle Adams
Emma Cardiff
Natalie Eccleston
Elizabeth Gautsche
Elliana Kirsch
Abigail Paschke
Paige Venanzi

Douglas Pew
Wyane Shuker
Josh S. Smith
Kenneth Tice
Spencer Viator
Josh Wheeker

Tenor 1
Andrew King
Richard Oliver
Christian Short
Curtis Smith
Tyler Stahl
Jimmy Sundquist

Tenor 2

Alto 1
Ellen Chew
Adrienne Doctor
Sarah Grogan
Emily Janowiecki
Jessine Johnson
Martha Mingle
Christine Smith

Michael Ciavaglia
Alex Gartner
Timothy Ledger
Emmett O’Hanlon
Ryan Slone
Josh T. Smith
Xiaoming Zhu
Goncalo Laurenco

Alto 2
Jennifer Brissman
Maggie Dougherty
Chelsea Duval-Major
Simone McGaw
Morgan Noon
Lauren Roesner

Tyler Alessi
Matthew Amira
Ryan Devens
Hunter Enoch
Michael Hewitt
Dae Kwang Kim
Jason Ober
CCM Wind Symphony
Rodney Winther, conductor

Flutes
Lyndsay Eiben
Ana Haboud
Chia Jui He
Elizabeth Lu
Megumi Nomura
Gunyoung Park

Daniel Arute
Chuck Bindi
Briston Hatchell
Leslie Neal
Kyle Ruth
Austin Tindall

Oboes
Kelly Diaz
Katelyn Kyser
Jessica McCafferty
Jeff Taylor

Tyler Bjerke
Andrew Howell
Brigette Knox
Kelsey Kordella
Marió Lopez
Jessica Pinkham

Clarinets
Jennifer Augello
T.J. Allen
Renee Breaux
Peter Cain
Amanda Fetherolf
Mijoo Kim
Keenan Larsen
Corey Mackey
Aaron Shemas
Justin Vance

Robert Acree
Jacob Elkin
Ben Lightner

Bassoons
Marko Bajzer
Cullen Blain
Jonathan Nitz
Daniel Shifren

Alexander Waltz

Alto Saxophones
Tom Zinninger
Jeremy Lumpkin

Layne Todd
Brian McDonough

Trombones

Tenor Saxophone
Kristen Reed

Seth Jervis
James Land

Baritone Saxophone
Carly Hood

Ian Murdoch

Double Bass

Piano

Harp

Percussion

Lauren Fink
Jacob Gibson
Tim Hampton
Brian Jones
Andrew Krumm
Betty Ling
Mike Lunoe
Tyler Niemeyer
Colin Ryan

Euphoniums

Tubas

Colin Ryan

Harp
Concert II  
Saturday, October 23, 2010  
Werner Recital Hall  
10:30 AM

Dervisha (2009)  
Daniel Graser, alto saxophone  
Zach Stern, alto saxophone  
Joseph Girard, alto saxophone  
Charlie Kemp, alto saxophone  
Danny Hawthorne-Foss, alto saxophone  
Katherine Weintraub, alto saxophone  

Subaram Raman  
(Michigan)  
(b. 1986)

I. Eros  
II. Ares  
III. Dionysus

Brian Penkrot  
(Iowa)  
(b. 1978)

you've been talking in your sleep (2010)  
Dan Graser, soprano saxophone  
Zach Stern, alto saxophone  
Joseph Girard, tenor saxophone  
Charlie Kemp, baritone saxophone

David Biedenbender  
(Michigan)  
(b. 1984)

Molasses (2010)  
Dan Graser, soprano saxophone  
Zach Stern, alto saxophone  
Joseph Girard, tenor saxophone  
Charlie Kemp, baritone saxophone

Patrick Harlin  
(Michigan)  
(b. 1984)

10,358 ft. (2010)  
Rolando Jose Hernandez-Gaitan, flute  
Marjorie Shearer, clarinet  
Stephanie Patterson, contrabassoon  
Meghan Aube, percussion  
Daniel Houglum, conductor

Daniel Houglum  
(Iowa)  
(b. 1983)
Cyclic Complement (2010)  
Angelique Poteat, bass clarinet  
Angelique Poteat  
(CCM)  
(b. 1986)

Xalli Itic (2010)  
Maggie Duggan, violin  
Sherlock, Christine, viola  
Jeremy Crosmer, violoncello  
Roberto Kalb  
(Michigan)  
(b. 1987)

Reflection (2010)  
Rolando Jose Hernandez-Gaitan, flute  
Yoo-Jung Chang, violoncello  
Seong-Sil Kim, piano  
Min-Pyo Kim  
(Iowa)  
(b. 1974)

Sonata No. 1 for Piano (2009)  
I. $\bullet=160$ Agitated  
II. $\bullet=54$ Languorous  
III. $\bullet=164$ Rapid  
Ezra Donner, piano  
Ezra Donner  
(Indiana)  
(b. 1986)
Concert III
Saturday, October 23, 2010
Werner Recital Hall
2 PM

Twitch (2010)

Anthony Donofrio
(Iowa)
(b. 1981)

Rolando Jose Hernandez-Gaitan, flute
Marjorie Shearer, clarinet
Jacqueline Wilson, bassoon
Emily Rolka, violin
Yoo-Jung Chang, violoncello
Meghan Aube, marimba
Daniel Houglum, conductor

Sketches on Scars (2009)

Timothy Miller
(Indiana)
(b. 1981)

Ashley Booher, clarinet
Stephen Dorff, violoncello
Ethan Geller, percussion
Brian Mueller, percussion

il filosofi della collina (2009)

Katie Mueller
(Michigan)
(b. 1989)

Brandon Grimes, baritone
Katie Battistoni, guitar

Four Miniatures for Flute and Piano (2009)

Hojin Lee
(CCM)
(b. 1972)

Lindsay Leach, flute
Mark Tollefsen, piano

“Tape Piece” (2009)

David Trum
(CCM)
(b. 1988)

fixed-media stereo playback

“Orbits” from Gravitation (2009)

Chappell Kingsland
(Indiana)
(b. 1980)

Eric Bowling, amplified bass flute
Chappell Kingsland, piano

Gradation (2008/09)

Sangbong Nam
(CCM)
(b. 1979)

Junghye Shin, piano
Kyungwoo Kwon, violin
Sunhaeng Lee, cello

Ultra Violet (2010)

Michael-Thomas Foumai
(Michigan)
(b. 1987)

Jeremy Crosmer, cello

String Quartet (2010)

Bret Bohman
(Michigan)
(b. 1982)

Stephanie Bork, violin
Maggie Duggen, violin
Christine Sherlock, viola
Jeremy Crosmer, violoncello
Libera Me (2010)
Sarah Tucker, soprano
Ryan Connely, tenor
Sarah Yaksic, clarinet
Cleo Leung, flute
Lindsay Kleiser, oboe
Rachel Denlinger, violin
Michael Nelson, violin
Ben Richards, viola
Titi Ayangade, cello
Christian Schlorman, double bass
Gonçalo Lourenço, conductor

How to be a Deep Thinker in Los Angeles (2009)
Tyler Niemeyer, percussion

The Open Circuit (2010)
Chappell Kingsland, piano

Music for Flute and Piano (2010)
Nora Epping, flute
Youn-Jung Cha, piano

Die hohle Höhle (2009)
fixed-media - 5.1 surround playback
Melody Eötvös, conductor

Flow (2009)
Joel Vanderheyden, alto saxophone
Cathy Boemler, piano

Cairo, I Love You (2010)
Donia Jarrar, piano
Justin Snyder, piano

Music for piano four-hands (2007)
I.
II. Aggressive
Joshua Groffman, piano
Chappell Kingsland, piano
**Concert V**
Saturday, October 23, 2010
Werner Recital Hall
8 PM

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<td>Bryce Mullins, guitar</td>
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<td>Natalie Williams</td>
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<td>I. Tintinara</td>
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<td>Dame Descanso (2006, rev. 2010)</td>
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<td>Fugitive Yellow Shirt (2010)</td>
<td>Zach Zubow</td>
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<td>Linear (2010)</td>
<td>Jerod Sommerfeldt</td>
<td>Video</td>
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<td>Piston (2010)</td>
<td>Joseph Kern</td>
<td>Alex Vaughn, double bass</td>
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<td>(Michigan)</td>
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<td>(b. 1987)</td>
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Four Miniatures After K.V. (2010)  
I. Busy, busy, busy  
II. Boko-maru  
III. Pool-pah`  
IV. Zah-mah-ki-bo  
Ashley Booher, clarinet  
Kenji Ulmer, horn  
Ethan Geller, percussion  
Brian Mueller, percussion  
Ezra Donner, piano  
Benjamin Hart, violin  
Stephen Dorff, violoncello  

“Elegy” for Violin and String Orchestra (2009)  
Kuan-Chang Tu, violin solo  
Eunyoung Chung, violin  
Sooji Kim, violin  
Hyesun Lee, violin  
Bitna Kwon, violin  
Jeongeun Kim, viola  
Sunhaeng Lee, cello  
Changin Son, double bass  
Junghyun Cho, conductor  

Colores (2009, rev. 2010)  
Claire Divizio, soprano  
Theodore Lorts, horn  
Stefan Stolarchuk, bass trombone  
Brittany DeYoung, harp  
Christine Sherlock, viola  
Jeremy Crosmer, violoncello  
Roberto Kalb, conductor  

David Roberts  
(Indiana)  
(b. 1983)  

Hye Jung Yoon  
(CCM)  
(b. 1975)  

Hakki Cengiz Eren  
(Michigan)  
(b. 1984)
Program Notes

Concert I

Differences

Differences was the first in a series of works for saxophone quartet (Differences, More Differences, Other Differences). In this composition, I was attempting to exhibit the differences among the instruments of the saxophone quartet within the context of a highly contrapuntal framework.

