



School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

New Music Ensemble

Dr. Chip Birkner, Musical Director

Sunday, April 23, 2023

MUB 101

5:10 p.m.

Program

Scourge and Mediation

Anthony R. Green (b. 1984)

Gazing

Dalton H. Regnier (b. 1992)

Quockerwodger

James Paul Sain (b. 1959)

1. Majestic
2. Pensive
3. Allegretto Mojito

Dr. Randy Lee, Trumpet
Dr. Evan Mitchell, Piano

Five Elements

Yunfei Li (b. 1992)

1. Metal
2. Wood
3. Water
4. Fire
5. Earth

Prof. Jay Watkins, Conductor

Tiara

Sonya L. Stahl (b. 1981)

Serenade

Katahj Copley (b. 1998)

1. Prelude
2. Animato
3. Waltz
4. Dance

New Music Ensemble Personnel

Violin

Juan Florez
Emelia Ulrich
Ashley We

Flute

Rachel Held
Valeria Salazer

Oboe

Kevin Donnelly
Lauren Jackson

Clarinet

Julia Lanni
Ana Matos Lebron

Bassoon

Malakai Bruggeman
Juan Panneflek

Soprano Saxophone

Joshua Huff

Alto Saxophone

Alexander Kaufman

Baritone Saxophone

Ryan Gamberino

Horn

Michael Dixon
Adrian Velez Villanueva

Trumpet

Will Ely

Bass Trombone

Brayden Cheek

Percussion

Masatoshi Enomoto

Program Notes

ANTHONY R. GREEN (b. 1984)

Scourge and Mediation

While the famous saying implies that the only guarantees of life are death and taxes, I'd like to add a third: argumentation ... conflict ... fighting ... your opinion clashing with those of someone else or many others. In such processes, there can be moments where extreme emotional harm befalls one or all parties involved. This is the scourge. Afterwards, there can be a process whereby an external entity reunites the parties, bringing them to a state where they can at least live peaceably amongst each other. This is the mediation. As today's fragile socioeconomic situation worsens, humanity is currently living in a scourge. I sincerely hope that one day soon, a mediation process will begin.

-Program note by the composer

DALTON H. REGNIER (b. 1992)

Gazing

This piece was originally composed as a collaboration between the UF Composition studio, Nu Quintet, the UF College of Dance, and the Harn Museum of Art. This piece draws inspiration from two works of art – “man gazing” and “Cloth Commemorating 1939 Earthquake.” The early process of composing this work was solely based on the former, and I later integrated aspects of the latter. I have my own personal interpretation on how “man gazing” and “Cloth Commemorating 1939 Earthquake” interact with each other in this piece, but I am purposefully choosing to not share that information to anyone performing the piece, allowing the musicians and audience to experience their own interpretations of it.

-Program note by the composer

JAMES PAUL SAIN (b. 1959)

Quockerwodger

Quockerwodger is a duo for multiple trumpets (one player) and piano. In three movements, each movement features a different member of the trumpet family: 1) C trumpet, 2) flugelhorn, and 3) piccolo trumpet. Historically a quockerwodger is a toy that is animated by the pull of a center-mounted string, sometimes also known as a “jumping jack.” In today's vernacular, it can also be a political figure that is controlled by others (pull the metaphorical string). The work is dedicated to friend, colleague, and fellow San Diegan, Dr. Randy Lee.

-Program note by the composer

YUNFEI LI (b. 1992)

Five Elements

Dating back to over 5,000 years ago, the I Ching tells readers the stories of nature's patterns through time. If we take a moment to observe the connections between Fire, Earth, Metal, Water, and Wood, we can begin to understand the importance of those Five Elements. Within the Five Elements theory, one thing is clear: these five fundamental materials shape the universal framework of our world.

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Program Notes (continued)

Even more importantly, the Five Elements are in a constant state of motion and counterbalance. Earth captures Water, which extinguishes Fire; Fire moulds and manipulates Metal, which cuts through Wood. Naturally, Wood plants roots in Earth, and the cycle continues. These cycles can take many shapes: Wood can feed Fire, while Fire prepares the Earth. Earth cultivates Metal, and Metal holds Water which nourishes Wood. At times, when one or more elements grows stronger than the other, the cycle is tripped and the balance is lost. What does one do to regain it?

On the face of this Earth, climate change and pollution has increased the frequency and intensity of extreme weather events such as wildfires and floods. As someone who is both concerned about climate change, and well versed in the Five Elements theory, I can feel the tension and instability between humans and nature. This deeply inspired me as a composer: by way of pitch sets, pentatonic scales, the circle of fifths, and juxtaposed rhythms, Five Elements tells the story of humanity's continuous balancing act.

-Program note by the composer

SONYA LEONORE STAHL (b. 1981)

Tiara

A crown is a symbol of power, but a tiara, in contrast, combines that power with elegance and intricacy. Think court intrigue and masked balls, or even, as one music teacher friend of mine pointed out, pirate ships. (Maybe somebody stole the tiara?) Sometimes this one reminds me of an angry princess, although there are moments in the middle where she is definitely being consoled. Tiara was premiered in 2019 by the UF Trombone Choir and has also been performed in string quartet, violin and piano, and flex band format, but tonight is the violin trio premiere, written specifically for UF New Music Ensemble.

-Program note by the composer

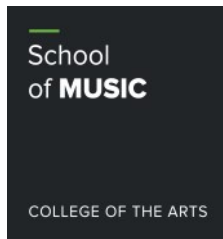
KATAHJ COPLEY (b. 1998)

Serenade

This is a piece originally seen as an anti-serenade. I wanted to write about the idea of a relationship going bad. However, I took that idea and decided to go in a different route. Instead of this being a piece for the love of someone or the breakup of someone ... this is the growth of a person from heartache.

The first movement is written from the perspective of someone out of a relationship, hence the rather somber beginning; however, the movement shifts into a change of mood for the person -- a more hopeful mood. Second movement is a quirky encounter between two people -- they are both shy and don't know what the future holds for them. The third movement is a scene for a first date for the couple. The final movement begins with the clarinet and is rather slow. However, as the movement progresses, it gets faster and louder until the end. This movement represents the pacing of the couple so that they finally admit their love for one another.

-Program note by the composer



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Lula Dawit, J.D., LL.M.
Senior Director of Advancement,
College of the Arts
ldawit@arts.ufl.edu
404.227.4315 (cell)
352-846-1211 (desk)

