An Evening of Premieres

**Winter Composition Jury Concert**

*Featuring collaborations between first year composition and performance graduate students*

Wednesday, January 18, 2017 – 7:00 p.m.
Conrad Prebys Concert Hall

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**Reflections on a Fundamental** – Ioannis Mitsialis
Jordan Morton, double bass
Mari Kawamura, piano

**Scratching** – Joseph Bourdeau
Mari Kawamura, piano

**Inner Steps** – Yi-Hsien Chen
Jordan Morton, double bass
Mari Kawamura, piano
Daniel King, percussion

**Intermission**

**hEArT** – Tiange Zhou
Lauren Jones, voice
Mari Kawamura, piano

**dispossessed** – John Burnett
Barbara Byers, voice
Benjamin Rempel, percussion

**Drifting, Aglow** – Anthony Vine
Daniel King and Benjamin Rempel, percussion
Jordan Morton, double bass
*Reflections on a Fundamental* – Ioannis Mitsialis

The piece consists of three sections with the third providing a kind of rupture from the others. It is constructed from the various configurations of a limited chordal material. All these aggregates have as a reference point the pitch A. The juxtapositions of the material unfold a slowly evolving process at the piano part. There are four 4-voice chords extracted from the harmonic content of the A fundamental, with well-tempered approximations, are distributed in strict metrical patterns which mirror themselves. The order of this distribution is controlled by a pre-composed matrix which generates symmetries and rotations. The double bass part is relatively independent of this process and creates a delayed expectation for its final outbursting cadence.

The preparation of certain piano notes have a very significant structural role. Besides creating two layers of sound colour, they serve as sound signals, of a more percussive nature, which affect and modify the spacing of the piano chords and they determine their appearance or absence inside the metrical patterns.

This piece focuses on the mechanical aspect of the musical processes, which is a prominent aesthetic pursuit in many recent pieces of mine.

*Inner Steps* – Yi-Hsien Chen

Listening to the colors and feeling pulses in the painting.* Inner Steps* is a work which presents different images of color textures, such as splash, pointillistic and linear interlacing. This work doesn’t reflect any specific painting. It only depicts an imaginary landscape from deep heart.

*heArT* – Tiange Zhou

*heArT* was composed based on Filipino-American poet Aimee Suzara’s poem *The Heart is a Hollow* and composer’s growing up experiences in a hospital emergency room.

I. Definition of a Heart (with found text from *Gray’s Anatomy*)

the heart is a hollow muscular organ of somewhat conical form

it lies between the lungs is enclosed in the pericardium is placed obliquely in the chest behind the body of the sternum

it lies sometimes scar tissues its own ruptures it toughens like a glove when siphoned out

it swells not from too much affection but from consuming too much sugar

II. How to resurrect a dying heart

Un-fall into a coma.
Return the breath to lungs.
Un-traumatize.
Return the heart to its innocent state.
Reflesh the bones.

III. Suspended animation

During open heart surgery, the heart is stopped. Then the science of buying time. He only has 45 minutes. Normally the brain would die in 5. Cold blood is pumped into dead veins. Brain is kept on ice. This is called suspended animation. Slow motion. Cells are not dying but remain in stasis. Similar to sirloin steaks sent to the freezer. Now the heart is repaired with scalpel, scissors, needle, thread. The flatline like an egg timer. Only 45 minutes before the cells realized the heart is not pumping. The surgeon finished with 7 minutes to spare. All animation is returned to the organs; ventilation through the respirator machine. Warm blood journey a tube. The heart thrums back into beat.

The discussion session for this concert will begin tomorrow morning:
Thursday, January 19, 2017
at 9:00 a.m. in Room 231 of the Conrad Prebys Music Center.