The Silent World

There is something serene and placid about watching underwater creatures move in a contained space. Their motions are timeless and beautiful; their actions are purposeful but suspended in the aquarium. Watching eels, stingrays, and jellyfish float in a synthetic aquatic habitat reminds me of their simple primordial beginnings. In this piece, I created a sonic environment that synthesizes the aquarium by using various instrumental colors and basic homophonic melodies to create the timeless, murky qualities seen when visiting an aquarium.

The title is taken from The Silent World (Le Monde du silence), a 1956 documentary film co-directed by oceanographer Jacques-Yves Cousteau and Louis Malle. It is noted as one of the first films to use underwater cinematography.

A Strange Mythology: Three Songs for Cy Twombly

A Strange Mythography was the direct result of a summer spent looking at the paintings of Cy Twombly. Using his large-scale, mythology-inspired canvases as a springboard, I sought to construct something similar in size and scope. It is my hope that this piece reflects the sense of dark playfulness I admire in Twombly’s work, as well as his ability to weave together elements of drama, symbolism and suggestion into a new but eerily familiar landscape. The text is loosely based on three subjects from Greek and Roman Mythology - Bacchus, Orpheus, and Apollo.

Texts by the composer

I. Bacchus

Horror! Unspeakably loud!
The demon uncurls her tendrils nearing closer to thee.
Through quiet nights of thoughtful wisdom we plead for light
To transcend miles of black landscape in the blink of an eye
On the eve of old age we sought distance!
From the sea of howls unfurling on the shore
To ease our vision
To quench our growing thirst for blood

II. Orpheus (*)

Tender words, unspoken
Pursed lips concealing hushed prayers
She watches from above
Pulling crescents of smoke upward into the ether
The stars patiently await
the tender song unsung
III. Apollo

Speak to me in silence
Through darkest night and somber morning
Speak to me across the grey earth
in echoed fantasies of twilight
Speak to me o’er the soft gaze of pensive flame
The face that guards my vision weary
Speak to me!
Through pulsing waves of drunken sound!
Speak to me, my love, my only
Through stillness and descending shadow;
Speak to me! So I may see again!

"II. Orpheus" also contains a fragment of text from the epitaph of Seikilos, ca. 200 B.C.:
"Pros digon esti to zen                 "Life is too short
To telos ho chronos apeti”               and time demands its toll"

Coronary Dance

Coronary Dance of the Destructive Sense depicts a tale of an older couple, amidst marital disputes, which agrees to go out dancing in an attempt to “rekindle the fire.” However, once on the dance floor, it becomes dreadfully apparent that neither of them can dance very well, although the wife would never admit to her lack of coordination and therefore blames all of their collisions with other couples on her husband’s bumbling feet. Throughout the dance, the wife's irritation continues to boil—even though her husband is oblivious to her frustration, as he is enjoying himself immensely—until the point comes where the old woman can’t stand their inability to move together and violently throws her husband’s clumsy body to the floor.

Concert II

Dervisha

The Dervishes are a group of ascetics from the Sufi sect of Islam, traditionally respected for their wisdom and art. They are perhaps most widely known for their whirling dance (sema), a symbolic meditation in which they attempt to abandon their ego and reach spiritual perfection. In their words, “While whirling, his [the dancer’s] arms are open: his right arm is directed to the sky, ready to receive God’s beneficence; his left hand, upon which his eyes are fastened, is turned toward the earth. He conveys God’s spiritual gift to those who are witnessing the Sema. Revolving from right to left around the heart, he embraces all humanity with love.”

Darviša (Persian for “dervishes”) is modeled in many ways around the concept of the sema. While the physical dance itself is rather slow and meditative, I instead tried to imagine the mind of the dervish as he reaches towards idealized transcendence. The tempo is persistently rapid, the meter is highly unstable, and the melodic lines, inspired from Persian music, are highly chromatic and disconnected. The color of the alto saxophone strikes a powerful balance between the sorna (an Persian double-reed instrument) and the human voice. The structure of the piece itself follows a circular form, starting and ending with the same concept.
Program Notes

Olympus: Three Miniatures of Greek Gods

Brian Penkrot

Eros

Eros is the god of love and lust. He is often depicted as blindfolded and winged. His arrows are dipped in a potion that causes uncontrollable lust. This miniature begins and ends with Eros hunting his victims. The middle sections are from the point of view of someone stung by his arrows: sensuality and lust, followed by a more romantic experience of love.

Ares

Ares is well known as the Greek god of war. Neither Zeus nor Hera (his parents) liked him very much, causing him to lash out in violence and create havoc. A battlefield soundscape, the viciousness of battle is portrayed by dissonance of indeterminate pitch clusters and improvised rhythmic gestures.

Dionysus

Best known as the god of wine, Dionysus is also the god of celebration. Though not an original god, Dionysus became the god of merrymaking out of necessity, as it was one of the last aspects of human life that pitted order against chaos to have a holy rationale. This miniature is purposely off kilter to emulate drunkenness. The grooves are set against each other, providing regular phrasing and irregular phasing. Textures shift between clean and thick, clarifying and obscuring regularity in the grooves.

you've been talking in your sleep

David Biedenbender

I am often fascinated by sleep and dreams and, consequently, the incredibly weird and bizarre thoughts, ideas, experiences, and sounds that come out of this seemingly inactive and tranquil aspect of human existence. For instance, while working late at night, I frequently hear my wife talking aloud, presumably either to me or to something or someone with whom she is interacting in her dreams. The language is neither English nor gibberish and contains familiar words and sounds but is completely incomprehensible to me. I often imagine what it would be like to talk with her while she sleeps and experience what she experiences, but alas, I am awake and she is asleep—there is a veil of consciousness between us. For this piece, I imagined a musical language that is a sort of synthesis of both the clarity and compete nonsense of this surreal language—a kind of dialogue between the conscious self and the sleeping self. you've been talking in your sleep was commissioned by the PRISM Quartet.

10,358 Feet

Daniel Houglum

Who do we bring with us into the mountains? How do we benefit from such excursions? What do we leave behind? As Thoreau states in Walden “…now, a taste for the beautiful is most cultivated out of doors, where there is no house and no housekeeper.” Those of us who venture into the mountains do so for a number of reasons: to clear our minds and gain perspective, to reflect, to challenge ourselves, to live dangerously (perhaps), to reset our ears, to breathe rarefied air, to seek transcendence, or to simply get closer to the sky…

The instrumentation for 10,358 ft. was influenced by Galina Ustvolskaya’s Composition No. 1 - Dona Nobis Pacem. In 10,358 ft. I attempt to reconcile a traditional use of motive with a more contemporary approach to fusing sounds. Motivic and timbral development occur within a mostly straightforward narrative framework. The piece begins slowly and becomes interrupted by a series of forecasting musical events. 10,358 ft. is dedicated to my brother, Chris, who dodged quite a few bolts with me.
Cyclic Complement

Angelique Poteat

Two things consume my daily life: music and bicycles. Cyclic Complement unites the two, emphasizing the rhythmic aspects of bicycling and a more drawn-out focus on pitch with the bass clarinet. To complement each other, I set up a rhythmic motive utilized by both recorded bicycle sounds and the bass clarinet. Extended techniques, such as slap-tongue and flutter-tongue, attempt to remove the bass clarinet from its fixation on pitch and place it in a percussive, transitory world. Conversely, by speeding up some of the bicycle sounds and bringing out a variety of frequencies, every-day bicycle noises are converted to sustained music tones, creating a duet with the bass clarinet.

