

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

NEW MUSIC ENSEMBLE

NOVEMBER 6, 2024

7:30 P.M.

GRIFFIN CONCERT HALL

DR. CAYLA BELLAMY, MUSIC DIRECTOR

DR. GALIT KAUNITZ, REHEARSAL ASSISTANT AND CONDUCTOR

DR. JAMES DAVID, PROFESSOR OF COMPOSITION



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The Vanishing Dark

Mary Kouyoumdjian (b. 1983)

Elizabeth Movinsky, flute

Cole Boyd, clarinet

Bryce Medlyn, trombone

Colin Ferry, percussion

Junhan Lei, piano

Cesar Reyes, violin

Lillian Rogers, cello

Lucy McHugh, bass

The Vanishing Dark is inspired by the podcast episode of the same name from the *Nocturne* podcast series. This work is an exploration of the loss of natural darkness, our diminishing comfort with the dark, and our false sense of security with artificial light.

CSU Composition Studio World Premiere Performances

Eyes of a Doe

Bryce Wicks (b. 2004)

Elizabeth Movinsky, flute

Triston Told, clarinet

Bailey Permenter, alto saxophone

Aurora Mudgett, bassoon

Colin Ferry, percussion

Laura Kohler, piano

Eyes of a Doe is a piece for woodwind quartet, piano, and assorted percussion. This programmatic piece follows the last moments of a deer from its own perspective. Beginning with some soft, if not slightly ominous chords before the loud crack of a hunting rifle is heard. A chase ensues and

the fate of the deer is placed into question. Listening to this piece one may hear the panicked, if not shrill feeling of a deer running from a human, the sounds of gunshots in the percussion, as well as other shrill sounds meant to replicate the call of a deer's cries. Eventually, the chase will come to an end, where the fate of our protagonist is revealed through the music. Regardless of what that fate may be, the return of the transient sounds before the hunt began signifies a return to a peaceful state of the soul, with or without its life.

Borealis

Lillian Rogers (b. 2005)

This piece was written for my best friend Aurora and explains our friendship over the years. We became friends through music and cello so I wanted to represent that throughout this piece. Each part uses different skill sets of the cello to come together and create a beautiful harmony. I found that this represents friendships as they are a collaboration of different ideas and people to create community. As you listen to this piece I invite you to think of your best friend and how they have created a beautiful harmony in your life.

A Red Hat

Colin Ferry (b. 2002)

- i. contempt for the weak.
- iii. the cult of tradition.

Karin Sotillo, flute
Triston Told, clarinet and bass clarinet
Lillian Rogers, cello
Colin Ferry, percussion

A Red Hat is primarily a reaction to and an examination of predominant sentiments in contemporary American culture. Aside from drawing on the composer's personal experiences, this work also takes inspiration from Umberto Eco's 1995 essay *Ur Fascism* in an attempt to categorize and label some of these sentiments and experiences. Each of the movements are loosely themed, centering their aesthetics and structures around their titles. These titles are taken directly from *Ur Fascism*, and are some of the core facets that Eco identifies in his essay as being instrumental to the foundation and development of the historical systems that we identify as "fascist" today. Through the translation of these ideas into musical texture and gesture, the composer hopes to gain insight into these ideas and their applications to our contemporary systems.

Tomorrow Not Promised

Alex Rumley (b. 2004)

Cesar Reyes, violin
Cole Boyd, clarinet
Junhan Lei, piano

Written as a Latin dance suite, *Tomorrow Not Promised* is about navigating life through highs and lows. The first movement entitled Passion is based on Argentinian tangos with lush and sweet melodies. Starting in a major key and eventually moving towards a minor key demonstrates a passion that starts as a source of light but devolves into something that is akin to a thorn in one's side. The return to major gives hope to those that find themselves feeling as though they must suppress what they are passionate about, to pursue some kind of connection to the thing or people that bring color into the world.

