



Penn State New-Music Festival & Symposium March 20-22, 2025 University Park, PA

Featuring 33 guest composers, 8 guest research presenters, 15 Penn State ensembles, guest ensembles Matchstick Percussion & Open Music, and more!

 Living Music <small>New Music @ Penn State</small>	Thursday March 20 7:30pm - Matchstick Percussion	Friday March 21 1:30pm - Concert I 4:00pm - Research Presentations 7:30pm - Concert II	Saturday March 22 10:00am - Research Presentations 1:30pm - Concert III 7:30pm - Concert IV	 SCHOOL OF MUSIC
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Thursday March 20, 2025

7:30pm – Living Music Presents: Matchstick Percussion (Recital Hall)

Friday March 21, 2025

1:30pm – CONCERT I (Esber Rehearsal Hall)

Link: <https://youtube.com/live/Xy4NjAVq9gE?feature=share>

4:00-6:00pm – RESEARCH PRESENTATIONS I (Esber Rehearsal Hall)

7:30pm – CONCERT II (Recital Hall)

Link: <https://musicmedia.psu.edu/livestream/>

Saturday March 22, 2025

10:00-12:00am – RESEARCH PRESENTATIONS II (Esber Rehearsal Hall)

1:30pm – CONCERT III (Recital Hall)

Link: <https://musicmedia.psu.edu/livestream/>

7:30pm – CONCERT IV (Recital Hall)

Link: <https://musicmedia.psu.edu/livestream/>

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CONCERT I PROGRAM

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1:30pm – March 21

Esber Rehearsal Hall

(click/touch composer's name for bio. & program notes)

Swarm: quarter tone pianos, glass, and stone.....[Paul Coleman](#)

Paul Coleman, real-time algorithmic performance for
Dolby Atmos array with video

tkpt.....[Parker Callister](#)

Sarah Genevieve Burghart Rice, voice;
Clayton Trumbull, viola; Bella Scotti, percussion

Surfeit.....[Matthew Barber](#)

Matthew Barber, live processing of microphone feedback

Watch the Only Way Home Disappear.....[Shahrazad Talebi](#)

8-Channel Fixed Media Playback

Roles of Matter.....[Han Hitchen](#)

Luke Kranyak, saxophone & electronics

Concerto Ludus for Piano and Gameboy.....[Thomas B. Yee](#)

Fixed Media Playback with Video & Piano
Dr. Matthew Thompson, Piano
(Guest Performer, University of Michigan)

CONCERT II PROGRAM

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7:30pm - March 21

Recital Hall

(click/touch composer's name for bio. & program notes)

Dazhai.....[David Huang Mailman](#)

Symphonic Wind Ensemble

Dr. Tonya Mitchell-Spradlin, director

Portrait Number Five.....[Joseph Hasper](#)

Flute Ensemble

Dr. Naomi Seidman, director

Jordan Toliver, piccolo; Nicole Laborie, Julia Leone,

Sarah Saylor, flutes; Anya Kranyak, alto flute

Skittish Sketches.....[Allen Molineux](#)

Penn State Clarinet Quartet

Dr. Anthony J. Costa, director

Kevin Perez, Talia Reddy, Caitlin Goldberg, Michael Dews

Consider the Hippopotamus.....[Nathan Scalise](#)

Penn State Trombone Choir

Will Hurtz, director

~INTERMISSION~

Breath of Spring.....[Enzhe Zheng](#)

Matchstick Percussion, guest ensemble

Ben Hausman, Corey Sittinger, Malcolm Taylor, Zachary Bud Wilson

Chorale, Fanfare, and Prayer for Brass Quintet.....[Janice Macaulay](#)

Penn State Graduate Brass Quintet

Velvet Brown, Director

Mera Qatil.....[Arjan Singh Dogra](#)

Penn State Graduate Brass Quintet

Velvet Brown, director

Sentimental Espionage Music.....[David Roche](#)

The Pennsylvania Quintet
Naomi Seidman, flute; Andreas Oeste, oboe;
Anthony Costa, clarinet; Sarah Schouten, french horn;
Margaret Fay, bassoon

Echo Flute.....[Philip Acimovic](#)

Penn State Other Arts Ensemble
Kevin Sims, director

CONCERT III PROGRAM

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1:30pm - March 22
Recital Hall

(click/touch composer's name for bio. & program notes)

I Just Have To Say (from Three Copypastas).....[Theo Trevisan](#)

Penn State Concert Choir
Dr. Christopher Kiver, director

Invisible Angels.....[Mark Kilstofte](#)

Penn State Concert Choir
Dr. Christopher Kiver, director

Macrocosm.....[Zachary Konick](#)

Matchstick Percussion, guest ensemble
Ben Hausman, Corey Sittinger, Malcolm Taylor, Zachary Bud Wilson

liveoak.....[Tyler Kline](#)

Mandi Bearjar, clarinet

Dormant Riverbeds.....[Andrew Hannon](#)

Penn State Trumpet Ensemble
Dr. George Carpten IV, director

~INTERMISSION~

Lullaby.....[Mary Denney](#)

Penn State Percussion Ensemble
Dr. Lee Hinkle, director

Acadia Summit.....[Ethan Resnik](#)

Penn State Horn Ensemble
Dr. Sarah Schouten, director

For Béla.....[Ian Wiese](#)

Penn State Graduate Viola Quartet
Alexis Chae, Carla Mendoza Trejo, Nicole Felker,
Clayton Trumbull, violas

Mirror, Mirror.....[Mickie Wadsworth](#)

Mickie Wadsworth, voice & electronics

Three Takes.....[Matthew Hough](#)

Penn State Other Arts Ensemble
Open Music (guest ensemble)
Kevin Sims, director

of something.....[Michael Boyd](#)

Penn State Other Arts Ensemble
Open Music (guest ensemble)
Kevin Sims, director

CONCERT IV PROGRAM

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7:30pm - March 22

Recital Hall

(click/touch composer's name for bio. & program notes)

Súbita Sombra.....[Charles Philip Daniels Torres](#)

Penn State Chamber Orchestra
Gerardo Edelstein, conductor

Narrative for Strings.....[Michael Pogudin](#)

Penn State String Orchestra
Dor Amran, conductor

Thus Spoke the Traveller.....[Grant Cottier](#)

Ashley Schumacher, Soprano; Liam Staines, Tuba
(guest performers)

Quartet for Winds and Piano.....[Damon Sink](#)

Barb Amalong Sink, flute; Robyn Dixon-Costa, E.h.; Anthony
Costa, bass clarinet; Philip Amalong, piano (guest performers)

~INTERMISSION~

super heavy.....[Susanna Hancock](#)

Matchstick Percussion
Ben Hausman, Corey Sittinger, Malcolm Taylor, Zachary Bud Wilson

Fountain City Counterpoint.....[Evan O'Dell](#)

Penn State Tuba/Euphonium Ensemble
Velvet Brown, director
Dr. Gretchen Renshaw, guest conductor

Twin Cans.....[Michael Stubblefield](#)

Penn State Other Arts Ensemble
Kevin Sims, director

RESEARCH PRESENTATION SESSION I

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4:00-6:00pm – March 21

(click/touch presenter's name for bio.)