Xalli Itic

Roberto Kalb

Xalli Itic roughly translates to “sand within.” The piece expresses a desire to return to an area presented in the beginning section of the movement, yet is confronted by events preventing it from doing so. I based this musical moment on what I felt as a child standing on the beaches of Puerto Vallarta overlooking the Pacific Ocean. The work is based on a series of gestures that appear quickly and dissipate slowly. The departure from consonance into chaotic figures depicts a dream-like struggle to revisit the comforting material in the opening statements. The final section is the explicit memory of that same material, extended, and allowed to exist without conflict.

Reflection

Min-Pyo Kim

When reflecting upon my past experiences, I am reminded that nothing can be changed, for better or worse. What is done cannot be undone, however, each memory holds the promise of fulfillment, whether it results in a realized dream or a continued struggle. My work, Reflection, describes the cyclical relationship between the past, present, and future. The opening material depicts the present, which evokes feeling of progressive eagerness. This section is followed by a more lyric and expressive section that describes the past. Here the passages in which fragments of a Korean children song ‘O-bba Saeng-kag’ are employed to recall a childhood memory, and ambiguous musical statements are formed using a variety of timbres to form an image of an uncertain future. Finally the piece concludes with a recollection of the present, past, and future passages that alternate between each other in the cyclical fashion.

Sonata no. 1

Ezra Donner

The idea of being part of a musical lineage is something I think about when I compose: what musical tradition(s) am I a part of, and how can I acknowledge, build on, subvert, and/or combine and integrate these traditions.

As an American Jewish composer born in the Twentieth Century, I draw a good deal of inspiration from the first generation of Twentieth-Century American Jewish composers, the best-known of these being some of the best known American composers generally. The pitch-center B-flat of the first and third movements pays homage to Gershwin’s Prelude No. 1 and Rhapsody in Blue, while the abundance of nervous, syncopated rhythms throughout recalls works such as Copland’s El Salon Mexico and Bernstein’s West Side Story.
Program Notes

The title, “Sonata No. 1”, is also an acknowledgement of the long and rich tradition of the solo piano sonata. The overall three-movement form is fast-slow fast, with a first movement in sonata-allegro form, a simple ternary form, and a fast toccata finale.

It is my hope that by acknowledging these musical lineages I can create works that resonate with performers, audiences, and other composers at different levels of significance, while perhaps also making my own small contribution.

Concert III

Twitch

Anthony Donofrio

Twitch is an exploration in register. The piece is constructed around the expansion and contraction of specified distances, from a tri-tone at its smallest point to a span of five octaves at its largest point.

Sketches on Scars

Timothy Miller

Emotions create scars. Scars create emotions. Be it, physical, emotional, mental or internal, scars create a state of painful and unforgettable memories that affect each human being differently. One’s unwillingness to forgive or release is often the bearer of the most damaging scar.

Reflected in this compositional project created in only 7 days, Sketches on Scars develops through a series of stressful interruptions around a quiet backdrop of sustaining percussion, much like unwanted memories remind us each day of their origin. The open strings of the Cello soon seep through the texture, hinting at a sense of healing from these scars. Tonight will be the world premiere performance.

il filosofi della collina

Katie Mueller

This piece was commissioned by the 2009 soundSCAPE sound, composition, and performance exchange in Pavia, Italy. During the first week of the program, the composers were given 48-hours, text by a local poet (along with translation and IPA), and instrumentation, and were told to write a piece of about 3 minutes duration.

I was extremely pleased to be working with the musicians I was paired with, along with this text. The inner rhythms and message of this poem inspired both a declamatory and reflective setting, with the baritone crying to the stars in the first iteration, and the guitar pondering the message in the second.

Four Miniatures for Flute and Piano

Hojin Lee

In composition lessons, I had assignments to compose short pieces. Four Miniatures for Flute and piano is written for my friend, flutist Jacky Arrington. We both practiced together for composition lessons. Four miniatures are not related to each other. It is all different pieces like a suite. I primarily focused on this piece to be more into the instruments and bring out the characteristics of the instruments. For the first and the third pieces are for solo flute, which I tried to use the different sonority of flute sound through the extended techniques. The second piece is focused on the flowing gestures that only flute can produce by the speed. For the last piece, I tried to make an experimental piece about the highest pitch in flute.
Tape Piece

“Tape Piece” is a quirky electroacoustic work that was born of an experiment in economy of materials. Its name is a play on the “For ______ and Tape” titles of early electroacoustic pieces. In this case, however, the piece is entirely pre-recorded and all of the sounds are derived from samples of Scotch tape being ripped, peeled, flicked, dropped, crinkled, and pulled taught while blown across. The work is an attempt to see how elaborate and convincing of a musical world can be created with only one simple source of sounds (in this case, Scotch tape).

“Orbits” from Gravitation

The opening of a three-movement work in-progress, “Orbits” juxtaposes two different musical worlds. The quasi-minimalist piano music uses pulsing rhythm while avoiding repeated patterns. The harmonies are built on seconds, with occasional stray notes to articulate the larger form. The pianist endeavors to be expressive within a very narrow sphere of movement. Meanwhile, the bass flutist is off in another galaxy, creating melody out of an unpredictable series of key clicks, tongue rams, jet whistles, tongue pops, harmonics, tongue stops, microtonal glissandi, tongue clicks, and the occasional conventional note. The two instruments share certain points of intersection but are largely describing their own orbits.

Not being a flutist myself, it took months of work to get to know all these exciting sonic possibilities, to figure out how to notate and compose with them. I would like to thank Tara Boyle, Dan Perszyk and Eric Bowling for teaching me about the bass flute, helping me refine the music, and learning this crazy piece. Orbits was written for my friends Tara Boyle and Rory Cowal.

Gradation

“Gradation” has a meaning of a minute change from one shade, tone, or color to another. In this piece, the materials and color of the music are changed from one to another successively. In-between the changes, the composer tells the endless journey of the music.

Ultra Violet

Inspired by the light ray of the same name, Ultra-Violet is short and blazingly fast work for solo cello representing the wild arcs and waves of UV light.

String Quartet

The composition, String Quartet No.1 was composed in the summer of 2010 for the Aspen Music Festival and School. It is the first movement of three and is intended to set up the drama to be played out in the last two. In this movement there is an oppressive force dominating the outer sections displaying an aggressive nature that surround a slow, tranquil middle section.
Concert IV

Libera Me

Libera Me (2010) first existed as the main theme to a video game I scored in early 2010 and was an attempt to bring the Roman Catholic text to a new setting. This arrangement expands on the original idea and lends more emphasis to the dark nature of the lyrical content.

How to be a Deep Thinker in Los Angeles

At the beginning of 2009, I wanted to write a solo percussion piece, and to ease my way into it, I decided to use spoken text. Kendall A. wrote a sestina called “How to be a Deep Thinker in Los Angeles,” and with permission I was able to use it.

A sestina is a highly-structured poem form consisting of six six-lined stanzas followed by a tercet for a total of thirty-nine lines. The same set of six words ends the lines of each of the six-line stanzas, but in a different order each time. These six words then appear in the tercet as well. This structure creates a cyclical poem, and therefore, the poem creates a cyclical piece. Each percussion instrument is specifically used to match certain events in the poem, and the listener can track the rotations.

How to be a Deep Thinker in Los Angeles
by Kendall A.

In an expanding universe it’s good to be part of a galaxy.
Some of the stars we see now could be beyond our view; you know, moved
out of sight millions of years ago, still leaving their light to tell us where they were once.
Stars of our galaxy though, will always be with us.
While those others leave and take their separate journeys,
it’s good to know that a few at least are going in the same empty direction,
at the same rate as us. That’s another thing, at least we have a direction,
riding on this hurling discus of a galaxy
with our brother and sister stars in its incredibly futile journey.
Some galaxies in the center of the universe have hardly moved,
I bet, and just spin there wishing they were more like us,
the movers and the shakers of the universe. Once

I thought it would be good to be created, just here on-the-spot, all-at-once,
in a special and fixed place, non-vector for lack of motion and direction,
a special place made by a loving God just for us.
However, now I see that it’s a beautiful thing, our galaxy,
and if it’s God who caused it, I’m glad for the granted ability to move
and thankful to the boom for giving us our journey
—even though it's a pretty dark universe. The journey
isn't completely dark, I guess; after all we can see further then we could once,
and like I said before, there are other stars to accompany us on our move.
Heaven knows where we're going, but it's not like we can stop and ask for directions,

 or get off of our speeding galaxy
at the next stop like it was the Metro-train or a taxi-cab, saying, “that’s far enough for us,

thank you,” as it continues on its way without us.
Kind of silly if you think about it, ending our journey
as if it were a trip to Mann's Chinese Theater or the Galaxy
theater next door and we were Hollywood tourists… or something. We could only get off once,
of course, but who knows? There are different directions
to explore and maybe there's another moving

   galaxy willing to pick us up. As long as we're moving,
that's the important thing, regardless of who takes us.
Hell, I don't really care about the direction
even, what's the saying, "It's not the destination, but the journey…,”
right? Yeah that's what I think, though for once
I'd kind of like it if we were in one of those less controlled galaxies,

I find moving in this spiral crap too structured for a journey,
I mean as long as it's taking us nowhere in particular, why not, once
we're in and heading the right direction, let us pick our own spot in the galaxy?

