

2020 UNK New Music Festival
Concert 3
Saturday, March 14th, 2020 @ 4:00 pm

If you know what I'm singing about up here (2017)

Alan Shockley

UNK New Music Ensemble
Terran Homburg and Grace Lueders – Voice
Erin Van Hal and Sydney Wilson – Flutes
Aaron Borer – Clarinet
Greg Stoner – Trumpet
Dakota Empfield – Piano and Electric Guitar
Samuel Rosenau – Percussion

Meteorology (2017)

Hunter Prueger

I. Micro
II. Macro

Fixed Media

Mosso (2017)

Serin Oh

Scott Shinbara – Snare Drum and Electronics

Untangle my Tongue (2011/19)

Robert McClure

Fixed Media

Surface of It (2018)

Stephen Downing

Steven Larson – Piano and Electronics

Flay (2016)

Cecilia Livingston

Terran Homburg – Mezzo-Soprano
Steven Larson – Piano
Duane Bierman - Percussion

Composer Bios and Program Notes:

Composer **Alan Shockley** is from Warm Springs, Georgia (pop.< 475), and holds a Ph.D. from Princeton University. He has held residencies at the MacDowell Colony, the Atlantic Center, Italy's Centro Studi Ligure, and France's Centre d'Art Marnay Art Centre (CAMAC), among others, and he has received grants from the American Music Center, Pittsburgh ProArts, the Andrew W. Mellon Foundation, and the Heinz Foundation. His works have garnered performances by the Nash Ensemble of London, the Minneapolis Guitar Quartet, the Ives Quartet, Talujon Percussion, the Azure Ensemble, the What's Next? Ensemble, the New York Miniaturist Ensemble, NOW Ensemble, soprano Susan Narucki, marimbists Nancy Zeltsman and Laura Jordan, electric guitarists Steven Mackey and Colin McAllister, contrabassist Bertram Turetzky, and many others. Recent commissions include ones from flutist John Barcellona, Sound of Late, and the California E.A.R. Unit. A dedicated scholar and educator, Shockley is currently the Director of Composition and Theory and Professor in the Bob Cole Conservatory of Music at California State University, Long Beach. His in-depth study of nontraditional techniques for piano, *The Contemporary Piano: A Performer and Composer's Guide to Techniques and Resources* was released by Rowman & Littlefield as part of their New Instrumentation Series in June 2018.

I miss Prince. I love hearing him play the guitar—his tone, his use of noise, his skill at improvising. I felt with his death that I needed to write something that interacted with Prince's work in some way. This piece has five sections that can be played in any order, a bit of mobile form (Earle Brown's "open form") working with material derived from Prince's iconic "Purple Rain" and serving as an elegy.

Hunter Prueger (b. 1996) is an Austin-based composer and saxophonist. His music is often characterized by a masterful understanding of color and texture. While his composition process is rooted in exploration and discovery, his musical aesthetic is influenced by the music of his childhood and adolescence – alternative rock, folk, ambient music, video games, and electronic dance music. Hunter has worked with acclaimed ensembles such as So Percussion, Hub New Music, and the Luther College Concert Band. In 2016 Hunter scored four short films for the Minneapolis film studio Motionpoems and received a grant to score the indie game "Aila." In addition, Hunter has collaborated with rock musicians and produced beats for hip-hop artists. A native of Iowa, Hunter received his B.A. in music with focuses in composition and saxophone performance from Luther College, and he is currently working towards an M.M. in composition at the University of Texas at Austin. He has studied privately with Annie Gosfield, Nina C. Young, Yevgeniy Sharlat, and Brooke Joyce. Hunter also enjoys running, crocheting, and playing the accordion in the UT Conjunto Ensemble.

My dad is a micro-meteorologist, and this piece is basically my way of interpreting what he does.

Serin Oh (1988) would describe her music as focusing on the characteristics of each instrument by concentrating on the potential and distinguished sound colors. She also broadens her music from such influences as literature, painting, nature and scientific phenomenon. Oh's music has been performed and introduced at numerous concerts and seminars, including Midwest Composers Symposium, Composition In Asia Symposium and Festival, International Computer Music Conference, The Keyboard in the 21st century conference and Dot the Line new music festival. Her principal composition teachers are Eun-Hye Park, Michael Sidney Timpson, David Liptak, Ricardo Zohn Muldoon, Robert Morris, Douglas Knehans, Michael Fiday and Mara Helmuth. Serin Oh

holds her BM and MM in composition at Ewha Womans University in her home country, South Korea, and MM degree in composition at Eastman School of Music. Oh is currently pursuing her Doctor of Musical Arts in composition degree at the College-Conservatory of Music at the University of Cincinnati.