4:00pm – [Thomas B. Yee](#)

Fanfare for the Unreal Symphony – Modern Techniques of Retro 8-Bit Orchestration

4:30pm – [Yiheng Yvonne Wu](#)

How the Body Can Lead Transdisciplinary Musical Exploration

5:00pm – [Ralph Lewis](#)

***Careful Forests: Structures and Indeterminate Interplay within
Wendy Reid's Tree Pieces***

5:30pm – [Kevin Su](#)

Orientalism, Self-Tokenization, and the Problematics of Describing "New Music"

RESEARCH PRESENTATION SESSION II

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10:00am-12:00pm – March 22

(click/touch presenter's name for bio.)

10:00am – [Eddie Jonathan Garcia Borbón](#)

***Reconceptualizing the Sonic Object in Virtual Reality: An Immersive Experience of
Spatialized Sound in Contemporary Music***

10:30am – [SiHyun Uhm](#)

***Illuminating Neural Pathways: Transforming Brain Activity into Generative audio-
Visual Experiences***

11:00am – [Han Hitchen](#)

Julius Eastman: The Connection between Music & Identity

11:30am – [G. Blake Harrison-Lane](#)

From Max to the Web: Exploring RNBO's Interactive Music and Pedagogical Potential

COMPOSER AND PRESENTER BIOGRAPHIES

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Philip Acimovic

[\(return to concert II program\)](#)

Phil Acimovic is a composer and gamelan musician from Easthampton, MA. He writes quiet, spacious music with flexible performance elements. His music has been performed by the Left Coast Chamber Ensemble, the Empyrean Ensemble, and numerous solo performers across the US. In 2018 he served as the first ever Artist-In-Residence at the Cold Hollow Sculpture Park in Vermont. Acimovic studied Javanese Gamelan in Central Java for two years with Bp. Wakidi Dwidjomartono and Bp. Darsono Hadiraharjo. He directs the Smith College Gamelan Ensemble and is a Lecturer in Music at Yale University.

Echo Flute – flute with 3+ pitched instruments

Echo Flute is an instruction: echo the flute! That simple directive encapsulates the ensemble's role, realized in various styles, textures, and moods. There is no meter, no beat, and no conductor. Each musician plays in free rhythm, subtly adjusting timing to stay just behind the solo flute. Musicians make decisions regarding register and timbre on their instruments, as well as timing. The idea of staying loosely tethered to a leader is influenced by the unmeasured textures of pathetan, the preludes and postludes of traditional Javanese gamelan. Echo Flute was originally composed on request for the Empyrean Ensemble in 2022.

Matthew Barber

[\(return to concert I program\)](#)

Matt Barber (b. 1980 in Denver) is a composer of acoustic and electronic music. He has held positions at the Eastman School of Music, Colgate University, and Nazareth College.

Surfeit – fixed media playback

The idea of Surfeit is to explore what happens to acoustic feedback when everything possible is done to subvert the natural resonance between speaker and microphone with computer processing. In the setup for performance, I carefully cancel out the first 70 or so frequencies that feed back in a stable manner, and during the piece the remaining feebly stable frequencies are swept up or down by the computer. The result sounds like a chaotic system that is choking on its own output.

In thinking about these procedures and their results, a similar process, described vividly in James Joyce's *Ulysses*, came to mind:

At Duke Lane a ravenous terrier choked up a sick knuckly cud on the cobble stones and lapped it with new zest. Surfeit. Returned with thanks having fully digested the contents. First sweet then savoury.

Hence the title Surfeit. I've used this passage – spoken – as an audio source to periodically feed into the system to digest.

Michael Boyd

[\(return to concert III program\)](#)

Michael Boyd, Professor of Music and Music Program Coordinator at Chatham University, is a biracial South Asian-American composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art, and has been performed in a variety of venues throughout the United States and abroad. His user-driven installation *Confessional* won the 2016 FETA Prize in Sound Art, and he has published articles in *Intégral*, *Perspectives of New Music*, *Tempo*, and *Notes*. Boyd is currently serving a fourth elected term on the Wilkins Township Board of Commissioners and competes in mountain bike and sub-ultra trail running races.

of something – open instrumentation

of something is a work for one or more performers of any type who create a series of performance gestures that reflect several distinct positions along two intersecting conceptual continuums: move/stop and connect/disconnect. A graphic network guides performer(s) through this two-dimensional, conceptual space. Performances may include sonic, visual, and/or theatrical interpretations, and can range from short concert performances to extended performed installations.

Parker Callister

[\(return to concert I program\)](#)

Parker Callister is a composer, songwriter, and guitarist from Ithaca, NY. His music draws influence from electronic and noise music while also operating in a contemporary music idiom. Compositional interests include close-mic amplification, spectral harmony, tape loops, as well as timbral exploration. He currently splits his time between Albany and Ithaca, where he teaches as a lecturer in music at Ithaca College.

tkpt – voice, percussion, viola

tkpt is a piece inspired by the ASMR community in addition to a genre referred to as “lowercase” music. This style uses extreme amplification to explore the intricacies of soft sounds that we otherwise are unable to hear. In this work, timbre-based “sound families” are used to distinguish certain sections in the beginning, requiring all three instruments to sonically imitate each other, creating delicate hockets between the trio. Once an alphabet consisting of these sounds has been didactically established in these expository modules, a language begins to form as the sound families begin to converge to create various rhythmic sentences.