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The Open Circuit
Jeremy Podgursky

Ladders, electricity, Shepard tones, runaway trains, porcupines, Nancarrow, Ligeti, Keith Jarrett, espresso and
Jim Henson all had something to do with the conception of The Open Circuit. Using daisy-chained interval
patterns, I tried to aurally translate the image in my head of a pianist (human, Muppet, robot or Wizard) playing
constantly ascending arpeggios of different lengths. As the piece progresses, the cascades of notes are interrupted
with fits, spasms, and barbed-wire snark until all is deconstructed.

Music for Flute and Piano
Jeremy Podgursky

The premise for Music for Flute and Piano is basic: to make music. In doing so, I made use of many composi-
tional techniques, but unfortunately, they do not lucidly conform to a particular form of musical doctrine, nor do
they establish any new techniques or formulas in this regard. Nevertheless, I have used two ideas which isolate
areas within the work: short and long durations.
Die hohle Höhle

Melody Eötvös

This piece is written around the narrative of Zarathustra moving back and forward between a cave (where he spent several years in isolation and contemplation) and a mountain top. My purpose was to capture both the imagery and narrative of trying to move away from the cave, which behaves like a hollow resonant space which is cluttered and confused by the intrusions of men (Zarathustra’s ?higher men?) and animals. The character and mood is also meant to reflect this need to escape the damp, self-critical and damning environment that the cave has become. The sounds I have used are symbolic of important concepts used throughout Nietzsche’s oeuvre, such as intoxication (Dionysus) which is represented by the recorded sound of a ringing wineglass (which is later sampled and becomes the viola da gamba ? like sonority), turning the pages of a book (the book recorded is actually Thus Spoke Zarathustra?), and footsteps (both Nietzsche and his ?alter ego? Zarathustra did a great deal of walking in solitary ? this assisted in thinking clearly and was a valuable means of staying in touch with nature) which I also use to evoke a sense of restlessness and pacing within the cave. Giving this piece a title in German was a response to the few snippets of ?reversed? spoken text in the piece which ended up sounding of a vaguely German quality.

Flow

Aaron Perrine

Noted psychologist Mihaly Csikszentmihalyi maintains that people are most happy when they are in a state of flow, an optimal state of complete immersion at the task at hand. One of the most interesting characteristics of flow is the feeling that time seemingly stands still. In sports, this sensation is commonly referred to as being in the zone. While composing this piece, I strove to capture the sense of playing in the moment as well as a feeling of inevitability, with each phrase acting as a natural continuation of the previous one.

Cairo, I Love You

Donia Jarrar

This piece was inspired by what began as a night-time drive with friends beneath the desert sky on the outskirts of Cairo, Egypt. We would drive out into the desert, with nothing but the moon and stars, the bedu’s lights, to guide our way. Leaving the heavily polluted city sky behind us, the stars would appear one by one as the curtain of pollution was slowly lifted. The constant whir of the car engine was like a steady pulse that put us to sleep.

In the morning when we returned to the city, the traffic and disorderly, overcrowded streets welcomed us. Eventually we made it to Khan El-Khalili, Cairo’s famous bazaar and souk in the Islamic District. The souk is filled with coffee shops and hookah bars, where we spent the day. Its narrow alleys and cobblestoned streets are filled with beautiful Egyptian silver jewelry stands, gold, spices and perfumes.

My friends and I ended the day with a visit to Cairo Jazz Club, one of the best venues for live music in the city. There was dancing, there were drinks, and then there was dawn. We walked along the Nile. There were no stars, only a reflection of the city’s lights on the river water.
Program Notes

Music for Piano Four-Hands

Joshua Groffman

Music for piano four-hands uses a musical narrative to build its form. This is particularly evident in the second movement, which represents my contribution to the growing body of machine runs down pieces. A persistent major seventh, with spiky polyphony above and below it, is heard throughout, contrasted with a series of shifting intervals and polyrhythms. Over the course of the piece, the two types of material exchange places: the aggressive major seventh music gradually grows quieter, while the interval music becomes louder. Eventually, the persistent motion bogs down and grinds to a halt, before climaxing dramatically. The influence of two composers who have written imaginatively for the piano, György Ligeti and John Adams (whose piece for two pianos, Hallelujah Junction, floored me the first time I heard it) is noticeable throughout.

Concert V

Charrette

Carrie Magin

The term “Charrette,” often used in the fields of architecture and design, refers to an intense period of focused and sustained work prior to a deadline. Originating in Paris in the late 19th century, it comes from the French word for cart or chariot, because it was quite common for architecture students to frantically work to finish their illustrations, even while riding in the school cart through the streets of Paris, on their way to submit their projects.

Charrette was written for and premiered by Duo46 in 2008.

Five Bagatelles for Solo Piano

Natalie Williams

Five Bagatelles for Solo Piano were written as short reflections on scenes remembered from Australia.

I. Tintinara is a very small town on the road between Melbourne and Adelaide. I once watched a blood-red sun descend there, across the flat horizon. I have juxtaposed a chorale with short staccato figures, to illustrate the slowly sinking sun against the fiery tones of its blood-red path.

II. Aqua Doubles is a portrayal of two small river trout in the Atherton Tablelands in the Queensland rainforest region, that delighted in swimming very close to us but remained consistently just out of reach.

IV. Vicious Cinders Burning is a short depiction of a bonfire in the Victorian high-country. The cinders shimmer as they burn with a core-red glow, while flint-like sparks shoot off from the disintegrating log, into the dark night.

V. Lunar Blazes is the portrayal of the light from a full-moon over the Barossa Valley (South Australia). Fragments of a lullaby are quoted towards the end of this movement; a short tune that my mother sang to me as a child and which I associate with the moon.
Program Notes

*Dame Descanso*  
*Diego Davidenko*

Diego Davidenko’s *Dame Descanso* is scored for soprano, baritone and two violins. The text, in Spanish, was written by the composer:

*Dame descanso*  
que me arde la luz del alba.  
No estoy lista para el día.  
*Dame descanso* mientras espero la noche.

Translation:  
Grant me rest  
for the light of dawn stings me.  
I am not ready for the day.  
Grant me rest as I wait for night.

The music reflects the juxtaposition between the peaceful comfort of the narrator’s desired rest and the harshness of the intruding dawn and stinging light. The voices and violins blend by sharing similar material in the restful sections, and they clash when day is invading.

*Syntax*  
*Evan Ware*

1. n. *Syntax.*  
2. n. (contrasted to *parataxis*) A writing or rhetorical style that favors complex syntax, as against simple sentence structures.  
3. n. (geology) A convergence of mountain ranges, or geological folds, towards a single point.

This piece was commissioned by Rebecca Danard and premiered by her and Frédéric Lacroix at the Ottawa International Chamber Music Festival in August, 2010. Rebecca has been an ardent supporter of my music, a collaborator, and a wonderful friend. This piece is affectionately dedicated to her.

*Linear*  
*Jerod Sommerfeldt*

*Linear* is an audiovisual composition that contains several planes of motion: the gradual shift from black and white to color, the use of shapes with sharply defined lines to those without, and from the sounds of pure wave oscillators to more complex waveforms.

*Piston*  
*Joseph Kern*

*Piston*, for solo double bass, is about gaining momentum and forward motion; much like the pistons on an old engine. Starting with a horn-like call from the instrument, the rest of the piece slowly builds in speed. By the end, even with some decreases of tempo, the bass finally reaches a frantic gallop before it is suddenly silenced.
Four Miniatures after K. V.  

David Roberts

The movement titles refer to concepts from Bokononism, a fictional religion in Kurt Vonnegut's richly satirical apocalyptic novel Cat's Cradle.

Here are their definitions as Vonnegut gives them:

• Busy, busy, busy: words Bokononists whisper upon witnessing an example of how interconnected everything is
• Boko-maru: the supreme act of worship of the Bokononists, which is an intimate act consisting of prolonged physical contact between the naked soles of the feet of two persons
• Pool-pah: wrath of God; shit-storm
• Zah-mah-ki-bo: fate; inevitable destiny

Elegy for Violin and String Orchestra  

Hye Jung Yoon

This Elegy for violin and string orchestra was completed in September 2009 and was first performed by the Premiere Philharmonic Orchestra at Youngsan Art Hall on November 12, 2009. Its total playing time is approximately nine minutes.

