

PROGRAM NOTES (cont'd)

The title of *Disbelief & Suspensions* comes from the concept of "suspension of disbelief"—that is, the willingness to suspend judgment/skepticism while experiencing a work of art, in order to temporarily experience that art as reality. After the first movement, called "Disbelief," each of the four subsequent movements (called "Suspension 1," "Suspension 2," etc.) gradually transform the frantic, furiously cynical atmosphere of the first movement into the calmer, peaceful acceptance of the final movement ("Suspension 4"), in which all four instruments are heard together for the first time. *Disbelief & Suspensions* placed first in the 2008 Walsum Award composition contest at the University of Maryland, College Park. It was premiered in Gildenhorn Recital Hall on September 28, 2008 by members of the Left Bank Concert Society: Loren Kitt, David Salness, Evelyn Elsing, and Santiago Rodriguez.

The work *Alucitango* is a very contemporary work, where tango music and colours are used in a free mode, with contemporary techniques in instruments and composition, like a hallucination with tango features. In Spanish, "Alucitango" is a mixture of two words: Alucinación + Tango.

NOVA would like to thank CEMI, The Composers' Forum, Sarah Summar, Greg Dixon, and Ben Johansen for their assistance with this event.



UNIVERSITY OF NORTH TEXAS
COLLEGE OF MUSIC

A Student Recital

NOVA

performs

**THE INTERNATIONAL ALLIANCE
OF WOMEN IN MUSIC
ANNUAL CONCERT**

directed by

Elizabeth McNutt

**Saturday, November 7, 2009
8:00 pm
Recital Hall**

PROGRAM

- squeeze birds to improve your
gardens plant variety (2008) Karen Power (b. 1977)
Kyle Hutchins, tenor saxophone • Michael Garman, bass clarinet
Susan Anderson, horn • Michael Stiles, horn
Sarah Summar, violin • Greg Dixon, violin • Jordan Bortner, viola
Andrew Broz, cello • Adam Goodwin, double bass
- On Thin Ice (1988; rev. 1998).....Janice Misurell-Mitchell (b. 1946)
Sonia Candelaria, flute • Hiromi Kamiya, marimba
- Five Elements (2008).....Peiyong Yuan (b. 1984)
Julee Kim Walker, flute • Rachel Yoder, clarinet
Emily Cole, violin • Esra Celikten, cello • Nataliya Sukhina, piano
- Intermission--
- Omphalos (2008)Kari Besharse (b. 1975)
2-channel electroacoustic music
- Disbelief & Suspensions (2008)Dale Trumbore (b. 1987)
Andrea Harrell, clarinet • Emily Cole, violin
Alina Vázquez, cello • Nataliya Sukhina, piano
- Alucitango (2004).....Adriana Isabel Figuero Mañas (b. 1966)
world premiere
Laura Erickson, flute • Beixi Gao, violin • Sophia Ro, violin
Stephen Beall, viola • Mihaela Čuljak, cello

This concert features works from the membership of the International Alliance of Women in Music (IAWM). The IAWM sends out a yearly call for compositions to be performed at their “Annual Concert,” held each year in a different location in conjunction with their annual meeting. The submission process is anonymous; this year’s selection committee included Linda Dusman and Elizabeth Hinkle-Turner (IAWM) and Elizabeth McNutt (Nova Director). International Alliance for Women in Music celebrates and fosters achievements of women in music. For more information visit their web site: www.iawm.org.

Two hundred forty-second program of the 2009-2010 season.

PROGRAM NOTES FROM THE COMPOSERS

The idea behind *squeeze birds to improve your gardens plant variety* was to create two individual voices that seem to intertwine and emerge from each other but that are separate in their creation and material. The instrumentation is partially free except that it must have a minimum of two woodwind/brass and three strings (no doublings). The chosen ensemble should sound as one single voice with the tape playing the part of the other voice. Movement throughout the piece is minimal with an emphasis on sounds emanating from between the notes rather than on the pitches scored. The audience should feel torn between stasis and movement.

On Thin Ice was commissioned by The Loop Group, a contemporary performance ensemble that was active in Chicago during the 1980s. Originally written for flute and guitar, the work was arranged for flute and marimba in 1998 by percussionist Dane Richeson, director of Percussion Studies at Lawrence University. The piece derives its material from a series of improvisations created for several performance organizations that I was involved in at Ohio State University during the 1970s. The original material has been altered, developed, and recombined, using a tone row with limited transpositions and a scale with a pentatonic character. The title refers to several aspects of the piece: the risks involved in creating pieces through improvisation; the risks of juxtaposing several ideas in a short time; and the continuous forward motion necessary in skating on thin ice in order to avoid breaking through.

Five Elements is scored for flute, clarinet, violin, cello and piano. It is ten minutes long and consists of five continuous movements each representing one of the five elements (wood, fire, earth, metal and water). I sought to express the inter-connectedness and generative cycle of interaction between the five elements through the use of a flexible, cyclical form. The performers choose any one of the five movements to begin, play through a cycle of it in the prescribed order, and end when they re-arrive at the opening. As such, the music presents no real beginning and no real end, only a point in which the music begins and ends.