Paul Coleman

[\(return to concert I program\)](#)

Paul Coleman (Rochester, NY) enjoys a multi-faceted career as a composer, sound engineer, and professor of composition and electronic music. Paul has appeared on NPR's Tiny Desk with his group Ensemble Signal, where he is a founding member and Sound Director. In live sound, Paul has engineered over 200 shows at venues around the world including Carnegie Hall, Jazz at Lincoln Center, Alice Tully Hall, Teatro Colón Argentina, Victoria Concert Hall Singapore, and the Walt Disney Concert Hall. Paul's producer and recording credits can be found on harmonia mundi, Mode Records, Cantaloupe Music, Artist Share, New Focus, and others, and is a Grammy voting member of the Recording Academy. In these various capacities, Paul has worked closely alongside composers and artists such as Steve Reich, Ornette Coleman, David Lang, Julia Wolfe, Michael Gordon, George Lewis, Howard Shore, Kaija Saariaho, Irvine Arditti, and Radiohead guitarist Jonny Greenwood.

Paul has remained active in composition, having pieces performed in concerts at venues like John Zorn's The Stone, on multiple tours of historic carillons throughout North America, Europe, and Asia, and an installation at the Massachusetts Museum of Contemporary Art. Paul is on faculty at SUNY Fredonia, where he teaches composition, theory, scoring for film and video games, and is the coordinator of the Fredonia Electroacoustic Music Studios.

Swarm: quarter tone pianos, glass, and stone – real-time algorithmic performance for Dolby Atmos array with video

Swarm: quarter tone pianos, glass, and stone is an ongoing project that uses an algorithm that mimics swarming behavior. Each individual particle has an attraction to the swarm's center while maintaining a sense of personal space. Each particle also imposes a sense of free will, influencing the trajectory of the swarm as a whole as it moves in time.

This work has been performed both as a real-time concert performance piece and as a sound installation in which the public interact with the swarm's parameters. In its present form, the projected three-dimensional swarm triggers sounds so that pitch is low-to-high, volume is front-to-back, and density is left-to-right. The sounds are then placed into an immersive Dolby Atmos space.

Samples include a lithophone, various resonant stones and glass stemware, and a glass marimba constructed by friend and composer Matt Barber. The pianos are Yamaha C3s tuned a quarter step apart.

Grant Cottier

[\(return to concert IV program\)](#)

Grant Cottier is a composer, performer, and educator who is currently working towards his DMA at the Peabody Institute under the tutelage of Felipe Lara. Additionally, he holds degrees from DePaul University and the University of California, Davis. His music has been performed across the United States and Europe by ensembles such as the California Youth Symphony, Earspace, sfSound, Ensemble Dal Niente, Ensemble 20+, Quartetto Zueno, the UC Davis Concert Band, the University Symphony Orchestra, Ehnare, and numerous student performers. He recently completed collaborative projects with the Peabody organ and saxophone departments.

Thus Spoke the Traveller – soprano and tuba

A striking rumination on the ephemerality of power, the themes of Percy Bysshe Shelley's iconic sonnet "Ozymandias" still ring true today. This setting casts the text in a new light, one which centers the experience of the unnamed traveler. The broad sonic space created seeks to reflect the sheer vastness evoked in the poem, an unsettling expanse of sand which impels introspection and cannot help but bring the past into the present.

Charles Philip Daniels Torres.

[\(return to concert IV program\)](#)

Charles Philip Daniels Torres (b. 1985) is a Mexican-British composer currently based in Mexico City. He has focused mainly on orchestral and chamber music. His orchestral works, characterized by expansive textures and dense polyphony, are regularly performed by the most relevant orchestras in Mexico, such as the Mexico City Philharmonic, National Symphony Orchestra, Aguascalientes Symphony, State of Mexico Symphony, Jalisco Philharmonic, and many others.

His awards include First Prize at Future Symphony Competition, Lithuania 2020; Excellence Prize at "Artinno Awards", Hangzhou, China 2021; First Prize at "Raíces" Competition, Jalisco, Mexico 2021; First Prize at Morelia Orchestral Competition, Mexico 2022.

Súbita Sombra – chamber orchestra

"Súbita Sombra" can be translated to English as "Sudden Shadow". The idea is to find in the music a metaphor for those tiny emotions one experiences when a shadow is suddenly upon us, and then is swiftly gone. Maybe an airplane passed and blocked the sun, or a street light flickered briefly. I think we can use music as a kind of microscope for emotions, so that we can look at something that happens in an instant and expand and intensify it. In this way a fleeting event can be stretched to the point where it becomes a powerful experience.

Mary Denney

[\(return to concert III program\)](#)

Celebrated for her eclectic, vibrant and sometimes irreverent music, composer Mary Denney explores the relationship between sound, music, and memory. She draws inspiration from a wide range of influences, including everything from the pop music on the radio to experimental free improvisation. Mary's music has been performed by ensembles such as Splinter Reeds, Chartreuse Trio, and loadbang; she has attended the Cortona Sessions for New Music, Longy's Divergent Studio, and the Valencia International Performing Arts Summer Festival as a composition fellow. She is a graduate student at the University of Michigan and holds a Bachelor of Music in composition from University of the Pacific.

Lullaby – percussion ensemble

I first chose the name "Lullaby" because I loved the irony of naming a piece for traditionally loud ensemble something that is decidedly not that. Lullaby is a piece for percussion ensemble that takes a more contrary approach to what one might expect from the instrumentation. Rather than playing loud and aggressively (at least not at first), Lullaby captures the gentler, more curious and introspective side of percussion instruments by mimicking the sound of a music box and serves as my own little exploration of what those sounds can be.

Arjan Singh Dogra

[\(return to concert II program\)](#)

Arjan Singh Dogra is a composer and performer based in New York City who creates art to understand and contextualize his relationship with time, nature, and his culture. He invites audiences experiencing his art to challenge their own perception of time, and reflect on their connection to the natural and unnatural environments that surround them. Arjan graduated from the Berklee College of Music, having studied composition, conducting, and film scoring, and received his Masters in Composition at the Mannes School of Music where he studied with Christopher Cerrone.

Mera Qatil – brass quintet

Mera Qatil translates to "My Killer", but the word Qatil (Killer) is frequently used in Urdu poetry and literature to refer to one's lover. The piece is in two movements, each exploring one of the meanings of Qatil. The first, "lover", is reminiscent of the celebratory brass music frequently performed at Indian weddings, and the second, "killer", is inspired by the humble simplicity of the Urdu ghazals that I grew up listening to.

Eddie Jonathan Garcia Borbón

[\(return to research presentation II schedule\)](#)

Eddie Jonathan Garcia Borbón (b.1991) received his Bachelors Degree in Musical Arts, with emphasis in Composition and Arrangements, from the Faculty of Arts (ASAB) at the University of the Francisco José de Caldas District. He was also a student of Mechatronic Engineering of the National University of Colombia, as well as a student of Master in Composition with new technologies of the International University of La Rioja. He is part of the research group "Research unit in the area of harmony" at the Francisco José de Caldas District University, is part of the Colombian Circle of Contemporary Music (CCMC), and has published articles related to computer applications and mathematics in the musical composition, specifically the modeling of harmonic spaces by the theory of graphs and their application in the algorithmic composition and evolutionary electronics.