Even though this work does not follow the typical sonata form and is structured in single movements, the primary thematic material for this work is presented in measures from 1 to 27 as the exposition. The first subjective group begins with note ‘E’ which is shown with a strong trill in a solo violin part. This first note ‘E’ progresses to note ‘Bb’ which is presented in measure 8. Besides diminished fifth between ‘E’ and ‘Bb’ and minor second which is shown in this first phrase is dealt with as main foundations through the whole work. After that, the development measures from 28 to 111 and the recapitulation begins from measure 112 with ‘Bb’ trill. The delicate melody and tone that colored the overall work are represented by the variation in thickness of range on solo violin and string orchestra. The contrasts between dynamic features and placid characters reveals in the disturbing emotions of depressed and miserable feelings. Through this work, I attempted to explore all the words that could be used to represent the feelings of despair, which arose from the pains of life that have subsided in the internal world of our mind.

Colores  

Hakki Cengiz Eren

My main musical goal in Colores was to reflect the disturbed mind state of the narrator who continuously seeks for the true identity of an idealized moon. The beginning section conveys a disintegrated realm and much like the mind-set of the lost narrator, the music seems to wander aimlessly. Then, re-integration is initiated: tension and struggle collaborate to create more and more anticipation. The narrator finally gains enough mental fortitude to come to terms with the discovery that he so longs to make and begins to speak.

The rest of the music is in three distinct sections which correspond to the three separate stanzas of the poem. After cycling through an array of false moons, some of which provide momentary consolations but no real fulfillment, despair beings to reign. The narrator’s frustration is revealed through sudden changes in harmony, rhythm and texture; occasional moments of feigned serenity emerge, only to be swiftly overtaken by violent outbursts. The final section is when the narrator discovers the true moon, unlike in the preceding sections, different parameters that make up the music attain a static quality, a dramatic reconciliation between the narrator and his ‘true’ moon ensues.
**Program Notes**

**Installation**

*Complete Fragments*  
*Paul Schuette*

*Complete Fragments* is a piece which I composed for pipe organ based on a mobile by Alexander Calder entitiled *Steel Fish*. The mobile itself had many qualities that made it an enticing point of departure for a musical form. Each section of *Complete Fragments* is a translation of one of the mobile’s pieces which draws upon the color of the piece and other physical properties such as weight and relative position. One of the challenges of writing for the pipe organ is that no two instruments are alike. Rather than viewing this as a pitfall, I embraced the idea and built it into the piece in a number of ways so that the work is adaptable to any pipe organ. In this installation version of the piece, I have essentially reproduced the sounds of the piece back onto the physical form which inspired it. The idea of a musical work which can adapt to any number of situations has been abstracted to a higher level in this installation, for this iteration of the piece brings the project into an entirely different context perpetuating the mobile nature of this work.
Composer **David Biedenbender** was born in 1984 in Waukesha, Wisconsin. His first musical collaborations were in rock and jazz bands as an electric bassist and in wind and jazz bands as a bass trombone and euphonium player. David has had the privilege of collaborating with many talented performers and ensembles, including the PRISM Saxophone Quartet, eighth blackbird, the Juventas New Music Ensemble, the Washington Kantorei, the Boston New Music Initiative, Composers' Inc., and the Vivo Sinfonietta. Currently working on his Doctor of Musical Arts degree in composition at the University of Michigan, David received his Master of Music degree in composition at the University of Michigan and his Bachelor of Music degree in composition and theory from Central Michigan University. His musical mentors include Michael Daugherty, Bright Sheng, Evan Chambers, Stephen Rush, Kristin Kuster, Erik Santos, David R. Gillingham, and José Luis-Maurtúa.

**Bret Bohman** is currently a Masters student at the University of Michigan where he studies composition. His music has been performed at music festivals around the country including the 2008 Society of Composers National Conference in Atlanta, Georgia as well as the 3rd Tutti Music Festival in Denison, Ohio. In the summer of 2010 Mr. Bohman received a scholarship to attend the Aspen Music Festival and School in Colorado where he studied with composer Syd Hodkinson. Mr. Bohman completed his undergraduate studies at Heidelberg College in Tiffin, Ohio where he studied composition. His teachers have included Evan Chambers, Brian Bevelander, Mark Olivieri and he is currently studying with Michael Daugherty.

**Danny Clay** is a composer and general noise-maker based in Ohio. He is currently pursuing an undergraduate degree in composition from the University of Cincinnati College-Conservatory of Music, after which he plans to continue composing and generally making noise for anyone willing to listen.

**Diego Davidenko** was born in Buenos Aires, Argentina in 1979. He earned a Bachelor’s degree in Composition from SUNY Fredonia studying with Donald Bohlen and a Master’s degree in Composition from Syracuse University, where he studied with Andrew Waggoner and Daniel S. Godfrey. After receiving his Master’s degree, he taught analysis and sight singing courses at Syracuse University as an adjunct professor.

He is on the board of the long-running Society for New Music, where he served as Education Coordinator and chair of the Meet the Composer program. As Education Coordinator, he organized various education outreach projects, for which he was awarded grants from the Kauffman Foundation and the John Ben Snow Foundation. The Society has premiered several of Davidenko’s compositions, most recently his String Quartet, which was performed by the Syracuse Symphony Orchestra String Quartet.

He was awarded the Henry and Parker Pelzer Prize Fellowship in 2010 to study at the University of Iowa, where he is pursuing a PhD in composition, studying with David Gompper and Lawrence Fritts. Samples of his music can be heard at www.soundsbydiego.com.
A native of Buffalo, NY, **Ezra Donner** (b. 1986) is currently pursuing a Master of Music Degree in Composition at Indiana University, where he is a student of Claude Baker, and where he also serves as an Associate Instructor of Music Theory. He holds degrees from the University of Michigan School of Music and Interlochen Arts Academy, and his teachers have included P.Q. Phan, William Bolcom, Bright Sheng, Betsy Jolas, Michael Colgrass, and Tania Leon. Ezra’s works have received recognition from the 2010 Midwest Graduate Music Consortium and the Tobenski-Algera Concert Series, and he is an alumnus of the 2010 Summer in Sombor music festival in Serbia sponsored by the South Oxford Six Composer Collective, the 2010 Aberystwyth International Music Festival and Summer School in Aberystwyth, Wales, and the 2010 San Miguel Chamber Music Festival in San Miguel de Allende, Mexico. Ezra is also a founding member of Existential Pilot, a new music group dedicated to the performance and promotion of music by young and emerging composers. Their album Live in New York + Ann Arbor, released in 2010, is available for download on iTunes and at CDBaby.com. www.ezradonner.com

Originally from Cleveland, Ohio, **Anthony Donofrio** is currently a 3rd-year Ph.D. student in Music Composition at the University of Iowa. He has studied with David Gompper, Frank Wiley, John Eaton, Paul Schoenfield, and Thomas Janson. His chamber work Obituary was recently premiered and recorded by the Five-One New Music Ensemble as a part of Cleveland Public Theater’s BigBOX series. In April of 2011, the University of Iowa Symphony Band and soloists Meghan Aube and Lucas Bernier will premiere his dissertation, In Violent Silence: A Double Concerto for Two Percussionists and Wind Ensemble. He holds a Bachelor of Music, a Master of Music, and a Master of Arts from Kent State University.

**Melody Eötvös** is an Australian composer currently based in Bloomington IN, US studying for her Doctorate of Music at the Jacobs School of Music. Her compositional focus rests on both Instrumental and Electronic musics, of which some recent/upcoming engagements include the Nashville Soundcraw (Oct.2010), the Australian String Quartet (Aug 2010), and the Tasmanian Symphony Orchestra (2008-2009).

**Hakki Cengiz Eren**, a native of Turkey, received an undergraduate degree from Peabody Conservatory of music where he studied guitar with Ray Chester and composition with Judah Adashi. In 2009 he was admitted to the prestigious University of Michigan School of Music Theatre and Dance as a MM student in composition. Having studied with Prof. Kristin Kuster during his first year, he currently studies with Prof. Bright Sheng.

**Michael-Thomas Foumai**’s music has been performed across the United States, Japan, China, Indonesia and Thailand. He holds a degree in composition from the University of Hawaii (UH) and is pursuing a master in composition at the University of Michigan (UM). His mentors have included Robert Beaser, Zhou Long, Neil McKay and Jon Magnussen. He has studied under Bright Sheng, Michael Daugherty, Donald Reid Womack, Byron Yasui, Takeo Kudo, Thomas Osborne and Peter Askim. He is the recipient of awards and honors from Broadcast Music, Inc. (BMI), American Society of Composers, Authors and Publishers (ASCAP), the American String Teachers Association (ASTA), the Transatlantic Arts Consortium (TAC), the Presser Foundation and many more. His works have been performed by the Orchestra Unleashed, the Definiens Project, Eb and Flow Arts, Royal Hawaiian Band, the Hawaii Youth Symphony and the Honolulu Symphony and Chorus among others. Recent performances of his music have been presented at the Osaka College of Music, Shanghai Conservatory of Music, Thailand International Composition Festival, Yogyakarta Contemporary Music Festival, Fresno New Music Festival and the Roy and Edna Disney CalArts Theatre at Disney Hall in Los Angeles.
Studying with Dr. Lawrence Fritts, Jason Gregory is currently pursuing a Master’s Degree in music composition at the University of Iowa. He holds a research assistantship within the dance department as a composer and sound designer, and he is a violinist for the cause of new music. At Northern Illinois University, he obtained his Bachelor’s degree in music composition. In addition, Jason had the opportunity to study violin with Mathias Tacke of the former Vermeer Quartet.

