

## UNI Composer's Concert – GBPAC 8pm Nov. 5<sup>th</sup>

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| Kuvx (2020)       | Flute – Breanna Daley, Kameron Reed,<br>Elinor Johll, and Shelby Miller                            | Juan Marulanda    |
| O Tranquil Earth  | Piano - Hanna Stolper  | Levi Rees         |
| Toccata Angelicum | Organ - Brenda Sevcik  | Tristen Perreault |
| Chomp             | Guitar - Luke Sanders, Keyboard - Oisin Leopold,<br>Bass - Michael Gedden, Drums - Jackson Schou   | Jackson Schou     |
| Four              |  | John Cage         |
| Choices           | Laptop/Electronic Music Quartet - (Zoey Cobb, Darnell Eveleth,<br>Kane Olesen, and Daniel Swilley) | Michael Pounds    |

### Program Notes:

***Kuvx*** is the word used in the Nasa language to refer to the transverse flutes. The Nasa Paez or Nasa Yuwe people live in the mountainous areas of southwestern Colombia, especially in the Cauca department, where their culture has managed to resist the passage of time and complex social and political conflicts. The work is inspired by the typical musical ensembles of the area, where the melodic role is carried out by one or more flutes. This idea serves as a pretext to present an eclectic musical narrative that begins by drawing attention to the A note and that explores various technical and expressive resources of the instrument. The work concludes with an intense and rhythmically active moment that precedes the return to the initial sound.

***O Tranquil Earth*** is a piece written for piano to re-imagine a single day's journey, from sunrise to sunset. The introduction is subdued, like the early morning when all is asleep, but it gradually builds as the dawn comes and the world comes to life. All of the earth's people set out to make something of the beautiful day, and while not every one of them will succeed, they remember that there is always tomorrow: that chance to start anew and forget the times we've been wronged. At the end of the day, humanity settles down and the flow of the piece returns to calm, but not without hope for the next day that the ever-burning sun will bring. Tranquility, which all creatures aspire to find.

***Toccata Angelicum*** is a six and a half minute programmatic solo for solo organ. The piece

attempts to capture the glory and transcendence of the nine choirs of angels as described by the Catholic Church. The work is divided into three sections, each describing a “tier” in the hierarchy of the angelic choirs. The first section describes the most earthly angels; Angels, Archangels, and Principalities, who are tasked with the protection of people and nations. The theme of the entire piece is first stated in a hymn like, homophonic harmony and gradually shifts to a more polyphonic texture. The harmony is fairly tonal, indicating that these angels are more closely linked to the world. The second section takes on a far more virtuosic and motivic shape as the Powers, Virtues, and Dominions are described. These angels influence the cosmos and govern the universe as well as fight evil. The music branches out farther harmonically as well as rhythmically, triumphantly lording over nature itself. The final section of the work describes the angels closest to God; the Thrones, Cherubim, and Seraphim, who constantly contemplate His glory. The section begins with a strong pedal sequence and a brilliant fanfare of praise. Then ending with a restatement of the original theme, but far more harmonically developed, indicating the transcendent nature of the angels.

**Chomp** is a jazz fusion inspired piece written during Jackson Schou’s first semester at the University of Northern Iowa. The piece takes large ensemble fusion arrangements and attempts to break them down to their core--the rhythm section. It utilizes different sounds and textures through the use of various pedals and patches of the instruments, as well as odd note groupings and polyrhythms. The listener may gladly be pulled in by the more harmonic and lighter sounds of the piece’s opening, but they should also be prepared for the heavier and more forceful sounds of keyboard synths and rock guitar at its closure.

**Choices** involves a graphic score for indeterminate instrumentation. Performers play sounds and gestures based on graphic drawings in boxes. They can choose which boxes to play next based on arrows drawn on the score, freely repeating and/or varying the music associated with each box, and freely adding silence between boxes or repetitions of boxes. The piece begins on the left side of the score and ends on the right side of the score, and performers must play at least 4 boxes and no more than 7 boxes.