Mosso is composed for a snare drum and 2-channel fixed media. The dictionary definition of “Mosso” is moved, agitated in Italian (past participle of *muovere*, to move), but “Mosso” often is found in such contexts as *più mosso* (faster) and *meno mosso* (slower) as a tempo designation in music. The title of this piece contains both the general meaning and the musical meaning. Mosso is based on describing the movement of a sound through the tension between a snare drum and an electronic sound. The snare drum part shows rhythmic changes gradually and variously, changing tempo eight times. The electronic part has changes by some filtering effects, which include comb filter, ring shifter, tape delay, phase, etc.

Stephen Downing is a North Carolina-based composer, performer, and visual artist. His music searches to find the intersection of the classical tradition, organic structures, absurdism, and the man-made world. His music draws inspiration from the obsessiveness of minimalism, the relentlessness of rock, the mysticism of sacred music, and the organic structures of global music. Some of Stephen's current and upcoming projects include *move*, a new piece for [Imani Winds](#), and a new electro-acoustic flute solo (So many moving parts) for [Alex Sopp](#). His music has been performed by musicians such as the [JACK Quartet](#), [HYPERCUBE](#), and others. He is currently a Ph.D. fellow in Music Composition at Duke University. He is particularly interested in performing and championing contemporary solo and chamber repertoire from young composers. Some notable performances include the 2016 Percussive Arts Society International Convention (PASIC) as a member of the University of Tennessee at Martin Percussion Ensemble, the Tennessee Day of Percussion as a featured performer with [Anders Åstrand](#), and many curated concerts of contemporary music in the West Tennessee area. He earned a Bachelor's degree in Music Performance from the University of Tennessee at Martin, where his teachers included Dr. Julie Hill, Dr. Shane Jones, Dr. Joshua Smith, Dr. Dan Piccolo, and Dr. Daniel Heagney.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ·ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, and New Focus Record labels. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory at Ohio University.

untangle my tongue (2011) is a piece for fixed media in collaboration with poet, Alix Anne Shaw. We sent each other small samples of new work for use as material to inspire new words or music. After months of trading work back and forth, the piece was realized. Some sounds in the piece are cicadas, cars/trains, text being read by Alix and whispered by Hilary Purrington, and various instrumental sounds. The title is taken from Alix's poem inspired by my sounds, *Small Bang Theory*. It directly references that there is text that is altered, distorted, and overlapped. However, a deeper statement is being made about the current pace of our lives. I am a culprit of this technology and social media-driven lifestyle. Yet, when I went on walks to record sounds for this piece, I was forced to slow down, listen, and be present and engaged in the sounds around me.

With music described as “haunting” and “eerily beautiful” (Tapestry Opera), Canadian composer **Cecilia Livingston** specializes in music for voice. She is composer-in-residence at Glyndebourne Festival Opera, where her work is supported by the Canada Council for the Arts and builds on her 2015-17 Fellowship at The American Opera Project in New York, and she is a Social Sciences and Humanities Research Council of Canada Postdoctoral Fellow in Music at King's College London. Winner of the Canadian Music Centre's 2018 Toronto Emerging Composer Award, the 2018 Mécénat Musica Prix 3 Femmes for female opera creators in Canada, and a winner in the SOCAN Foundation Awards for Young Composers, her music has been heard at Bang on a Can's summer festival, Nuit Blanche, the 21C Music Festival, World Choir Games, with the Toronto Symphony Orchestra and the Kingston Symphony, and with Toronto's Thin Edge New Music Collective. Her current projects include *Terror & Erebus*, an opera for TorQ Percussion Quartet and Toronto's Opera 5, new work for Glyndebourne, and a song cycle with poet Anne Michaels.