Joshua Groffman has written works for orchestral, vocal, and chamber ensembles, as well as for theater and film. He graduated magna cum laude from Cornell University in 2007, where he completed double majors in music and history. While at Cornell, he studied composition with Professors Roberto Sierra and Steven Stucky and piano with Xak Bjerken and Malcolm Bilson. Groffman holds a Master of Music degree from the Indiana University Jacobs School of Music, where he is currently pursuing a doctoral degree and has studied with Sven-David Sandstrom, P.Q. Phan, and Claude Baker. In addition, he serves as an associate instructor in the music theory department. He is originally from Millbrook, NY. www.joshuagroffman.com

Born in Salt Lake, raised in Seattle, Patrick Harlin has been composing since age 8. He completed his undergraduate studies in composition and piano at Western Washington University in Bellingham, WA. He is finishing his Master’s degree at the University of Michigan. He has studied with Roger Briggs, Bright Sheng, and (currently) Michael Daugherty.

Daniel Houglum, from Soldotna, Alaska, is a doctoral candidate in the Ph.D. in Music Composition program at the University of Iowa. He received his B.A. degree from Gonzaga University in Spokane, Washington and his M.Mus. degree from Northern Illinois University. Houglum has served as an instructor for Kishwaukee College in Malta, Illinois. His composition teachers include Kevin Waters, S.J., Robert Fleisher, David Maki, John Eaton and David Gompper. Houglum is the UI Center for New Music RA and he teaches at the Preucil School of Music as theory instructor for the Certificate Program. In February 2010, his solo piano work Onward was premiered by Chicago-based pianist Mabel Kwan at the Boston New Music Initiative’s Inaugural Concert. Saxophonist Stephen Page premiered Houglum’s Intercessions II, for soprano saxophone and fixed electronic media, at the Society of Composers Region V Conference, October 2010. Houglum is currently working on a project with percussionist Christopher Sande and University of Iowa Writers’ Workshop poet, Patrick Haas, as well composing a solo violin work for Emily Rolka. Please visit www.houglum-music.com for more information.

Composer and pianist Donia Jarrar has received her piano performance and theory certificates with Distinction from the Associated Board of the Royal Schools of Music (London). She received her Bachelor of Arts degree from Lehigh University in May 2008, where she studied composition with Paul Salerni and piano with Eugene Albulescu. In 2008, she participated in the European-American Musical Alliance (EAMA) Summer Music Program at L’Ecole Normale de Musique de Paris where she studied counterpoint and composition with Dr. Philip Lasser, Benjamin Boyle and guest composer Sofia Gubaidulina. She previously studied with Kristin Kuster and is currently studying under Michael Daugherty at the University of Michigan School of Music in Ann Arbor on fellowship, pursuing a Masters in Music Composition.
Composer Jennifer Jolley is originally from Southern California and currently lives in Cincinnati, Ohio. She received her bachelor’s degree at USC’s Thornton School of Music and is currently pursuing a doctorate at the University of Cincinnati’s College-Conservatory of Music. Her composition teachers include Stephen Hartke, Frank Ticheli, Joel Hoffman, Michael Fiday, and Douglas Knehans.

Recent commissions include Laments by the Sea written for mezzo-soprano Kelley O’Connor and the Bard Orchestra under the direction of Nathan Madsen, Motordom for Xavier University’s Symphonic Wind Ensemble under the direction of Matthew Westgate, and The Aquarium as part of a collaboration commemorating Saint-Saens's Carnival of the Animals for Cincinnati’s concert:nova ensemble. She and her librettist are currently working on their first opera.

Recent performances include: the AccentX and MusicX festivals, Bard College, CCM Chamber Players, concert:nova, Lake Champlain Waldorf School, Midwest Composers Symposium, New Music Hartford, and Xavier University.

Jennifer also authors Why Compose When You Can Blog?, a web log about contemporary composing. She teaches theory at the University of Cincinnati and private composition lessons. For more information, visit www.jenniferjolley.com

Mexican composer, conductor and pianist, Roberto Kalb was the first person to ever be admitted into both the conducting and composition programs at the European American Musical Alliance in Paris, France. Kalb has served as assistant conductor to the Livermore Valley Opera Company. He is twice the recipient of the Departmental Honors in Composition (2007, 2009) from the San Francisco Conservatory of Music. In 2006 he composed and conducted the score for Leon Choi’s award winning independent film Blind Love. Kalb’s music has been performed in Mexico, throughout the United States and in Paris’ Sale Cortot. He has studied composition with Elinor Armer, Robert Beaser, Narcis Bonet and Evan Chambers; Conducting with Mark Schapiro, Sonja Neblett and Kenneth Kiesler; and Piano with Katherine Collier, Scott Foglesong and Marcia Freyre de Andrade. Kalb holds a Bachelor’s Degree in Composition from the San Francisco Conservatory of Music and is currently pursuing his Master’s Degree at the University of Michigan where he is a student of Bright Sheng.

Joseph Kern hails from Elizabethtown, Pennsylvania. He is currently working on his masters at the University of Michigan. Previously he received his bachelors in composition from Shenandoah Conservatory of Shenandoah University in Winchester, Virginia. He has seen many performances of his work including international performances of his De profundis throughout Italy. His teachers in composition have included Michael Daugherty, Samuel Adler, Kristen Kuster, Dr. William Averitt and Dr. James L. Haines prior to college. He has also studied performance on organ, piano and bass trombone.

Min-Pyo Kim began to study music composition with Eun-Sook Kim and Kyu-Tae Kim in Korea, and continued to study with Cindy McTee at the University of North Texas, Jan Radzynski, Donald Harris, and Thomas Wells at the Ohio State University. Currently he has studied with David Gompper, Lawrence Fritts, and John Eaton at the University of Iowa as a doctoral student. His Grace for flute duo, which is now being published by Carolyn Nussbaum Music Company, won the first prize in 2008 Areon Flutes International Competition. Min-Pyo has been also serving as an active church music director and conductor in Iowa City, Chicago, Columbus, and Dallas areas, as well as in Korea. He has worked as a teaching assistant for music theory and currently been working on his PhD dissertation.
Chappell Kingsland’s compositional interests extend from avant-garde chamber music to choral music, from Brazilian samba to rock music, from Balinese gamelan to Japanese koto. His works have won first prize in contests sponsored by the Percussive Arts Society, International Tuba-Euphonium Association, Indiana University, and the National Guild of Community Schools of the Arts. His music has been performed in the United States, Austria, and Australia.

Chappell has a Bachelors Degree in Composition and Organ from the Eastman School of Music and a Masters Degree in Composition from Indiana University, where he studied with Don Freund and P. Q. Phan. He spent a year in Vienna, Austria studying with Chaya Czernowin. He is currently pursuing a Doctorate at IU and studying with Aaron Travers. His music has been premiered by conductors Brad Lubman and Jeffrey Gershman. He has written pieces for Eastman’s Musica Nova, the Indiana University Symphonic Band, Gamelan Lila Muni, and Safonia Women’s Chorus. In addition to composing, Chappell is an active pianist, specializing in contemporary music and his arrangements of rock music. He recently performed John Adams’s Grand Pianola Music with IU’s New Music Ensemble. To hear more of his music, please visit www.chappellkingsland.com.

Eric Lindsay’s music frequently plays upon the themes of style synthesis and the reinterpretation of tradition. Eric’s scores are published and distributed through Peermusic Ltd. and the Theodore Presser Company, making him the youngest composer to be published in Peermusic’s New Voices Series.

Born in Santa Cruz in 1980 and raised on Whidbey Island, WA, Eric began composing at age nine. He holds composition degrees from Indiana University-Bloomington and USC, as well as studies at King’s College in London. His past instructors include Don Freund, Donald Crockett, Morten Lauridsen, P.Q. Phan, Claude Baker, and Sydney Hodkinson.