Presentation: ***Reconceptualizing the Sonic Object in Virtual Reality: An Immersive Experience of Spatialized Sound in Contemporary Music***

Susanna Hancock

[\(return to concert IV program\)](#)

Susanna Hancock is a composer whose music explores color, process, and acoustic phenomena. Her music draws from a wide array of influences including minimalism, spectralism, math rock, and electronic mediums.

Susanna's compositions have been performed by ensembles such as the United States Army Band ("Pershing's Own"), Wild Up, and Metropolis Ensemble. Her work has earned recognition from ASCAP, New Music USA, and United States Artists, and has been featured in concerts and festivals across the world including the LA Phil's Noon to Midnight Festival and the Bang on a Can Marathon.

Susanna currently serves as Visiting Faculty of Composition at Miami University in Oxford, OH.

super heavy – percussion quartet

Super heavy alludes to the first-stage rocket booster of the same name for Space X's Starship, a rocket system currently in development that is intended to be a "rapidly reusable" spacecraft. Coincidentally, the super heavy boosters are shaped like giant bass drums. When I look at them I can't help but think about my time growing up on the Space Coast - particularly on drumline in marching band - and how formative it was for my musicianship, self-discipline, and ability to build community through music. I'd like to believe that this piece is something a younger version of myself would be excited to play.

Andrew Hannon

[\(return to concert III program\)](#)

Andrew Hannon's musical life is a combination of diverse influences. His music alternates between moments of violence and serenity creating elements of tension that are often reflected in conceptual elements. In addition to musical tension, he incorporates various uses of technology as an aesthetic statement.

His compositions are performed throughout the United States and has collaborated with many fantastic performers and ensembles. His music can be heard and purchased at his website, andrewhannon.com. Andrew earned his DMA in music composition from the University of South Carolina. His research focuses on composition pedagogy, fear and aural skills, and the music of Ligeti. He is Assistant Professor of Music Composition in the Hayes School of Music at Appalachian State University in Boone, NC where he strives to build community and mentor students.

Dormant Riverbeds – trumpet octet

Filled with echoes as if from some past era, *Dormant Riverbeds* is a haunting and resonant composition. Beginning from a mist of harmony, melodies gradually develop and echo through the ensemble. These melodies reverberate and are distorted until dissolving into a stream of fractured cells that slowly begin to unify into a rhythmic unison texture.

G. Blake Harrison-Lane

[\(return to research presentation II schedule\)](#)

G. Blake Harrison-Lane is a composer, audio engineer, and enactor working at the junction between music technology and traditional forms of musical expression. He holds a Ph.D. from the University of California, Irvine, in Integrated Composition, Improvisation, and Technology (ICIT), a Master of Music in composition from the University of South Florida, and a Bachelor of Music in music recording technology and a Bachelor of Arts in music composition from Lebanon Valley College. His current research is focused on further developing Cross-Domain Notation—a meta-notation representing conceptual domains used in music performance—and sensor-based music composition.

Presentation: ***From Max to the Web: Exploring RNBO's Interactive Music and Pedagogical Potential***

Joseph Hasper

[\(return to concert II program\)](#)

Joseph Hasper is an American composer with works ranging from jazz trios to post-modern orchestral. His music has been performed in over 40 countries, and he has won several awards from several competitions including the American Prize Competition, Anton Stadler Competition, National Federation of Music Clubs, University of North Carolina 360° Jazz Initiative, and Texas Small School Band Association Competition.

Hasper studied at Carnegie Mellon University, the University of Oklahoma, the Mannes College of Music, and the US Armed Forces School of Music. He holds Masters degrees in Music Theory and Educational Technology and a DMA in Music Composition.

Portrait Number Five – flute quintet

Portrait Number Five is a virtuosic showcase piece for flute quintet composed in 2024 by Joseph Hasper. The flutes are used in ways that mimic the fluent, lyrical melodies of Flamenco guitar players, with harmonies drawn from the 20th and 21st centuries.

Han Hitchen

[\(return to concert I program\)](#)

[\(return to research presentation II schedule\)](#)

Award-winning composer Han Hitchen writes for a wide range of genres, spanning across various acoustic and electroacoustic settings. His music is performed at several events throughout the United States, as well as Ecuador, South Korea, Japan, and Mexico. Hitchen regularly collaborates with musicians and ensembles such as Matchstick Percussion and saxophonist Luke Kranyak. He holds an M.M. in Composition/Theory from Penn State, where they studied with Baljinder Singh Sekhon, II and Sarah Genevieve Burghart Rice.

Roles of Matter – saxophone and electronics

As living entities, we take up space. We often have opportunities to be the center of attention, taking up the entire space with nothing but ourselves. Other times, we play a role in a larger operation, and that larger picture is what captures everyone's attention rather than the individuals within the group. This work explores both scenarios, with the saxophonist acting both as a unit within a larger picture, and an individual taking up as much space as possible. Roles of Matter is a work for soprano saxophone and effect pedals written for Luke Kranyak.

Presentation: ***Julius Eastman: The Connection between Music & Identity***

Matthew Hough

[\(return to concert III program\)](#)

Matthew Hough (b. 1981) is a composer based in the San Francisco Bay Area. His compositions have been described as "unnervingly exacting" (Time Out: New York), "mood music if you're in a mental home" (Howard Stern) and "awful but also kind of brilliant" (Richard Danielpour) and performed and recorded by groups including the Wet Ink Ensemble, Yarn/Wire, loadbang, the Locrian Chamber Players and Iktus Percussion. As a singer and multi-instrumentalist, he co-founded avant-garde chamber groups Zs, Seductive Sprigs and Music=quals.

Three Takes – open instrumentation

Three Takes explores the space between sound and silence: the place where physical energy becomes audible. Demanding constant adjustment and reorientation from the musicians, this physical/aesthetic imperative limits the potential for coordination and results in a different sound world in each new realization. In this way Three Takes examines the (largely) false dichotomy between the playing of notated material and what we call improvisation.