The scholar Hypatia (4th-5th century CE) became one of Alexandria's most respected citizens and teachers. Her grisly murder – kidnapped, flayed, burned – stands symbolically alongside the burning of the great library at Alexandria. The Greek word ostrakios, used by Socrates Scholasticus to describe the murder-weapon, literally means “with or by oystershells,” but also means sharp, similarly shaped objects. Struck violently by scraps of broken tiles and pottery shards – fine and thin and lethally-edged as oystershells – flesh does flay. Both the text and the music explore a sing-song, sinister atmosphere – a delicate, bell-like klangfarbenmelodie that never quite settles; canon-like, it never quite aligns. The identity of the Sibyl-singer is unclear, and her storytelling is hypnotic, elusive: the images of the sea, the shells, and the ashes all mix together in an echoing, shimmering, uncanny music – something (to echo Shakespeare) “new and strange.”

Performer Bios:

Terran Homburg is a junior Voice Performance major from Marion, Kansas. At UNK, she studies voice under Dr. Sharon O'Connell Campbell. She's been a member of Choraleers, Opera Workshop, New Music Ensemble, and Wind Ensemble. She serves on the Music Student Advisory Committee and is an Undergraduate Research Fellow. Credits include Rachel Pierce in *Orphan Train: The Musical* and Kirsten the Matchmaker in John Duke's *Captain Lovelock*, a production which received second place in the NOA's Division I Collegiate Opera Competition in 2019. In 2018, she was accepted to the Cornish-American Song Institute, where she intensively studied choral music in England.

Sydney Wilson is a K-12 Music Education major at UNK. She is currently involved in the UNK Wind Ensemble, New Music Ensemble, Choraleers, Pride of the Plains Marching Band, and student conductor of the UNK Symphonic Band. She is a member of Kappa Kappa Psi and the UNK Honors Program. She has performed in the 2018 UNK New Music Festival with Dr. Amanda DeBoer Bartlett, at the 2019 NSBA Convention with the UNK Wind Ensemble, and as a soloist in the 2019 NMEA Collegiate Recital. She has also performed in Eastern Europe with the Nebraska Ambassadors of Music in 2017 and in Ireland in 2019 with the Pride of the Plains Marching Band. She is looking forward to traveling with members of her flute studio to Germany and Austria this summer.

Erin Van Hal, originally from Pella, Iowa, is a senior Music Business major. Throughout her time at UNK, Erin has studied flute with Franziska Brech and performed with UNK's Wind Ensemble, New Music Ensemble, Flute Choir, and the Kearney Symphony Orchestra. In addition to playing

flute and taking classes, Erin works as an office assistant at the UNK Fine Arts Building Music Department, and as a part-time baker at Hy-Vee. After graduation, Erin plans on pursuing a career where she can help equip other musicians with the tools they need to succeed.

Dakota Empfield arrived from Scottsbluff, Nebraska. Currently, he is a Kearney-based pianist, vocalist, prop master, writer, and actor. He studied piano for twelve years with Robin Brening, guitar for four years with Steve Thrasher, and blended voice with Brad Ronne for four years. At UNK, he studies piano under Dr. Nathan Buckner and voice under Dr. Sharon O'Connell Campbell. He enthusiastically embraces musical theatre, 20th century, and new music with equal zeal. As he continues forward, he hopes to combine forms into new creations.

Grace Lueders is a junior studying K-12 Music Education. She studies voice under Dr. Sharon O'Connell Campbell. While at UNK she has been a member of Choraleers, Collegium, Wind Ensemble (Secretary), Pride of the Plains Marching Band, and Opera Workshop as Leonora in "Captain Lovelock," which received second place in the National Opera Association Competition. She is also active in NAFME, as the President.

Aaron Borer is currently a music major at the University of Nebraska at Kearney with an emphasis in music business. Currently he is involved in multiple ensembles including the university wind ensemble, symphony orchestra, new music ensemble, and served as the president of UNK's chapter of Delta Omicron from 2016 - 2019. In 2016 he was one of the winners for UNK's concerto/aria competition, and in 2015 was the UNK representative for the Nebraska Music Educator's Association's collegiate showcase recital and has since presented several solo and chamber recitals.

Greggory Stoner is a sophomore PreK-12 Music Education major. He has been a proud member of the UNK Wind Ensemble, Symphonic Band, Jazz-Rock Band, New Music Ensemble, Pride of the Plains Marching Band, Pep Band, and Men's Chorus. Greg wrote marching drill for the 2019 marching season while studying under Dr. Brian Alber. He has taken composition lessons with Dr. Anthony Donofrio. Greg studies primarily on Trumpet and secondarily on Flugel and Horn under Dr. Timothy Farrell. Greg currently serves as Treasurer for Kappa Kappa Psi-Iota Psi, is a member of the UNK NAFME chapter, and is a Kearney Bound Student.

