

TURB UP



MULTIMEDIA FESTIVAL

MARCH 20 - 22 2025

CROWDER HALL

We want to TURN UP the volume and visibility of artists from underrepresented groups in music, art, and technology. We promote Equality, Culture-Connecting, and Interdisciplinary Collaboration. We encourage partnership between different fields, cultures, and genders. To accomplish these goals, TURN UP includes multiple lectures, presentations, and master classes from leading artists from different fields, different circumstances, and different geographic areas, and culminates with multimedia concerts that includes the works of select artists. This year we are featuring faculty artist Dr. Edward Goodman and his students, guest artist Dr. Chi Wang, composer and performer for data-driven instruments, and 26 selected artists.

All events are FREE to the public

Concert I UA Saxophone Ensemble
3/20 Thursday 7:30 PM Crowder Hall

Concert II Guest Artist - Chi Wang
3/21 Friday 1:00 PM Crowder Hall

Concert III
3/21 Friday 7:30 PM Crowder Hall

Concert IV
3/22 Saturday 1:30 PM Crowder Hall

Concert V
3/22 Saturday 7:30 PM Crowder Hall



The University of Arizona School of Music
2025 *TURN UP Multimedia festival*
March 20, 21, 22

CONCERT I

Thursday March 20, 7:30 pm

P R O G R A M

Four Pictures from New York.....Roberto Molinelli

Edward Goodman, saxophone
Fanya Lin, piano

Odessa.....Arthur Blythe arr. Caleb Curtis

Edward Goodman, saxophone

Thrust.....Hoàng Phó

Zarya Saxophone Quartet
Jaxson Archer, soprano saxophone
Ricky Li, alto saxophone
Ivanna Zuniga, tenor saxophone
Ethan Luker, baritone saxophone

Dracones Nursery.....Nick Huang

George Rosas, alto saxophone

River of Glass.....Sam Parnin

Zarya Saxophone Quartet

The University of Arizona School of Music
2025 TURN UP Multimedia festival
March 20, 21, 22

CONCERT I (continued)
Thursday March 20, 7:30 pm

P R O G R A M

Shan Shui.....Yuanyuan Kay He

UA Saxophone Ensemble
George Rosas, soprano saxophone
Jaxson Archer, soprano saxophone
Ricky Li, alto saxophone
Sam Egan, alto saxophone
Ivanna Zuniga, tenor saxophone
Daniel Reyes, tenor saxophone
Kevin Ravellette, tenor saxophone
Joseph Rader, baritone saxophon

Upper West Stomp.....Will Healy

UA Saxophone Ensemble

Portrait of Wayne Shorter.....Kevin Ravellette

UA Saxophone Ensemble

About the Featured Artists -- Concert I

Edward Goodman, saxophone



Edward Goodman, Associate Professor of Saxophone at the University of Arizona Fred Fox School of Music, is a versatile performer, improviser, and educator acclaimed for his work across musical genres. He has earned top honors in competitions such as the North American Saxophone Alliance National Classical Solo Competition and the M-Prize Competition with his saxophone sextet, The Moanin' Frogs. Goodman's debut album, *Liminal*, with pianist

Liz Ames, has been praised for its brilliance and artistic interpretation. He has performed with renowned ensembles like the PRISM and Donald Sinta Saxophone Quartets and served as principal saxophonist for the Tucson Symphony Orchestra, with appearances in the wind sections of the Detroit Symphony Orchestra and others. As a sought-after clinician, he has taught at institutions worldwide and served on the faculties of Interlochen Center for the Arts and Blue Lake Fine Arts Camp. Goodman holds advanced degrees from the University of Michigan and Michigan State University, studying under distinguished mentors like Donald Sinta and Timothy McAllister. He is an artist endorser for Conn-Selmer, D'Addario Woodwinds, and Key Leaves products.

Fanya Lin, piano



Fanya Lin, a pianist praised as a "striking interpreter" by *Musical America* and *The New York Times*, is an Associate Professor of Practice at the University of Arizona's School of Music. She earned her DMA from the University of Minnesota, MM from The Juilliard School, and BM from Weber State University. Fanya has performed with orchestras like the Royal Philharmonic, Utah Symphony, and Savannah Philharmonic, with her Prokofiev Concerto No. 3 hailed

as "mesmerizing" by the *Hastings Times*. As a soloist and chamber musician, she crafts engaging programs, collaborates with renowned artists like Noah Bendix-Balgley and Romie de Guise-Langlois, and performs at festivals including Aspen and Music@Menlo. Passionate about music education and outreach, she supports young musicians through fundraising events and champions contemporary music with groups like Focus and Axiom. A native of Taipei, Taiwan, Fanya is a prizewinner of competitions such as Hastings and Seattle International Piano Competitions, dedicating her career to both performance and inspiring future generations of musicians.