David Mailman

[\(return to concert II program\)](#)

David Huang Mailman (he/they) is a composer, arranger, and researcher whose works fuse his musicological studies and compositional output into an interdisciplinary practice where research and expression go hand-in-hand. Their music is variously inspired by scenes from nature, stories from history, their Chinese heritage, and the perseverance of the LGBTQ+ community. David earned his undergraduate degree at Vanderbilt University, where he studied composition under Michael Slayton and Stan Link. They are currently attending the University of North Carolina School of the Arts for their master's degree, studying with Lawrence Dillon. You can hear more of his music at davidhuangmailman.com!

Dazhai – wind ensemble

"Dàzhài" was inspired by lessons of Chinese history passed down to the composer by his mother and grandparents. The real-world Dàzhài was a village celebrated for its agricultural success on land thought unfit for farming: it was a shining example of the promise of Mao-era and Cultural Revolution-era campaigns. Despite the originally hopeful ideals, these policies also brought forth chaos and violence across Chinese society. The composer writes " ...taming all things natural and bending them to the human will was not always desirable. Sometimes, it is best to let things be."

- Adapted from Program Note by Jackie Tabone

Mark Kilstofte

[\(return to concert III program\)](#)

Mark Kilstofte is “admired as a composer of lyrical line, engaging harmony, strong, dramatic gesture, beautiful linear writing, expert text setting [and] keen sensitivity to sound, shape and event.” Praised by the San Francisco Chronicle as “exciting and beautiful, consistently gripping,” his music has garnered such accolades as the Rome Prize, Guggenheim, Fulbright, ASCAP’s Rudolf Nissim Award and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters. An experienced performer and conductor, Kilstofte serves as Composer-in-Residence at Furman University and Guest Researcher at the University of Oslo. His music is published by Peermusic Classical and the Newmantic Press.

Invisible Angels – SATB choir

Human history is strewn with instances of individuals who have soldiered on in the face of adversity, treachery, even death, for what they loved and what they believed in. We all experience injury and injustice at some point during our lives. When we do, our innermost selves — our minds, our souls, our better angels — long to be heard and seen, to be acknowledged. I believe that they are. I hope my music makes this clear.

Requiescat in pace, Alexei Anatolyevich Navalny (1976-2024)

Tyler Kline

[\(return to concert III program\)](#)

Tyler Kline (b. 1991; he/him/his) is a composer, audio engineer, and broadcaster whose work is deeply influenced by the ideals of Wabi-Sabi, a Japanese aesthetic and worldview that values transience, imperfection, and impermanence. His work has been performed widely throughout the United States and internationally in 17 countries. In addition to his work as a composer, Tyler is host and producer of Modern Notebook, a nationally-distributed weekly radio program highlighting the work of living composers; and music/Maker with Tyler Kline, a podcast in which he interviews composers and other makers about their journey, process, and philosophy.

liveoak – solo clarinet

liveoak is a work for clarinet that is about transience: evolving from one state of nature to another on both micro and macro levels. As the title suggests, the piece is also meant to reflect the general shape of a tree from top to bottom. For example, the slow, long-tone-based introduction, with sliding tones and quarter-tone pitches, represents the roots of a tree. As the piece goes on, the pitch rises, and there is added clarity to the clarinet tone. Various melodic lines mirror the curving branches of a live oak, and delicate tremolos represent the leaves of the tree.

Zachary Konick

[\(return to concert III program\)](#)

Zachary Konick is a composer and percussionist based in Annapolis, Maryland. He holds degrees in music composition from the University of California San Diego (PhD), the University of South Florida (MM), and the University of Maryland (BM). He has received notable performances by the Birmingham Contemporary Music Group, the newEar Ensemble, the Quasar Saxophone Quartet, the Florida Orchestra, the JACK, Ethel, Spektral, and Mivos String Quartets. His music has been conducted by Oliver Knussen, Aleck Karis, Michael Francis and Steven Schick. Konick has studied with Roger Reynolds, Thomas DeLio, Chinari Ung, Lei Liang, Katharina Rosenberger, Baljinder Sekhon, and Paul Reller.

Macrocosm – percussion quartet

Macrocosm for percussion quartet cycles through a series of sonic textures, formed exclusively from four sets of wind chimes (six chimes each). Each texture features a unique component gesture. The manner in which component gestures interact modulates throughout the work, resulting in a mosaic of distinct sonic formations. Through these modulations, the function of each component shifts their presence to being either a primary or secondary function.

Ralph Lewis

[\(return to research presentation I schedule\)](#)

Dr. Ralph Lewis is a composer and music theorist who currently serves as Adjunct Instructor of Music Composition and Music Theory at Millikin University. His compositions seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis's music has been presented at festivals and conferences including TENOR and ACMC (Australia), Convergence, the ARC Project, Radiophrenia Glasgow, and Sonic Cartography (the United Kingdom), Pärnu Days of Contemporary Music Festival (Estonia), ICMC/ISSTA (Ireland), the Orpheus Institute (Belgium), Audio Rocket Festival (Japan), as well as numerous events in the United States.

Presentation: ***Careful Forests: Structures and Indeterminate Interplay within Wendy Reid's Tree Pieces***

Janice Macaulay

[\(return to concert II program\)](#)

Janice Macaulay has received awards from the International Alliance of Women in Music, including the Alex Shapiro Prize, as well as several Honorable Mentions, Best of Category Prizes for both Chamber Music and Vocal Music in the Delius Competition, grants from Meet The Composer, the National Women's Music Resource Center, and the Cornell Council on the Creative Arts. Dr. Macaulay taught at UMBC, AACC, Wells College, Brown University, Cornell University, Peabody Conservatory, and St. John's College. Her music is recorded on the Navona and Albany Records labels. For more information visit JaniceMacaulayMusic.com.

Chorale, Fanfare, and Prayer for Brass Quintet – brass quintet

I was planning to write a new finale for an older quintet, something dynamic and fiery. Instead, a continuous “amen” kept repeating in my mind, along with images of something floating upward in a spirit of calm acceptance and tranquility. It wasn’t until after it was performed that I realized that this piece was actually a delayed response to the loss of my parents a year earlier.

The piece is in three main sections, opening with a chorale, giving way gradually to fanfare-like flourishes exchanged among the five instruments, and concluding with a quiet, meditative coda.

Allen Molineux

[\(return to concert II program\)](#)

Allen Molineux (b.1950) holds degrees in composition from DePauw University, the Eastman School of Music and Florida State University. He also attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller’s 1986 Atlantic Center for the Arts Workshop and Pierre Boulez’s Carnegie Hall Workshop in 1999.

To date he has 28 published works (no self publishing) with two more due out late in 2024. There are ten different professional recordings that contain works of his and he has won several first place competition awards by regional orchestras.