### **Composer Bios:**

**Juan Marulanda** - Colombian composer and music engraver. On two occasions he has been awarded with the National Music Award from the Colombian Institute of Culture (currently, Ministry of Culture). Other recognitions include a grant from the Colombian Ministry of Culture for carrying out his work as a researcher and music editor of wind band repertoire. Marulanda’s works have been performed in various concert halls in Austria, Colombia, Mexico, Puerto Rico, United States and Venezuela. Likewise, several of his compositions have been spread through recordings, publications and electronic media. He is also the founder of Scoremusical ([www.scoremusical.net](http://www.scoremusical.net)), a company considered as a benchmark in the realization of music publishing projects in Colombia. Marulanda received his professional training at the Javeriana University (BM) and completed postgraduate studies in the specialization program in Music

Management at EAN University. He is currently a graduate student in the MM Composition program at the University of Northern Iowa.

**Levi Rees** “ I wanted to write music since I started taking piano lessons in the third grade. Since then, I’ve also learned to play saxophone, and it is now my primary instrument. I’ve also contributed to online sheet music archive NinSheetMusic for about five years now, having written hundreds of piano arrangements of my own. My favorite compositions to write are for the piano, but I’ve recently started learning new programs for music writing, such as FamiTracker and Reaper.”

**Tristen Perreault** was born and raised in Cedar Rapids, Iowa and is presently a student at the University of Northern Iowa. He is currently pursuing a degree in Composition-Theory and studies under the direction of Dr. Jonathan Schwabe. Tristen’s works have been performed throughout the School of Music as well as in Xavier High School, where he previously graduated. Specifically, his collaborative composition: We the Wolves, as well as his arrangement of Queen’s Somebody to Love, was performed by the UNI Varsity Men’s Glee Club at their 2019 Christmas Variety Show. Tristen participates in many of UNI’s choral ensembles and directs, composes, and arranges for a Catholic Men’s Chorus at St. Stephen the Witness Catholic Student Center.

**Jackson Schou** is a freshman student in the Music Theory and Composition program at the University of Northern Iowa. His primary instrument is the drum set which he plays in Jazz Band One and a jazz combo; however, he has also played the piano since a young age. Jackson loves to write tunes for combos and small ensembles, but he finds the most entertainment in performing live with his friends. He does this not only at UNI but also in his hometown of Bettendorf, Iowa with various rock and jazz groups. Jackson hopes that you will enjoy his music- -but if you don’t, at least wake up to clap.

After a relatively short career as a mechanical engineer, **Michael Pounds** turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. He specializes in computer music composition and collaborative intermedia projects. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the United States and in Canada, Mexico, England, Ireland, France, Spain, Austria, Korea, Australia and New Zealand. Recent performances include the International Computer Music Conference, the Society for Electro-Acoustic Music in the US National Conference, the New York City Electroacoustic Music Festival, the Society of Composers, Inc. Region IV, V and VIII conferences, the ElectroAcoustic Juke Joint Festival, and the Electronic Music Midwest festival. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. Dr. Pounds is the Assistant Director of the Music

Technology program at Ball State University, where he teaches courses in composition, acoustics, music perception, recording and computer music.

### **Performer Bios:**

Breanna Daley is a graduate teaching assistant at the University of Northern Iowa, where she is pursuing master's degrees in flute performance and music history. She has previously attended Washington State University, where she earned a bachelor's degree in flute performance with a minor in music technology. In addition to performing with collegiate ensembles, she has also performed with the Washington-Idaho Symphony in Pullman, Washington, and the InterHarmony International Music Festival Orchestra in Acqui Terme, Italy. Though originally from California, Daley currently resides in Cedar Falls, Iowa, where she maintains a private flute studio in addition to her duties as a teaching assistant and student.

Kameron Reed is a third year music student at UNI. She is finishing up her Bachelor of Arts degree as well as a minor in Political Science, and she plans to attend law school in the fall. She has been a member of the UNI Symphonic Band, UNI Symphony Orchestra, UNI Flute Choir, the Panther Marching Band, and the Pep Band.

Elinor Johl is a senior music education major. She will be student teaching next fall, and plans to be a middle school band director in her future. Elinor has been a member of the UNI Wind Ensemble, Northern Iowa Symphony Orchestra, UNI Symphonic Band, UNI Flute Choir, and Panther Marching Band.

Shelby Miller is a senior undergraduate Flute Performance Major at the University of Northern Iowa from Ishpeming Michigan. She has performed in numerous ensembles including the UNI Symphonic Band, Wind Ensemble, and the Northern Iowa Symphony Orchestra. Being active not only in the UNI School of Music, Shelby is heavily involved with the Alpha Upsilon chapter of Sigma Alpha Iota Music Fraternity as she serves the community while bringing the importance of music to the forefront even during uncertain times.