Sunrise at Lake Bled

Bryce Medlyn (b. 2003)

Karin Sotillo, flute
Triston Told, and Cole Boyd, clarinets
Bailey Permenter, soprano saxophone
Laura Kohler, piano

Sunrise at Lake Bled started as a composition challenge with some friends, we all took inspiration from the same picture, and wrote for about an hour before reconvening to share our work. The picture was of a church on an island at the center of Lake Bled in Northern Slovenia. The church inspired the calm, chant-like bassline and melody, with the surrounding lake and forest inspiring the uncertain harmony and texture-oriented accompaniment. After the challenge was over, I decided that I should finish the piece. I added the more haunting and anxious middle section, and returned to the watery opening. The form is meant to give the impression that the island and church were rising from the lake and returning to it at the end, a la Debussy's *La cathédrale engloutie*.

About the Composers

MARY KOUYOUMDJIAN is a composer and documentarian with projects ranging from concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, her compositional work often integrates recorded testimonies with resilient individuals and field recordings of place to invite empathy by humanizing complex experiences around social and political conflict. A finalist of the 2024 Pulitzer Prize in Music,

Kouyoumdjian has received commissions from such organizations as the Kronos Quartet, New York Philharmonic, Carnegie Hall, the Metropolitan Museum of Art, Alarm Will Sound, Beth Morrison Projects, and Bang on a Can. Kouyoumdjian is a cofounder of the annual new music conference New Music Gathering, is on faculty at the Peabody Institute at Johns Hopkins University and The New School, is proud to have her music published on Schott's PSNY, and is based in Brooklyn, NY. www.marykouyoumdjian.com

COLIN FERRY (b. 2002) is a composer and percussionist currently residing in Fort Collins, Colorado, and studying at Colorado State University under Dr. James M. David and Dr. Eric Hollenbeck.

ALEX RUMLEY has been composing for the last four years. Interested in composing for education, Rumley values making music accessible to as many people as possible. And as a classical saxophone player, she is also interested in expanding the saxophone repertoire for all ages and skill levels. Born in Colorado, Rumley finds a lot of inspiration and clarity in the outdoors, especially when the leaves start changing colors.

BRYCE MEDLYN is a composer and trombonist native to Northern Colorado. He grew up in a very musical family and was encouraged to explore music from a young age, banging out melodies on the living room piano. As a performer he plays in all sizes of ensembles around CSU, from brass quintets to orchestras. He has a particular interest in music with electronics, but loves playing whatever gets put in front of him. Bryce started writing music in high school while taking AP Music Theory and has never looked back. During his time at Colorado State University, he has explored music of all kinds, from jazz combos to wind symphonies. He enjoys writing small ensemble music for anyone willing to play it, and loves exploring sound using synthesizers and other electronic transformations. Outside of music Bryce enjoys hiking, movies and game nights with his friends.

About the Ensemble

THE NEW MUSIC ENSEMBLE at Colorado State University explores contemporary and avant garde composition techniques for mixed instrumental ensembles as well as groundbreaking pieces that redefined “music” during their time, as well as workshops, premieres, and records new works by student composers at CSU. Tonight’s concert includes one work by the 2024 Pulitzer Prize finalist composer Mary Kouyoumdjian alongside four world premieres of works by CSU student composers. This fall, New Music Ensemble also presented a community engagement pop-up of Terry Riley’s *In C* in October.

In the New Music Ensemble, performers study not only standard classical techniques used in arrhythmic, aleatoric, or electronically modified settings but also push the boundaries of traditional tone production through sounds such as multiphonics, percussive articulation effects, pitch bending, and many other creative and innovative approaches to playing and notating music. The goal of each semester of academic study and each performance is for participants and audiences alike to reflect upon their placement of the line where tradition becomes contemporary, chaos becomes order, and sound becomes music.

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CSU WIND SYMPHONY

Latin American
CHRONICLES

CONDUCTED BY REBECCA PHILLIPS

GUEST ARTIST WESLEY FERREIRA CLARINET

FEATURING:

Luis Serrano Alarcón's *Spanish Dances*,

Daniel Freiberg's *Latin American Chronicles for Jazz Clarinet and Wind Ensemble*

and Dennis Llinás' *Un Cafecito*

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