Skittish Sketches – clarinet quartet

These miniatures explore four elements of being skittish. The first displays the characteristic of being inconsistent or fickle, while the second takes on the feature of irregularity. The third combines nervousness with single players prone to wander away from the primary intent and the last involves jolting leaps.

Evan O’Dell

[\(return to concert IV program\)](#)

Evan O’Dell (b. 2001) (he/they), is a composer from Atlanta Georgia. His music can be best characterized by its evocative imagery and vibrant eclecticism which explores intersections between internet pop-culture, politics, nature, and identity.

O’Dell’s pieces have been featured in performances by new music ensembles across the United States including notable performances by CAMP, Bantam Winds, and the STS Professor’s choir. O’Dell is currently completing a bachelor of arts in music composition at the Schwob School of Music. Outside of music he enjoys nature trails, gaming, and spending time with his partner Reeve and cat Theo.

Fountain City Counterpoint – tuba/euphonium octet

“Fountain City Counterpoint” acts as an homage to the contrapuntal composition of composers Steve Reich and Caroline Shaw in works such as “New York Counterpoint”, “Electric Counterpoint”, and “Partita for 8 Voices”. Each movement explores the intersections between rhythm and texture within the Tuba-Euphonium ensemble highlighting the transitions between homophony and polyphony and the role of rhythm as a beacon of life.

Michael Pogudin

[\(return to concert IV program\)](#)

Michael Pogudin (b. 2004) is a Philadelphia-based composer who currently attends Temple University. He began studying music in middle school and quickly took an interest in classical music and composition. Since then, he has studied with composers such as Igor Iachimciuc, Charles Peck, and David Bennet Thomas. Heavily influenced by both classical and jazz composers, Michael enjoys telling a story and theme in each of his pieces that usually remains unknown with the intent being that the audience creates their own narrative as they listen.

Narrative for Strings – string orchestra

"Narrative for Strings" was composed with a specific memory in mind. However, in order for the audience to have their own original ideas about the piece, this event that inspired the work is purposely left unmentioned. While the original memory is hidden within the work, listeners are encouraged to create their own narrative as they listen.

Ethan Resnik

[\(return to concert III program\)](#)

Ethan Resnik received a BM Degree in Composition at Eastman School of Music. His works are inspired by nostalgia and places he visits.

Ethan is the recipient of several awards, and his music has been performed across the globe. Additionally, he was featured as a composer on NPR's From The Top.

Recently, he attended Bowdoin International Music Festival, Brevard, Mostly Modern Festival, Lake George Composer Institute, International Composition Institute of Thailand, and Maine Chamber Music Seminar. He attended the RED NOTE New Music Festival in March, 2024. Besides music, Ethan enjoys riding roller coasters, hiking, and going to beaches.

Acadia Summit – horn ensemble

Acadia Summit is a work that was inspired by my experiences exploring Acadia National Park. The piece aims to evoke feelings of excitement while hiking Cadillac Mountain and nearing Acadia's highest peak. While standing atop the mountain, sounds of wind harmonize with birds soaring at eye level and below. In the work, there are moments of cacophonous sounds and rapidly-changing textures, which represent the adventurous ascent up the mountain, as well as the accompanying natural sounds, swaying trees, ubiquitous blueberry bushes, and jagged cliffs.

Further, the work alludes to Acadia's colorful, transcendent horizons and expansive landscapes, as represented by lyrical melodic lines and dense textures. As a whole, the work aims to evoke a sense of excitement, serenity, calmness, and adventure.

David Roche

[\(return to concert II program\)](#)

David John Roche's music is direct, determined, and loud. Strongly influenced by heavy metal, lush orchestral music, and his working-class Welsh background, he has been marked out as a "clear-minded and class-conscious artist" (Culture Matters) and "one of the most energetic, driven, and successful of Wales's millennial generation of composers" (Tŷ Cerdd). David's work has been described as "exquisite" (Adam Walton, BBC Introducing Wales), praised for its "ingenious scoring" (The Arts Desk), and complimented for its "passages of intense expressive power" (Thomas Adès). His compositions have been broadcast, televised, and written about internationally to millions of people.

A string of international performances and commissions form the backbone of David's work: BBC National Orchestra of Wales, Tokyo Philharmonic Orchestra, Florence Philharmonic, Zhejiang Symphony Orchestra, Tanglewood Music Center, Psappha Ensemble, and the Solem Quartet, among others. He has been awarded First Prize in the Dante Moro Composition Award, Orion Orchestra and Dyson Composition Competition, and Dante 700 Composition Competition, Second Prize in the Tōru Takemitsu Composition Award, five prizes at the International Antonín Dvořák Award, and many more. David has been nominated for an award by the American Academy of Arts and Letters and has been the recipient of an Arts Council England Developing Your Creative Practice Grant and a Lithuanian Arts Council grant. Having recently completed his first two symphonies, alongside an electric guitar concerto for Sean Shibe, Sinfonia Cymru, and Britten Sinfonia, he is now finishing numerous commissions, including a second electric guitar concerto (for CoMA London), as well as a new work for Britten Sinfonia, Thundersley Band, Soham Comrades, and Stamford Brass – premiering in 3 UK cathedrals in 2025.

Sentimental Espionage Music – wind quintet

Sentimental Espionage Music is - at different points - sneaky, nostalgic, and joyful. Precise, highly decorated canons sit alongside long, singing melodies and groovy basslines, all coupled with virtuosic scalar runs and a consistent pulse that binds the work. This is a piece of music about happiness, determination, and scrutiny (you never know who's watching!).

Nathan Scalise

[\(return to concert II program\)](#)

American composer Nathan Scalise creates music that is deeply tied to place, story, and emotion by blending the rhythmic drive and direct expression of vernacular traditions with the performance techniques and complexities of the concert tradition. His works have received recognition in competitions and calls for scores hosted by organizations such as Dolce Suono Ensemble, Sparks and Wiry Cries, Fifteen-Minutes-of-Fame, Opera Elect, and NYC Contemporary Music Society, and are consistently performed nationally and internationally by both student and professional artists. His opera, A Great Resignation, premiered at the 2022 Hartford Fringe Festival.

Consider the Hippopotamus – trombone quartet

When I finished my doctorate, my wife asked if this meant I could write more pieces about animals, and I said yes. While working with some of the material that became this quartet, I connected the trombone – my primary instrument – to the hippopotamus and everything came together. With this quartet, I wanted to capitalize on the trombone's unique combination of abilities and create idiomatic parts that were satisfying to play. It is meant to be enjoyed by the players and the audience alike.