Omphalos represents a search for mental peace and the connection between outer and inner worlds. The work is a journey from the far reaches of the universe, through the dissonant, active earth, into the soul, where hopefully one can find peace. However, there is always a cognitive dissonance that exists between outer and inner worlds—an interference pattern, or a distortion that makes true inner peace perpetually ambiguous.

“To ourselves . . . new paganism . . . omphalos.”
- James Joyce, *Ulysses*

BIOGRAPHIES

Kari Besharse is a composer working in both electroacoustic and acoustic mediums. She is interested in finding new ways to combine and share ideas and materials between the two mediums through a cross-fertilization of processes and ideas. Kari is inspired by the visual arts, literature, and nature and has completed several successful collaborations with dancers. She is currently completing her doctoral studies at the University of Illinois and is an adjunct instructor at Illinois Wesleyan University. Previous degrees include a B.M. from the University of Missouri at Kansas City and a M.M. from the University of Texas at Austin. Primary composition teachers have been Stephen Andrew Taylor, Guy Garnett, Russell Pinkston, Donald Grantham, Robert Cooper, Rick Taube, and James Mobberly. Kari was awarded a Bourges Residence Prize for *Small Things*, an electroacoustic work written in Csound and Protocols, which uses the sounds of the frogs and insects of Austin, Texas as its source material.

Adriana Isabel Figueroa Mañas (Argentina) graduated in 1997 from the School of Music of the National University of Cuyo, where she earned the licencia in music and flute. She has completed master's courses in Latino-American music at the University of Cuyo in Mendoza, Argentina and also took several courses in jazz, improvisation, chamber music composition and orchestration, including contemporary orchestration techniques. She is also the saxophonist in the West Jazz Band, a traditional jazz band that was created twenty years ago. They have participated in some very important performances in Mendoza, as well as jazz festivals in other provinces of Argentina. She is a member of FADEC (Argentinian Foundation of Woman Composers) in Buenos Aires. This organization diffuses the music of women composers in Argentina, but her works are performed throughout the world.

Janice Misurell-Mitchell, composer, flutist and performance artist is on the faculty of the School of the Art Institute of Chicago. A member of CUBE Contemporary Chamber Ensemble, she was recently a featured composer at Art Chicago, the International Alliance for Women in Music Congress in Beijing, the Voices of Dissent series at the Bowling Green College of Musical Arts, the Festival of Winds in Novara, Italy, and at the Randspiele Festival in Berlin. Her honors include grants from the Illinois Arts Council, the Chicago Department of Cultural Affairs, Meet the Composer, residencies at the Atlantic Center for the Arts and the Ragdale Foundation, and awards and commissions from the National Flute Association, the Youth Symphony of DuPage, the International Alliance for Women in Music, and others. Her music is available on compact disks produced by MMC Recordings, OPUS ONE Recordings, Capstone Records, and Arizona University Recordings.

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Karen Power is currently finishing a Ph.D. in composition at the Sonic Arts Research Centre, Belfast with Michael Alcorn. In 2000 she completed an M.A. in composition at University College Cork (UCC). She currently works as a music technician at Mary Immaculate College, University of Limerick. Up until 2004, Karen's compositional output was predominantly instrumental, but she is currently exploring electroacoustic composition, sound-art and live electronics. She continues to have her music performed throughout Europe and the United States with her most recent *String Quartet and Tape* piece receiving its premiere in Serbia. Karen has just won an Experimentation Award with the Belltable Theatre, Limerick which enabled a sound/video installation exhibition throughout November 2008. Karen's latest electroacoustic piece, *fried rice, curried chip and a diet coke*, was chosen to represent Ireland at the 11th International Rostrum for Electro Acoustic Music. This same piece was also a finalist in the SEAMUS/ASCAP Student Awards 2009.

Dale Trumbore has won numerous awards for her compositions, including the Society for Universal Sacred Music's Choral Composition Contest, the University of Maryland Walsum Award, the Harmonium Choral Society's Choral Composition Contest, Chanticleer's Student Composition Competition, and the National Federation of Music Clubs Composition Contest (New Jersey division). Trumbore also has been a finalist in the Ithaca College Choral Composition Competition and a participant in the Baltimore Choral Arts Society's Student Composer Project. Originally from Chatham, NJ, Trumbore graduated from the University of Maryland with a B.M. in music composition and a B.A. in English language and literature. At the University of Maryland, she studied composition with Mark Wilson. Trumbore is currently pursuing her master of music in music composition at the University of Southern California, where she studies with Morten Lauridsen.

Peiyang Yuan is currently a master's student in music composition at the Conservatory of Music and Dance, University of Missouri - Kansas City, where she studies with Chen Yi, James Mobberley, Paul Rudy, Zhou Long and Kohei Mukai. In July 2007, she was part of the first cohort of students to graduate from the Yong Siew Toh Conservatory of Music, National University of Singapore where she received her B.Mus. (composition) degree with first class honors. Her piece *Five Elements* took second place at the 2009 Beethoven Club of Memphis/Luna Nova Composition Competition. Fellowships and awards include Wellesley College Composers Conference, Ensemble TIMF Academy, and UMKC Women's Council Graduate Assistance Fund. Peiyang also composes in the electronic medium and is currently working on a commission for bass clarinet and electronics from the Kansas City Electronic Music and Arts Alliance. She plays the piano and sheng (traditional Chinese mouth organ) and enjoys cooking and travelling.

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