Recent national honors include a 2009 commissioning grant from the Serge Koussevitsky Music Foundation, along with awards from ASCAP, The Society of Composers Inc., Volti’s Choral Arts Laboratory, the Truman State/MACRO Competition and the Thornton School of Music. He has also participated in June in Buffalo, Aspen Music Festival, and the ACO Underwood New Music Readings. His orchestral work, Darkness Made Visible, recently received its premiere under the baton of Marin Alsop at the Cabrillo Festival of Contemporary Music. Eric is currently working with the San Francisco-based ADORNO Ensemble on a commission for the Composers, Inc. 2010-2011 season. Score samples and recordings are available on his website, www.musicscore.com.

Composer Hojin Lee started her musical career as a vocalist. She won the third prize as a singer in CBS broadcast radio station in Korea and it was broadcasted. At the comparatively late age of 24 she started taking composition lessons. She received an MFA composition degree from University of California Irvine (UCI) where she studied with Christopher Dobrian, after completing her undergraduate work at Biola University in California (BM composition and BA piano). While enrolled at Biola University, she won the Rayner Brown Composition Award. After she finished her master’s degree at UCI, she taught music composition and theory at Biola University for three years. Currently she is pursuing a DMA degree in composition at the University of Cincinnati College-Conservatory of Music and studying with Douglas Knehans, Joel Hoffman, Michael Fiday, and Mara Helmuth.

Her music has been performed at Cincinnati College-Conservatory of Music, Accent X festival (2009), University of California Irvine, and Croatia, Germany in Europe. Her piece has been selected by the Midwest Graduate Music Consortium (MGMC) and was performed by New Music Ensemble of University of Chicago in the new music concert of this year, 2010. She participated Fubis summer course in Berlin Germany and has studied with Samuel Adler for six weeks in summer, 2010.
Striking a unique balance between her creative outlets of performance and composition, marimba-focused percussionist and composer Carrie Magin has had successful performances in both the United States and Europe. Her recent orchestral composition, Miles of Gold, was selected to be read in April 2010 on the Buffalo Philharmonic Young Composers Forum and was premiered by the commissioning ensemble, the Akron Youth Symphony, in May 2010. Miles of Gold was also selected as a finalist in the Indianapolis Symphony Glick Young Composers Competition in 2010. Recent pieces include Capriccio for violin and marimba, commissioned by Kenyon Williams (Associate Prof. of Percussion at Minnesota State University) and Shear Meridian, premiered in Blonay, Switzerland by an ensemble including Tim Munro of eighth blackbird at the Music10 Festival. Magin’s Marimba & Music, a unique multi-media concert experience comprised of twelve musicians, original compositions, video, self-created lighting, and an organized visual/temporal flow, was held in Brno, Czech Republic in 2007. Carrie Magin had the honor of receiving a Fulbright Teaching Assistantship in 2005 and was awarded a Strategic Opportunity Stipend from the New York Foundation for the Arts in 2008. She is currently pursuing a Master’s Degree in Composition from the University of Cincinnati and holds two Bachelor’s Degrees in Composition and Percussion from the University of Michigan.

A composer who strives to create exciting and emotionally engaging experiences, Timothy Miller’s works have been performed at numerous local and regional festivals and performance spaces. His first orchestral work, …but a pattern can change, was recently premiered by Soprano Caroline Drury and the University of Louisville Orchestra and will be featured on their newest student composers recording project, which will be released in 2011. In early 2010, Timothy recently completed his first collaborate project with dance choreographer Sasha Gaona, resulting in The Seeping of 4, which was premiered on Indiana University’s annual Hammer and Nail Project. Continuing his passion of promoting and creating exciting, fresh new music, Timothy is currently embarking on a project of teaching new compositional techniques to children, and educating future music lovers. Timothy recently completed his master’s degree at the University of Louisville (MM 2008) under the guidance of Steve Rouse and John Ritz. He has also studied privately with Tim Crist and Tom O’Connor, Jeffrey Hass and John Gibson. Currently in Clarksville, IN, Timothy resides with his wife Jennifer and three dogs.

Katie Mueller is a senior undergraduate at the University of Michigan. She has studied composition with Evan Chambers, Kristy Kuster, Erik Santos, and Bright Sheng, and organ with Marilyn Mason. Along with studies of film music, musical theater, conducting, and electronic music, she is also minoring in German, with a focus on German opera. This past summer, she spent two months in Dresden, Germany as an intern for the Elbhangfest, e. V., a non-profit music festival on an 8-kilometer stretch of the Elbe river with over 200 events attracting 80,000 visitors annually. She was also a participant in the 2009 soundSCAPE sound, composition, and performance exchange in Pavia, Italy, and won the 2009 Mu Phi Epsilon International Composition Competition. She is the president of the Gamma Chapter of Mu Phi Epsilon, and a member of the Michigan Student Composer’s Collective. After her undergraduate, she plans to continue her compositional studies with the goal of teaching at the collegiate level.

Sangbong Nam is a composer and a Doctoral student in University of Cincinnati. He was born in Seoul, Korea and earned B.M and M.M. at Seoul National University. He was a chief researcher at U-tech performance lab at Korea National University of Arts. Sangbong Nam’s works have been concerned with chamber music, live electro-acoustic music and installation music using sensors, and have been performed in international Computer Music Conference (Montreal 2009), Network Concert (Seoul–San Francisco, 2008), FEST-M Concert (Seoul, 2007), Digital Sonic Café (Ilsan, 2006), Asian-Pacific Week Opening Concert (Berlin, 2005) and so on.
Brian Penkrot (1978) is an American composer of contemporary concert music. Originally from Chicago, Brian studied violin, guitar, musical theater, improvisational theater, and dance before beginning studies in composition. Brian’s music has been performed in institutions and festivals in the US and Europe. His chamber song Song of Liberty (based on a text by William Blake) was selected for the Nevada Encounters of New Music festival in 2009. Chaparral Bridge premiered at the 2009 soundSCAPE festival in Pavia, Italy, and inspired the name for the Penbridge Trio. Rites of the Little Hours for percussion trio and fixed audio was selected for the 2010 SCI National Conference in South Carolina.

Brian holds his Master’s from the University of Nevada Las Vegas, where he was part-time faculty in the Composition and Theory departments. He received his Bachelor’s from Columbia College Chicago. Brian has studied with Virko Baley, Jorge Grossmann, Ricardo Zohn-Muldoon, and Ilya Levinson. He has also had private lessons with Augusta Read Thomas, Lei Liang, and Shih-Hui Chen. Brian is a member of the Society of Composers, the Society for Music Theory, and ASCAP. He is currently pursuing his PhD at the University of Iowa, studying with David Gompper. (www.brianpenkrot.com)

Born in McGregor, Minnesota, Aaron Perrine earned his Bachelor’s Degree in trombone performance and music education with high distinction from the University of Minnesota, Morris, in 2002. While an undergraduate, he received the Edna Murphy Morrison Award, the Daisy Hansen Award, the Chancellor’s Award, and multiple awards in composition from the Minnesota Music Educators Association. After his time in Morris, Aaron moved to Minneapolis and began working on his Master’s Degree. While at the University of Minnesota, Aaron studied composition with Judith Zaimont and jazz arranging with Dean Sorenson. He completed his Master’s Degree in 2006, and is now pursuing his Ph.D. in composition from the University of Iowa, studying with David Gompper and Lawrence Fritts. Aaron has been commissioned and recorded by various colleges, high schools and middle schools across the country. One of his compositions, April, was a finalist in the first Frank Ticheli Composition Contest. This piece was also a JW Pepper “Editors’ Choice” and was a featured composition in Teaching Music Through Performance in Band, Volume 7. His compositions for band can be found at C. Alan Publications. For more information, please visit his website at www.aaronperrine.com.

A native of Louisville, KY, Jeremy Podgursky is a composer of chamber, orchestral and electronic music. He received his B.M. and M.M. in music composition and piano from the University of Louisville where he studied privately with Steve Rouse, Marc Satterwhite, Brenda Kee (piano) and John Gibson. Currently located in Bloomington, IN, Jeremy has a Jacobs School of Music Doctoral Fellowship (D.M.) at Indiana University and has studied with Claude Baker, Don Freund, John Gibson and Alicyn Warren. Jeremy is also an AI (Associate Instructor), teaching private composition to non-majors as well as courses in Notation and Counterpoint. Jeremy’s music has been featured in venues and festivals in the United States, the Netherlands and Japan. His music has been performed by professional groups such as ALARM WILL SOUND, ARSENAL TRIO, LOST DOG NEW MUSIC ENSEMBLE, Dana Winograd (cellist), JUVENTAS!, and the NORTH/SOUTH CONSONANCE CHAMBER ORCHESTRA. Recent awards and honors include first-place winner of the 2007 National SCI/ASCAP commissioning award, honorable mention in the 2008 Minnesota Orchestra Composers Institute, winner of the 2009 Northridge Prize (Cal State University Northridge) for orchestra, participant in the 2009 American Composers Orchestra/EARSHOT readings with the Colorado Symphony Orchestra (Delta David Gier, conductor), and participant in the inaugural Mizzou New Music Festival 2010.
Angelique Poteat is a native of the Pacific Northwest and many of her works are influenced by the natural world around her, often returning to the ocean and the Puget Sound area. She is currently working on the degree Master of Music from the College-Conservatory of Music at the University of Cincinnati and teaches Music Theory at CCM. Poteat earned her Bachelor of Music from the Shepherd School of Music at Rice University. She has studied composition with Joe Hoffman, Mara Helmuth, Anthony Brandt, Pierre Jalbert, Shih-Hui Chen, Arthur Gottschalk, and Samuel Jones. Her music has been recorded and performed in Australia and all over the United States by the Enso Quartet, the Woodlands Symphony Orchestra, Trio Tara, the New York New Music Ensemble, the CCM Chamber Players, the 20/21 New Music Ensemble, and by members of the Seattle Symphony Orchestra. Poteat’s music was also performed at the Region VI SCI Conference in 2006 and she is the recipient of a 2004 Merit Award in Composition from the National Foundation for the Advancement of the Arts. Most recently, her piece, A Perspective, was performed by flutist Catherine Branch, violinist Ketelyn Westergard, and pianist Albert Kim as part of the 2010 International VSA Festival in Washington, DC.