Damon Sink

[\(return to concert IV program\)](#)

Damon Sink teaches music theory, composition, and orchestration courses and serves as the Music Core coordinator for the School of Music at Western Carolina University.

In addition to his creative work as a composer, Dr. Sink is active in other areas of media production, advertising, video, film, and classical and jazz recording. Before coming to Western, he served as a full-time member on the faculties of Xavier University and The University of Dayton and founded dalSegno Media, an audio/visual production company. Other academic pursuits include topics in the history of music theory as well as the development of rich media modes of analytical presentation.

Recent commissions and original music include **Ways They Were Here** (2022) for duo Montagnard (alto saxophone, guitar and tape); **Those Who Dream By Day** (2022, flute and organ) commissioned by flutist, Regina Ott Dill; **Suite for Brass Quintet: Under Menin Gate** (2022) commissioned by System Five Brass and performed at the 2024 Armistice Day ceremony in Ypres, Belgium, and original underscore music for the Iris Indie International feature film, **Holy Irresistible**.

Quartet for Winds and Piano – flute, English horn, bass clarinet, piano

Quartet for winds and piano was written over the past year, especially to be performed by tonight's wind performers, my wife Barb, her brother, Philip, and our very good friends, Robyn Dixon Costa and Tony Costa. It is a piece of pure chamber music (that is to say, it is not programmatic or telling a story), largely tonal and lyrical, with traditionally contrasting movements that infuse musical stylistic elements from Beethoven to Schoenberg to American minimalism and musical theater.

Michael Stubblefield

[\(return to concert IV program\)](#)

Composer, guitarist, and teacher Michael Stubblefield is originally from the San Francisco Bay Area and has resided in Hartford, Connecticut since 2016. Michael is a recent graduate of The Hartt School with a Doctor of Musical Arts degree in Music Composition. In August 2023, he was the first prize winner of the Joseph Dorfman Memorial Composers Competition at the International Summer Academy of Music (ISAM) in Ochsenhausen, Germany for his chamber piece *The Sludge Dirge* for bass clarinet, violin, cello, and percussion. Michael is also the music director and conductor of the Connecticut Guitar Guild Guitar Ensemble.

Twin Cans – open instrumentation

Twin Cans is meant to be a blend of Terry Riley and Anton Webern. It is for any combination of performers with any kind of instrumentation, with a modest size ensemble preferred. The score is a retrograde canon between the two lines with the ensemble to be divided into two groups. Group 1 will perform the first line while group 2 will perform the second. Both lines are built on a tone row, with one being the retrograde of the other. Players are allowed to begin whenever they want and sustain each pitch for a particular amount of time.

Kevin Su

[\(return to research presentation I schedule\)](#)

Kevin Su (b. 2000, Maryland) is a composer, pianist, and computer scientist. Growing up, he was extremely fortunate to be taught piano by Marjorie Lee, and later composition by Judah Adashi. More recently, Kevin graduated from Stanford University, where he obtained a Master's degree in Computer Science, and a Bachelor's in computer science with a minor in music composition. At Stanford, he primarily studied with Francois Rose. He has also taken classes with Hans Kretz, and Mark Applebaum, among others. Aside from music, Kevin is interested in issues of algorithmic fairness and access to justice - specifically critically examining the tech industry.

Presentation: ***Orientalism, Self-Tokenization, and the Problematics of Describing "New Music"***

Shahrzad Talebi

[\(return to concert I program\)](#)

Shahrzad Talebi is a composer, sound artist, and educator from Iran. In her work, timbre is the main focus as a means for exploring new soundscapes, color, time, space, and concepts. Her work has been performed at the EMM Festival, Splice Festival, Taproot New Music Festival, Toledo Symphony Orchestra reading session, BGSU MicroOpera; and by Unheard of Ensemble, Splinter Reeds, and The Experiment Ensemble.

She holds a bachelor's in composition from Tehran University of Art and a master of music from Bowling Green State University. Currently, she is pursuing a Ph.D. in composition at the University of North Texas as a teaching fellow.

Watch the Only Way Home Disappear – 8-channel fixed media playback
(the composer requested no program notes)

Theo Trevisan

[\(return to concert III program\)](#)

Theo Trevisan (b. 1999) is a Los Angeles-based composer and bass-baritone from New Jersey. As a child, Theo sang at the American Boychoir School, performing in 30 states and South Korea. Theo holds a B.A. from Princeton and a M.M. in Composition from USC.

Theo's music has been performed by many collaborators, including the International Contemporary Ensemble, TAK Ensemble, Mivos Quartet, Antioch Chamber Ensemble, DJ Sparr, David Friend, Matthew Gold, and Soo Yeon Lyuh. Theo contributed to software development for Dan Trueman's bitKlavier app and teaches during summers at the Walden School's Young Musicians program.

I Just Have To Say from Three Copypastas – double SATB choir

Know Your Meme defines a copypasta as 'any block of text that gets copied and pasted over and over again, typically disseminated by individuals through online discussion forums and social networking sites.'

'I Just Have To Say' sets part of a copypasta from "A [Facebook] group where we all pretend to be boomers," asking a question formed by years of singing double choir music: what if, in a double choir piece, the choirs hated each other and constantly undermined each other rather than supporting each other? Despite all my efforts, the choirs have a sort of toxic codependency.

SiHyun Uhm

[\(return to research presentation II schedule\)](#)

SiHyun Uhm is a versatile composer, pianist, and multimedia producer, based in Los Angeles and South Korea. She has received commissions from Cecilia Kang (New Music USA), YAMAHA, Enhakē Ensemble, and the Rockies Clarinet (Air Force Academy Band), and has earned prizes and awards from esteemed organizations like the President's Own Marine Band and the Art Council of Korea. A graduate of Eastman and Juilliard, she is currently pursuing a Ph.D. at UCLA. SiHyun's work spans classical, electronic, and film music, and she merges art and science in interdisciplinary projects focused on environmental conservation and brain activity research.

Presentation: ***Illuminating Neural Pathways: Transforming Brain Activity into Generative audio-Visual Experiences***

Mickie Wadsworth

[\(return to concert III program\)](#)

Mickie Wadsworth is a composer and conductor based in Upstate New York. Much of their work focuses on the human experience, and the complexity of our emotions. Their discography primarily consists of vocal, electro-acoustic, fixed media, and large ensemble pieces. As a musician, they are dedicated to creating a welcoming community that celebrates new music from diverse voices. Outside of being a musician, they spend much of their time hiking in the adirondacks, working at Bitchin' Donuts, or hanging out with their cat Norma. Mickie is happy to answer both compositional or coffee/donut related questions.

