

East Carolina University. *School of Music*

and the

**NORTH CAROLINA
NEWMUSIC INITIATIVE**

presents

**PREMIERE
PERFORMANCES**

NEW MUSIC BY ECU COMPOSERS

Supported by funding from the
Robert L. Jones Distinguished Professorship
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April 1, 2017
7:30pm
A.J. Fletcher Recital Hall
Greenville, NC

East Carolina University. School of Music

This evening's music

When Hope Is Needed Most

Patrick Rose, trumpet; Sean Brinsfield, trumpet;
Andrew Howell, horn; Josh Bishop, euphonium; Ian Graves, tuba

Josh Poyner

Winter

Kelly Hart, soprano; Brandon Banks, piano

Dallas Herndon

Feel Like This

Fixed media

Brittany J. Green

Because I could not stop for Death

Gabby Cheij, soprano; Brandon Banks, piano

Poetry by Emily Dickinson
Davis Martin

intermission

Bedtime

Gabriella Cheij, soprano

Sarah Hemminger

Kaleidoscope

Steven Kosch, euphonium; Catherine Garner, piano

Patrick Rose

Hornstau (for nau)

Emma Johnson, Horn

Andrew Howell

mass for the living

I. Kyrle

Davis Martin

Arianna Ford, Baajah Mohammed, Rebekah Shamberger, Abigail Williams, soprano; Devon Boyd, Trisha Faulk, Katie Nolan, Ashton Worley, alto; Eli Cole, Matt Joyner, Nick Pierle, James Taylor, tenor; Nolawi Araya, Zach Leach, Skylar McKee, Joseph Morris, bass

Kim Ness, conductor

About this evening's music

When Hope Is Needed Most is an attempt to illustrate the process of finding hope in a time of need. It calls for a slightly nontraditional brass quintet, replacing the trombone with euphonium. The Ancient Greek origin of the euphonium's name translates to "well-sounding" or "sweet-voiced," which is the type of voice that one would want to hear/use during an inspirational speech. The melody that is featured on the euphonium is meant to be the catalytic speech that causes the hope to grow in the rest of the ensemble for the remainder of the piece. —JP

Winter is a piece I originally wrote for Sharon Harms and Steven Beck, two of the guest artists that visited ECU as a part of the NC New Music Initiative. The piece's title is from a poem of the same name by William Carlos Williams. The poem describes the nature of trees shedding their leaves in preparation for the coming winter season.

The music itself is a representation of what personally comes to mind when I think of winter; it is a chill-invoking season, and largely absent of life. To portray this, the harmony in the piece is highly modal, and uses many open/expanded 7th, 9th, and 11th chords. The soprano ends on the 7th of a CM9 chord, which personally strikes me as being particularly chill-invoking, and the fact that the ending chord is not played in any other part of the piece further emphasizes this idea. —DH

Feel Like This is a fixed media piece realized in Pro Tools. The source material for this piece comes from a speech given by 9-year old Charlotte native, Zianna Oliphant in response to police brutality. Utilizing filtering, distortion, detuning, and phasing, this piece conveys the struggles and changes experienced when combating injustice through the intermingling and transformation of timbres. —BG

Because I could not stop for Death: In response to the Pulse nightclub shooting in June of 2016 I began searching for texts that described surviving death or being remembered after it. As death is a common topic in Emily Dickinson's poetry, I started by going through a large amount of her work and found five poems that collectively create a narrative about the singer meeting and surviving death. I aimed to set these texts in a way that had aspects of stillness but still had a sense of direction and hope.

Because I could not stop for Death was read by soprano Sharon Harms and pianist Steven Beck while they were at ECU in residency for the North Carolina NewMusic Initiative and they both offered insightful tips on polishing the piece. The largely chordal piano part is juxtaposed against the singer's moving line as if to symbolize their stilted experience with meeting death while still pressing forward. —DM

Bedtime: Written for solo voice and Max programming software, this song was originally premiered at the SCI Snapshot Concert as a part of the NACUSA 2016 National Conference at The University of Tennessee at Knoxville. I wrote the poem as a means of coping with some of my nightly insecurities and invasive thoughts. In creating the computer accompaniment, I used both organic and synthetic sounds, both of which are controlled by the performer, allowing for free interaction between live and pre-recorded elements. As the vocal part is somewhat improvised, each performance offers a unique look at the text.

—SH

Kaleidoscope: When I was very young, I remember having a toy View-Master that changed “reels” at the touch of a switch. I was obsessed with the sudden visual changes, because they reminded me of the color changes in a kaleidoscope.

I have always been interested in the different sounds, or colors, that a euphonium is capable of creating. In this piece, I use octatonic subsets and mixolydian modes to create quick changes in tonal centers throughout the music, in order to imitate how a kaleidoscope works.

—PR

Hornstau (for nau) is a piece for horn and electronic tape that was written in collaboration with performance major, Emma Johnson. The composition emphasizes various styles and genres, however, at its core the composition is a “low horn” solo. From the start, the piece is slow-moving and embellished with various elements such as synthesized melodic ideas and harmonic structures built from prerecorded horn sounds by Emma. The piece then continues to build as it transitions through various genres and styles, drawing melodic material from popular excerpts in the standard horn repertoire, until it finally converges into complete chaos.

—AH

mass for the living: I began writing a solo ostinato in what I had anticipated would become a string quartet. After looking at the voicing of it, I realized I wanted it to be the beginning of a vocal piece. The formal structure of what I’d written reminded of a Kyrie and that’s what it became. As expected, it is loosely divided into three sections although the ‘Kyrie eleison’ sections are far from the same. The unsettled nature of the modality used remains until the ending of the last section and even then doesn’t resolve expectedly.

—DM

Join us for our next events

ECU Sinfonietta **Scott Carter, Director**

April 2, 2017, 7:30pm
A.J. Fletcher Recital Hall
Free admission

Featuring the world premiere of an
NC NewMusic Initiative Commission

Capricious Paradise **by James Mobberley**

Premiere Performances

April 20, 2017, 7:30pm
A.J. Fletcher Recital Hall
Free admission

Works by ECU Student Composers
brought to life by ECU Student performers

NORTH CAROLINA NEWMUSIC INITIATIVE INITIATING NEW IDEAS ABOUT NEW MUSIC

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

2016-2017 SEASON

All events free, at A.J. Fletcher Recital Hall, unless noted

Michael Lowenstern, bass clarinet
Sept 29, 2016

Virgil Thomson's Four Saints in Three Acts
ECU Opera Theater, tickets @ 800-ECU-ARTS
October 23, 24, 25

Julia Den Boer, piano
November 3, 2016

Premiere Performances
Student composers/student performers
November 11, 2016

Sharon Harms, soprano & Steven Beck, piano
January 26, 2017

Frequencies
Student contemporary music ensemble
February 16, 2017

ECU Orchestra
Jorge Richter, Director
March 4, 2017, Wright Auditorium

Meridian Arts Ensemble
Brass quintet & percussion
March 18, 2017

Premiere Performances
Student composers/student performers
April 1 & April 20, 2017

ECU Sinfonietta
Scott Carter, Director
NEWMUSIC INITIATIVE Commission
by James Mobberley
April 2, 2017