About the Composers -- Concert I



Roberto Molinelli is an Italian composer, conductor, and violist. He graduated with honors and has won national and international awards. His recording of Carl Reinecke's chamber music earned "CD of the Month" from CD Classical magazine. As a composer, arranger, and conductor, he has collaborated with artists such as Andrea Bocelli, Sarah Brightman, Cecilia Gasdia, and Enrico Dindo. His works have been performed by major orchestras wo

worldwide, including the Orchestra Filarmonica della Scala, Moscow Chamber Orchestra, and Manchester Camerata, in renowned venues like Carnegie Hall and the Mariinsky Theatre. Molinelli has composed music for film and advertising, including Barilla's global campaign (1999–2007), and has worked with Italian pop artists such as Lucio Dalla and Angelo Branduardi. He conducted and arranged for the Sanremo Music Festival (2005, 2009), winning a special prize for best arrangement. His opera *Montessoriana*, celebrating Maria Montessori's centenary, has been performed in Sweden, the U.S., and Italy. Since 2009, he has been the Artistic Director for Innovation at the G. Rossini Symphony Orchestra and is a Viola Professor at the Conservatory of Parma.

As stated by Roberto Molinelli, **Four Pictures from New York** "four images of the most famous and most universal metropolis of the world. I wrote this concerto for saxophone and orchestra inspired by the Big Apple, as it seems to the eyes of a European in love with America and its music and culture." Movement II. Tango Club is dedicated to the grand Master of Tango Astor Piazzolla, New Yorker by adoption, written in the style of Argentinian Tango, in which the rhythm is possibly more important and more representative of the recent secular past, and imagined in one of the many metropolitan clubs where they play and dance to Latin-American Music.

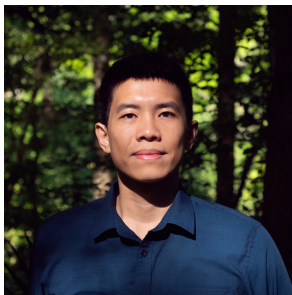


Arthur Blythe was an American jazz alto saxophonist and composer, known for his distinctive, full-bodied tone and vibrant phrasing. Critic Chris Kelsey described his style as bridging avant-garde and traditional jazz, often featuring unconventional instrumentation. Born in Los Angeles, Blythe began playing alto sax at nine, shifting from R&B to jazz in his teens. In the 1960s, he joined Horace Tapscott's Underground Musicians and Artists Association, making

About the Composers -- Concert I

his recording debut on *The Giant Is Awakened* (1969). After moving to New York in the mid-1970s, he worked with Chico Hamilton, Gil Evans, Lester Bowie, Jack DeJohnette, and McCoy Tyner. Blythe began recording as a leader in 1977, first with *India Navigation* and later *Columbia Records* (1978–1987), where Bob Stewart's tuba became a signature feature. His albums *The Grip* and *Metamorphosis* showcased his versatility across free and traditional jazz. He was a key figure in the 1980s jazz scene, contributing to Jack DeJohnette's *Special Edition* and playing with *The Leaders* and the *World Saxophone Quartet*. From 2000, he recorded for *Savant Records*, including *Exhale* (2003).

Odessa is a jazz tune from Arthur Blythe's album *Da-Da*, named after his newborn child at the time. Traditionally performed in a jazz combo setting, this version has been adapted for unaccompanied saxophone by jazz saxophonist Caleb Curtis. The arrangement weaves together elements of the bassline and main melody, allowing the performer to freely choose how to interpret them. Without a rhythm section, the pacing remains flexible, offering space for artistic expression. While chord changes are not provided, familiarity with the original tune is expected.



Hoàng Phó is a Vietnamese composer and pianist based in Florida, whose work spans instrumental and electronic music, focusing on unique sonic colors and timbral exploration. He integrates Asian musical elements, particularly from Vietnamese culture, to enrich and expand intercultural composition. His music has been performed by renowned ensembles and artists, including Ekmeles, JACK Quartet, Ensemble Dal Niente, and the International

Contemporary Ensemble. His orchestral works have been presented by institutions such as the Florida Orchestra and Vietnam National Symphony Orchestra. Phó is currently pursuing a Ph.D. in Composition at the University of Florida, where he serves as a teaching assistant in music theory and aural skills. He previously earned a Master of Music from the University of South Florida and a Bachelor of Music from The Boston Conservatory at Berklee, studying under esteemed mentors like Paul Richards, Rich Pellegrin, and Tina Tallon.