Mirror, Mirror – voice and live electronics

When you look in the mirror, what stares back at you?

Ian Wiese

[\(return to concert III program\)](#)

Ian Wiese is a composer based out of Quincy, MA and Associate Professor of Ear Training at Berklee College of Music. Performers including loadbang, Imani Winds, Kalliope Reed Quintet, and New England Conservatory Wind Ensemble have played his music. Recently, Wiese was awarded prizes in the Music for Unity/NACUSA-LA Return to Artsakh Call for Scores, 2023/2021 American Prize, 2021 NEC Merz Trio Competition, the 2020 Mu Phi Epsilon International Convention Call for Scores, among others. Radnofsky-Couper Editions and North Star Music Publishing publish his music. He studied at NEC for his DMA in Composition with late composer John Heiss. <https://ianwiese.com/>

For Béla – viola quartet

I as a composer have always admired Béla Bartók and his approach to harmonic design, making very dissonant compositions that have some core centric pitch. It's music that is very modern but very grounded. Among my teacher John Heiss's core group of The Four Pillars of Composition (the others being Arnold Schoenberg, Igor Stravinsky, and Charles Ives), I wanted to pay tribute to one of the main contributing forces to my own compositional practice. In *For Béla*, I take several ideas of harmonic symmetry, melodic harmonization, and rhythmic pulse that Bartók utilized, and combined it with my own concepts and melodic voice.

Yiheng Yvonne Wu

[\(return to research presentation I schedule\)](#)

Yiheng Yvonne Wu is a composer and interdisciplinary artist whose work ranges from conventionally notated pieces to staged experimental works. Interdisciplinary projects have incorporated ASL, poetry, movement, video, graphic scores, and large patchwork fabric. Wu's music has been performed by the La Jolla Symphony, Arraymusic, MIVOS string quartet, Bent Frequency, Ensemble SurPlus, at SoundSCAPE, and Aspen Music Festival. She was awarded the 2018 Judith Lang Zaimont Prize by the IAWM and the 5th Mivos/Kanter String Quartet Composition Prize. She is Assistant Professor of Music at the University of Colorado Colorado Springs, where she teaches composition, theory, and interdisciplinary arts courses.

Presentation: ***How the Body Can Lead Transdisciplinary Musical Exploration***

Thomas B. Yee

[\(return to concert I program\)](#)

[\(return to research presentation I schedule\)](#)

Some composers found their love of music hearing Brahms or Beethoven — Thomas (b. 1992) discovered his from the beeps and boops of the Super Nintendo. Thomas composes transformative Holocaust Remembrance opera (*Eva and the Angel of Death*) and concert pieces remixing live performance with the chiptune aesthetics of retro video game soundworlds. Thomas' research analyzes the representation of gender, race, and religion in video game music and the compositional innovations of Japanese 8-bit era video game composers. Thomas is Assistant Professor of Instruction in Theory & Composition at the University of Texas at San Antonio School of Music.

Concerto Ludus for Piano and Gameboy – piano and fixed media playback with video

The best music can transport the hearer's imagination to another time, another place, another world. Video games possess the same potential – and their musical soundtracks are key to immersing players deeply in the gameworld. *Concerto Ludus for Piano and Gameboy* is an homage to the style and soundtracks of 'retro' video game music, drawing all its electronic sound sources from the sound card of the original Nintendo Gameboy – a console that defines many of my childhood musical memories.

I composed *Concerto Ludus* following nearly three years of writing no new music. There were many reasons for this hiatus – a global pandemic, burnout from finishing grad school, mental health struggles, starting a new teaching job – but I yearned for my creative energies to flow once more. When I conceived this piece, the prospect of composing for solo piano – that well-trodden medium of countless composers before me – was daunting, spurring me back to my roots. The sounds I knew best, drawn from deep within my musical soul, form this piece's immersive musical journey: a recapitulation and revisitation of the soundworlds that first set me on the path of a composer.

Presentation: ***Fanfare for the Unreal Symphony: Modern Techniques of Retro 8-Bit Orchestration***

Enzhe Zheng

[\(return to concert II program\)](#)

Enzhe Zheng, a young Chinese composer and music producer, is currently a Doctor of Music candidate in composition at The Chinese University of Hong Kong (CUHK). He is the winner of the Golden Bells International Composition Competition and the champion of the 2024 "New Generation" Composition Competition in Hong Kong. Zheng holds a dual master's degree in composition from the University of Central Oklahoma (UCO) and South China Normal University (SCNU). Currently, he is studying composition under the guidance of composer Professor Lee Wan Ki Wendy.

Breath of Spring – percussion quartet

Breath of Spring explores the multifaceted nature of spring—from the quietly sprouting seeds to the splendid vistas of blooming flowers, and the revived vitality of animals. This piece is composed for a percussion quartet, where the interaction among the four musicians not only reflects the interplay of various life forms in nature but also symbolizes the perpetual cycle of life that spring brings. This composition, while expressing the essence of spring, also serves as a reminder for people to cherish this delicate beauty and to embrace the new season with emotion and anticipation.

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Living Music is a student-run organization focused on promoting new music at Penn State and curating events.

The purpose of Living Music is to encourage the collaboration of contemporary musicians in the Penn State Community. Our goals are to facilitate dialogue, perform new and recent music, and build stronger relationships among contemporary musicians and the entire Penn State community.

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The Penn State Composition Program offers a BM in Music Composition, MM in Composition, and a one-year graduate certificate (PPC) in Composition/Technology. We offer a unique and comprehensive cohort-centered composition curriculum that balances the development of compositional skill, entrepreneurship, music technology, historical perspectives, and artistic risk taking. The program is home to the Young Composers Institute, Living Music, Other Arts Ensemble, and the Penn State International New-Music Festival and Symposium. The Composition Program is intertwined with the Music Technology Program, sharing faculty members, facilities, and equipment. The Music Technology program offers a BA in Music Technology, Minor in Music Technology, and is the home to ROARS (Research of Arts, Recording, and Sound). ROARS connects people from various areas of focus – composition, performance, sound design, musicology, music theory, engineering, science, and more. ROARS students are engaged in everything from recording to music software programming to electroacoustic composition. Both the Composition and Technology Programs at Penn State work closely with the Sound Design Program in the School of Theatre, often collaborating in recording projects, live events, and most recently on the installation of two Dolby Atmos speaker arrays.

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