

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

***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

***Relections 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.

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.

***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.
Refresh 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.