Subaram Raman is a first year doctoral student in music composition at the University of Michigan. He previously earned a masters degree from the University of Michigan and an undergraduate degree at UCLA. His teachers have included Kristen Kuster, Bright Sheng, Michael Daugherty, and Paul Chihara.

His works have been performed around the world by groups including the Korean National Chamber Orchestra, the Opera Orchestra of Podlaskie, and the Beethoven Academic Orchestra. He has been the recipient of several awards, including a 2010 BMI Composer Award for darvīsha, a work for six saxophones. Other awards include honors from the LSU and UCLA Percussion departments for his work “shahadat-e-basij” (Martyrdom of the Basij). His choir work “al-Imira wa’l Ghajari” (The Princess and the Gypsy) was selected for publication by Earthsongs in 2009.

Beyond composition, he is avidly interested in Middle Eastern and Central Asian languages, having developed or developing proficiency in Arabic, Persian (Farsi and Dari), Hindi-Urdu and Pashto. He has also worked with artistic outreach efforts in places ranging from inner city Los Angeles to refugee camps in the Middle East. He was recently awarded a Presser Music Award and the Isabel Bagramian award from the Raoul Wallenberg Foundation for his work with art outreach efforts for refugee children in the West Bank.

David Roberts (b.1983) is a composer of both acoustic and electronic works and has written for a wide range of media including chamber ensemble, orchestral, fixed media, and interactive electronics among others. He is currently interested in orchestral music and works which integrate electronics and live performance.

David is currently pursuing a Doctorate of Music in composition at Indiana University where he is a student of Don Freund. He completed his master’s degree at the University of Oregon (2009) where he studied with David Crumb, Jeffrey Stolet, and Robert Kyr. He received his Bachelor of Arts in Music from the University of Puget Sound (2005) where he was a student of Robert Hutchinson. He has also studied with Claude Baker, Samuel Adler, and Kevin Putz and attended master classes with Veljo Tormis, Martin Bresnick, Mark Applebaum, Scott Wyatt, Allen Strange, and Marilyn Shrude among others.

David’s music has been programmed by the Electronic Music Midwest, the Oregon Bach Festival Composers Symposium, the Brevard Music Center, Future Music Oregon, and the University of Puget Sound New Music Society and has been performed across the United States and in Europe. He has had performances by Percussia, So Percussion, ITCH Ensemble, the Eugene Contemporary Chamber Ensemble, and Pacific Rim Gamelan.
Currently, Paul Schuette is pursuing a DMA in composition from the College Conservatory of Music in Cincinnati where he is studying computer music with Mara Helmuth and composition with Joel Hoffman and Michael Fiday. While Paul writes for a large variety of media, all of his work seeks to explore and expose dualities, dichotomies and paradoxes of all kinds. His music incorporates unique computer software, homemade electronics, and video. In addition to writing music, Paul is also interested in sound installation. His works have been heard and installed in Chicago, Cincinnati and New York.

Jerod Sommerfeldt composes music in both acoustic and electronic environments. His primary focus is in the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation.

A graduate of the University of Wisconsin - La Crosse (B.S) and the University of Wisconsin - Milwaukee (M.A.), Jerod is pursuing a DMA at the College-Conservatory of Music at the University of Cincinnati, where he studies with Mara Helmuth. He is also a program assistant in the Center for Computer Music (ccm2), teaching introductory courses in computer music and composition lessons.

David Trum is a composer whose works have been performed by ensembles such as Philadelphia’s Network for New Music, The Electrum Duo, The West Chester University Percussion Ensemble, and the Kennett Symphony Children’s Chorus. His compositions reflect a wide variety of musical influences, fusing elements of western classical music, rock, Indian classical music, and world percussion into unique sound worlds that are imaginative yet familiar. He graduated from West Chester University in May of 2010 with a BM in Music Composition and is now pursuing his MM at CCM.

Evan Ware (b. 1977) is a composer, music theorist, new music advocate, and teacher. His music has been played by the University of Michigan Symphony Orchestra, The Array Ensemble, members of the National Arts Centre Orchestra, the Windsor Symphony Orchestra, and the Nouvel Ensemble Moderne, among others. Previous performances have taken place in New York, Brooklyn, Philadelphia, Chicago, Cincinnati, Toronto, Montreal, and Québec City at such venues as the Ottawa International Chamber Music Festival, the Arraymusic Young Composers’ Workshop, the Music 08 Festival in Cincinnati, The Mad Air Project in New York city. In Canada, his music has been featured on CBC Radio 2. He has studied with composers Bright Sheng, Erik Santos, Alan Belkin, Michel Longtin, and Steven Gellman in addition to working with Steve Reich and Gao Ping. Evan is currently on Ph.D. pre-candidate in Composition and Music Theory at the University of Michigan.

Josh Welchel (b. 1987) appeared mysteriously one day in Louisville, Kentucky to a home benefit of the high arts (Neil Diamond only counts for so much). As he grew up, saturated in the world of computers and technology, it became more and more apparent that much of the world was void of wonderful music. Deciding to attack the problem head on, he began to force feed contemporary sounds into the ears of his generation via the one medium he might find them at their most vulnerable. Josh has been scoring for video games and other interactive media ever since, but has always retained his passion for concert music. Why else would he be here?
Natalie Williams is currently a Doctoral Fellow and Associate Instructor in Composition at the Jacob's School of Music at Indiana University (USA). She completed a Masters Degree in Composition at the University of Melbourne in 2002 and holds a Bachelor of Music in Composition and Musicology from the University of Adelaide (Elder Conservatorium), graduating with first class Honours in 1998. She has studied under composers; Claude Baker, Don Freund, Robert Beaser, Brenton Broadstock, Aaron Travers and Graeme Koehne.

Further academic training was completed in September 2010 at the Society for Music Analysis Summer School in Durham (UK), and at the European American Musical Alliance summer school at the Ecole Normale de Musique in Paris, 2007.

Her works have been commissioned and performed by Australian and international ensembles, including the Adelaide, Melbourne & West Australian Symphony Orchestras, the Australian Youth Orchestra and the Sydney Youth Orchestra, the Australian Chamber Orchestra, the Song Company, the Zephyr String Quartet, Adelaide Youth Orchestra, the Cameo Trio, Melbourne University Orchestra, Elder Conservatorium Symphony Orchestra, Fiorini Trio (UK), Syntony and the Brenton Langbein String Quartet. Her output includes music for film, theatre, chamber and orchestral genres. Natalie has composed for the State Theatre of South Australia (2002) and currently works as a copyist for international film score recordings.

Hye Jung Yoon was born in Seoul. She received her B.M. and M.M. in composition from Ewha Women's University and she studied computer music at Dongguk University, Seoul, South Korea. Her special interests include acoustic chamber and orchestral music composition, interactive computer music and research for Korean traditional instruments. This fall, she is beginning the doctoral program in Music Composition at CCM.

Zachariah Zubow (b. 1984) started his music education at Luther College in Decorah, Iowa and in 2008 graduated with a Masters in Music Composition from Illinois State University in Normal, IL. Recently, Zach's music has been chosen to be included on the Society of Composers National Conference, Society of Composers Regional Conference, Electronic Music Midwest, and Iowa Composers Forum Conference this fall. His music has also been performed in Europe as well as the United States in recent years. Zach's composition teachers include Lawrence Fritts, David Gompper, David Feurzeig, Brooke Joyce, and Martha Horst. Zach is now pursuing a Ph.D. in music composition at The University of Iowa and is a member of Iowa Composers Forum, Society of Composers, ASCAP, and Electronic Music Midwest.