This performance is made possible in part by the generous support from the Joy S. Shinkoskey Series of Noon Concerts endowment.

The Department of Music presents Shinkoskey Noon Concert

Undergraduate Composition Concert

Program

Strangitude Part 2
Shawyon Malek-Salehi, Jonathan Chan, Holly Harrison, Stephen Hudson
Matthew Vega

Darkened Light
Peter Kim
Pejman Ahmadi

Quartet for Strings
I. Proverbial Desert Island
II. Melody
Shawyon Malek-Salehi, Jonathan Chan, Holly Harrison, Stephen Hudson
Adam L. Morales

Duo for Two Violins
Shawyon Malek-Salehi, Jonathan Chan
Kevin Barr

Theme and Transformation
Shawyon Malek-Salehi, Jonathan Chan, Holly Harrison, Stephen Hudson
Daniel Na

Clock
Laurie San Martin, Megan Shieh, Dan Eisenberg
Brent Curriden

Sonata in G Minor for Oboe and Violin
Peter Kim, Russell Eisenman
Russell Eisenman

Oxylus et Hamadryas
Pauline Nguyen
Dillon Tostado

Three Notes of E Minor
Part 1: Three notes of E minor
Part 2: Juncture
Part 3: Descent
Pauline Nguyen
Spencer Iascone

Tower
Leon Hu
Gareth Ewing

Five People I Know
1. (TB) HH
2. AKBH
3. EBEM
4. TTCK
5. DNNT
Laura Schwartz, Alvin De Los Santos, Craig Landon

Musicians: Pauline Nguyen, Peter Kim, Alvin De Los Santos, piano; Laurie San Martin, clarinet; Megan Shieh, Daniel Eisenberg, percussion; Shawyon Malek-Salehi, violin I; Jonathan Chan, violin II; Holly Harrison, viola; Stephen Hudson, cello; Leon Hu, guitar; Russell Eisenman, oboe; Laura Schwartz, tenor saxophone; Craig Landon, bass guitar

12:05 PM Thursday, April 28, 2011
Room 115, Music Building

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers in any way may be asked to leave at any time. Also, this performance is being professionally recorded for the university archive. Photography, audio, or audiovisual recording is prohibited during the performance.
NOTES

*Strangitude* is a reflection on haphazard life experiences that happen in one's college years.

The inspiration behind *Darkened Light* came to me as I was working on a pop song that I was writing for my personal band. My goal was to mix emotions of suspense/tension with contradicting feelings of happiness and resolve. The techniques were inspired by twenty-first-century music.

In the two movements of this short quartet, *Quartet for Strings*, we witness a transformation from lost to found. The first movement, *Proverbial Desert Island*, begins with a simple idea that cannot seem to get traction and ultimately spins out of control. Eventually, simplicity is regained, and sanity is affirmed in the second movement, *Melody*.

*Theme and Transformation for Strings* is the very first piece that I wrote for a small ensemble, which I just wanted to be a fun piece for the performers to play. It is based on the theme and variation genre, with a theme that evolves in various fashions with each new section of the piece.

*Clock*, for marimba and clarinet, is my exploration of number patterns and prime number sequences. Repeating figures of fifteen notes conflict with repetitions of a contrasting seven-note figure in the marimba, while the clarinet floats above in six. I picture each part as the hands of a clock, moving separately but coming into alignment for one brief moment before going their separate ways.

*Three Notes of E Minor* began as an exercise in attempting to create a piece of music that employed only three notes with an ostinato bass line and a contrasting melody. Maintaining the idea of only three, the piece continues with two more movements that contrast strikingly as the second movement focuses on the vertical relationship between the three notes (E, C, and B), as well as transposing them down a half step to continue their horizontal relationship while offering a new sound. The third movement, as equally contrasting as the second to the first, hints at both the horizontal and vertical relationship between the notes while underlining the music with a developing chord generated through the scale of E minor with a flattened second scale degree, all of which ends with a race through different pitches of E to arrive at one that reminds the listener of the first note that began the piece.

*Tower* is written for prepared electric guitar and electronics. The piece uses a loop pedal and MAX MSP in order to create continuous multichannel delay whose lengths randomly change throughout the performance. The name *Tower* reflects on the structure of the piece, which begins with meditative ambience that inevitably forms a tower of saturated bell sounds from the prepared guitar and looped delay.

*Five People I Know* is a short look at a number (in this case, five) of people that the composer has met between 2009 and 2011. These people are all interesting individuals. Sadly, this piece does not do them justice, so you should take this piece as a warm introduction to these people and take the time to meet them in person one day.
ABOUT THE ARTISTS

Matthew Vega is one of those many college students who have experienced much “strangitude” since his freshmen year and throughout college. He greatly appreciates his family and friends for their help and support through the years of awkwardness.

Pejman Ahmadi discovered his love for music at the age of eight. After stepping away from music due to unfortunate events and several major changes later, he once again found his passion for music at the age of twenty-two and transferred to UC Davis in the fall of 2009 as a music major with a focus on composition. He will be graduating by the winter of 2012.

Adam Luke Morales, a junior at UC Davis, is pursuing a double major in music composition and technocultural studies. He has been composing music in some form since high school. He has long believed in the magical properties of music and is glad to finally study them formally.

Daniel Na is a twenty-two-year-old senior in the composition major undergraduate program and is finally graduating.

Brent Curriden is a third-year composition and classical guitar performance major. He grew up in the Santa Ynez Valley where he began playing guitar at the age of six. In high school he discovered his love of classical music and despite trying his hand at various other areas of study couldn’t resist his passion for music.

Russell Eisenman is a junior music composition major. He plays the oboe in the UCD Symphony Orchestra and is looking forward to traveling to Argentina this summer for music abroad.

Dillon Tostado is a third-year music major studying composition and trumpet.

Born in Stockton California, Spencer Iascone is a twenty-two-year-old student-composer at UC Davis. His music employs a wide range of textures and has a large influence of early-twentieth-century rhythm and blues.

Gareth Ewing is a senior at UC Davis, majoring in technocultural studies and music composition. Many of his works combine electronics with prepared guitar in order to create sounds that are not traditionally associated with the instrument. His influences draw upon John Cage, David Tudor, Morton Feldman, James Ferraro, and Pauline Oliveros.

Nate Jackson is a composer who writes music that you will never hear on the radio. He plays a number of instruments. Please don’t hold this against him.
UPCOMING EVENTS

FRIDAY, APRIL 29, 2011  |  3:30 PM
ROOM 115, MUSIC BUILDING
Senior Composition Recital:
Compositions of Arbel Bedak and George Sarkisyan
Free

WEDNESDAY, MAY 4, 2011  |  3:30 PM
ROOM 115, MUSIC BUILDING
Junior Recital: Brittany Huynh, harp, and Jason Lee, violin
Free

THURSDAY, MAY 5, 2011  |  12:05 PM
ROOM 115, MUSIC BUILDING
Graduate Composers
Hrabba Atladottir, violin, and Michael Seth Orland, piano
Works by Shatzer, Irwin, Almetus, Bolaños, Wang, and Perry
Free

THURSDAY, MAY 12, 2011  |  12:05 PM
ROOM 115, MUSIC BUILDING
Shinkoskey Noon Concert: The Mobius Guitar Trio
Works by Aminikia, Cmiel, Moser, Porter, and Shatzer
Free