Sam Rosenau is a Percussion Performance Major from Blair, Nebraska in his senior year at the University of Nebraska at Kearney. During his time at UNK, he has been selected as a winner of the UNK Concerto Aria Contest, Served as Percussion Section Leader of the UNK Wind Ensemble, and served as Principal Timpanist in the Kearney Symphony Orchestra. Sam has been accepted to the Sewanee Summer Music Festival for two years in a row and has attended the Chicago Civic Orchestra Timpani Seminar twice. Currently, he studies percussion with Dr. Duane Bierman, Director of Bands at UNK. Throughout the year, Sam has studied with many notable Percussionists and Timpanists outside of UNK including Mr. David Herbert of the Chicago Symphony, Eric Millstein of the Chicago Lyric Opera, Phil O' Banion of Temple University, John Kilkenny of George Mason University, and John Bisesi of the United States Marine Band. He hopes to study Percussion and Music Theory in Graduate School following his undergraduate years and to pursue orchestral percussion and timpani auditions. Sam enjoys practicing, exercising, traveling, and watching Netflix in whatever little spare time he has.

Dr. Scott Shinbara performs a diverse repertoire, from traditional orchestral instruments to contemporary electronic percussion. He has performed concert and presented master classes across the United States and Mexico as a soloist as well as a chamber musician for various groups,

including Atlas Percussion, a percussion ensemble he founded with members Kyle Maxwell-Doherty and Alex Wier. His principal teachers include Gary Cook, Tomm Roland, Janet Sturman, and Norman Weinberg. Shinbara holds a Bachelor of Music from The University of Nebraska at Omaha and a Masters of Music and a D.M.A. in Music Performance from the University of Arizona. Currently, Shinbara holds the position of Senior Lecturer of Distance Education at The University of Nebraska at Omaha. In his time at UNO, Shinbara taught private percussion lessons, courses in non-western music, music history, directed the UNO Percussion ensemble, and created UNO's entertainment drumline "The Herd." In his spare time he likes to attempt things such as woodworking, cooking, and 90's cover bands, all with varying degrees of success. His newest endeavor is running slowly and painfully for long distances.

Dr. Duane Bierman is Associate Professor of Music at UNK, where he was appointed Director of Bands in 2010. He conducts the Wind Ensemble, assists with the Pride of the Plains Marching Band, directs the UNK Drumline, teaches the percussion studio, and teaches courses in conducting and ensemble techniques as well as other music courses. Dr. Bierman holds the Doctor of Musical Arts degree in Instrumental Conducting from North Dakota State University, a Master of Music degree in Music Theory and Composition from the University of Northern Colorado, and a Bachelor of Arts degree in Music from Wartburg College (IA). He also taught instrumental music at Allen County Community College (KS) for five years. He regularly serves as a guest conductor and clinician, remaining active locally, regionally, and internationally. Dr. Bierman's compositions have been performed in many states and at international conferences, and several of his works have been published. He has performed as a percussionist and on drumset for a wide variety of wind bands, orchestras, and jazz ensembles throughout the Midwest, and has performed on several concerts of new music. He is an honorary member of Kappa Kappa Psi and Tau Beta Sigma, and serves as faculty sponsor of the chapters at UNK. He is also a member of the College Band Directors National Association, the Percussive Arts Society, NAFME, the Nebraska State Bandmasters Association, and Phi Kappa Phi.

Composer/pianist **Steven Larson** has appeared on five continents as soloist and collaborative artist. He has performed and recorded extensively with Greek opera star Markella Hatziano and has been rehearsal pianist for opera productions in London, Barcelona, Berlin, Salzburg and Lisbon, working under such conductors as Colin Davis, Zubin Mehta, Seiji Ozawa and Christoph von Dohnanyi. With over 120 original piano compositions to his credit, his music can be streamed on Apple Music and Spotify. Mr. Larson wrote the score for the short film 'Lizzie' which debuted at the Omaha Film Festival in March 2019, Lincoln Film Festival in May 2019, and is currently making its journey around the U.S. film festivals. Several hours of performances of his original works can be watched in the film, Elsewhere: A Journey Within, filmed at UNL in late 2018, produced by LA-based director Elijah Watson.

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