

***Sentient Lacuna* by Jakub Rojek**

The piece expresses the idea of a sonic paraphrase of the everyday life, full of constant destruction, interruption, and transient bits of information flying by. At the same time, it is an allegory of technological age we live in. The voice being passed among the players is the voice of an "intermittent narrator": the voice of reason. Eventually, a slow and gradual stratification of tempo, pitch, and spoken text elements intertwine in a comical way culminating in a ginti recitation of incomprehensible text done by all three instrumentalists.

***Air's Crisis: Three kinds of Crisis* by Haoshen Qi**

The "Air" in the title does not only refer to the air we breathe every second. We are often influenced by a variety of atmospheres. It's like the feeling of insecurity, anxiety, and confusion about the future. It's like how some people can make you feel cold even though you are sitting by the fire. These things make us feel nervous even when we are living in a peaceful environment. Sometimes we don't even know how we got anxious. Or we are even used to living in uneasiness.

***Miniature Suite* by Bob Atwell**

A suite of 3 dances for Horn and Jazz Guitar. The Allemande is a moderate tempo formal dance; Crepuscule (which means twilight) is a slow relaxed evening dance which uses a 12 tone row as a basis; and the Country Dance is a light, fairly quick, very informal dance.

***Yamanote Line* by Dylan Browne**

Yamanote Line for extended Pierrot ensemble - consisting of piano, flute, clarinet, violin, and cello - was written to capture the experience of riding the rails of Tokyo's most bustling railway loop. Much like the route itself, which connects many of the city's different urban centers and major stations like Akihabara, Harajuku, Ikebukuro, Shibuya, and Shinjuku, the work captures the phantasmagorias of traveling through the circulation system of several unique commercial districts, commuter hubs, and urban communities, many of which are internationally renowned as centers for fashion, youth culture, and night life. The piece, the first movement in an unfinished larger suite, is comprised of passages fueled by driving rhythms, soaring melodies, and spiraling crescendos that impart the feeling of crowding into an overstuffed train car, trying to maintain balance whilst whirling past metropolitan landscapes as the listener breathlessly zooms through the city toward their undetermined destination.

CROWDER HALL IS PROUD TO FEATURE THE
Peter & Debbie Coogan Steinway D



THE UNIVERSITY OF ARIZONA
COMPOSERS
SHOWCASE
2019

Wednesday, February 6, 2019

Crowder Hall

7:30 p.m.

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PROGRAM

As the Rain Comes Down.....Joshua Gastelum

- I. *DAnCinG rAin Drops*
- II. *Running on Creek Rocks (Ever run on creek rocks... ever slipped?)*
- III. *A River's Journey...Into the Ocean*
- IV. *Into the Ocean*

Hsin-Chih Chang, piano

3 tranquil piecesBob Atwell

- I. *Nocturne*
- II. *Pavane*
- III. *Romance*

Grant Miller, guitar

Duet for Bass Clarinet and Piano (World Premiere).....Kari Kreiter

Charles du Preez, bass clarinet
Eleni Persephone Stavrianou, piano

The Semazen Partita Daniel Asia

Timothy Kantor, violin

Sentient Lacuna.....Jakub Rojek

Charles du Preez, bass clarinet
Christine Lanza, flute
Sarah Redlhammer, voice

PreludeAustin Kruger

Jakub Rojek, piano

Air's Crisis: Three kinds of Crisis.....Haoshen Qi

Yunchen Liu, guitar
Baiyu Li, clarinet
Haoshen Qi, piano

Miniature Suite Bob Atwell

- I. *Allemande*
- II. *Crepuscule*
- III. *Country Dance*

Mike Mesner, horn
Diego Urias, guitar

Yamanote Line Suite Dylan Browne

- I. *Shibuya*

Charles du Preez, clarinet
Christine Lanza, flute
Jakub Rojek, piano
Chiara Ferrero, violin
Maria Savarese, cello

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Program Notes

3 Tranquil Pieces by Bob Atwell

Three short, hopefully calm, pieces for classical guitar. These are all supposed to be vaguely reminiscent of pieces from the 19th century but with some 21st century twists.

Duet for Bass Clarinet and Piano by Kari Kreiter

An energetic piece, the *Duet for Bass Clarinet and Piano* is meant to showcase the virtuosity of each performer. A combination of scales and pitch class sets, the work alternates and combines the use of each while exploring the full ranges of the instruments. Additional focus on meter changes and rhythmic intensity throughout aid in creating a challenging yet fun piece.

The Semazen Partita by Daniel Asia

The Semazen Partita is in three movements: Adagio; Leisurely, but getting faster; Motic. Semazen is Turkish for whirling dervish which describes the image I had for the middle movement, as the dervishes becomes more and deeply entranced and the musical line correspondingly opens and unfolds. I was influenced by a lovely sculpture of just such a character given to me by my former student Armagan Durdag. It is of a lovely deep blue hue and has elegant outstretched arms that seem to contain and emanate that swirling energy. The first movement is lyrical and supple, opening up in its own way. The final movement takes it material from the coda of the first, and then after taking this material through its paces, concludes with a quiet reference to the very opening of the composition.