Thrust aims to explore various nuances of harmonic texture resulting in frequent changes of musical mode. The selected modes are constructed based on a set class of seven interval classes, the aural perception of which correlates to the melodic major scale in tonal terms. In the meantime, other musical aspects are designed under the technical idioms that the saxophone family is known for, such as agility, maneuverability, and physical abundance. These characteristics set forth what the title *Thrust* can suggest musically.

About the Composers -- Concert I



Nick Hwang is a composer, sound artist, and software/game developer with a Ph.D. in Music Composition and Experimental Music and Digital Media from Louisiana State University. His creative works, including music compositions, interactive installations, electronic music, and networked music performances, have been showcased worldwide at events like the Edinburgh Fringe, Federal Hall in New York, Ars Electronica Festival and the

International Computer Music Conference. Described as "evocative" and "emotional yet cerebral," Nick's research centers on computer music, networked performance, instrument creation, and audience interaction in art. He is currently an Associate Professor at the University of Wisconsin-Whitewater's Media Arts and Game Development program and has co-founded ventures such as Lyrai, Collab-Hub.io, and Concept Blue Media. For more details, visit NickHwang.com or contact him at nickthwang@gmail.com or 225-278-284.

Dracones, the race of giant, toothed serpentine monsters from Greek mythology (for example the Hydra and Hesperian Dragon, the hundred headed dragon which guarded the golden apples of the Hesperides included in Hercules lore,) have a reputation, as adults, of being large and ferocious. This interactive work explores a mind thought of the existence of these monsters as babies and a place to take care of them.



Composer, musician, and multi-instrumentalist **Sam Parnin** draws from diverse musical traditions such as classical, electronic, jazz, and afro-Caribbean. He has collaborated with artists like Dylan Shane, Josh Flores, and Marisa Sardo, as well as ensembles including the Indiana University Percussion Ensemble and the Ryan Middagh Jazz Orchestra. In 2020, Parnin formed the Sam Parnin Big Band, releasing two EPs, *Canasta* (2020) and *Thinking Out Loud* (2022) and

premiered his piece *Wingdings* in 2023. His compositions *First Impression* (2022) and *Auburn* (2023) won awards, with *Auburn* receiving the Owen Prize in Jazz Composition. In 2024, he arranged *Star Eyes* for the Natalie Boeyink Jazz Ensemble. He currently serves as the Principal Organist at North Park Covenant Church in Chicago. His honors include winning the 2024 Mayes Music Composer Competition and the ISJAC/USF Owen Prize in Jazz Composition, as well as receiving an honorable mention for the 2023 SCI Jazz Composition Award.

About the Composers -- Concert I

'River of Glass' was originally inspired by LA saxophonist Hailey Niswanger's composition 'Bloom', which featured a bass clarinet in place of the typical baritone saxophone of a saxophone quartet. This unique timbre was captivating, leading the composition to be centered around a mixed ensemble of clarinets and saxophones. Immediately serene and crystalline images of water became the central theme as lush harmonies, angular melodies, cascading counterpoint, and the pure timbre of the ensemble were juxtaposed against one another. Imagine looking over the edge of a boat into a river so clear, it appears to be made of glass.



Yuanyuan Kay He is a composer and multimedia artist with roots in China. Her research focuses on using innovative technologies to blur the boundaries between different fields and combine various art forms. Her works often explore and intertwine different forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with musicians, choreographers, dancers, scientists, engineers, photographers, visual

artists, and stage designers. Her immersive multimedia project StellarScape is a convergence research collaboration synthesizing science, humanity, music, visual art, and technology. As a composer, she is highly active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high-quality electronic media performances. She is also the founder and director of the TURN UP Multimedia Festival, which promotes interdisciplinary collaboration, culture connection, and equality. She is currently an assistant professor at the University of Arizona School of Music, where she teaches composition, electroacoustic music, multimedia, and orchestration.

Shan Shui, means “mountain-water” in Chinese. It refers to a style of Chinese ink painting that involves natural landscapes, and the landscape in one’s inner self, a spiritual and conceptual space. Shan Shui paintings often represents the two complementary poles, Yin and Yang, reflecting the Daoist view of the universe. This piece is a work intentional challenges the traditional instrumental norm. Saxophone is one of the most vocal sounding instruments with a great range of dynamic intensity and emotional expressiveness. In many solo repertoires, this has been explored and deepened to a great level. But, on the contrary, in saxophone ensemble works, most of the composers, performers, and audiences still only expect loud, fast, fun, and fanfare like music to “show off” the ensemble. In this piece, I will be exploring new sounds, textures, and emotions of the saxophone ensemble using different combinations of timbre and extended techniques. The goal of this piece is to expand the sound palette of this western instrumental ensemble and making connections between the western and eastern culture.

About the Composers -- Concert I



Will Healy is a composer, pianist, and improviser whose work engages with many of the musical worlds in New York City, from classical concert halls to jazz clubs and hip-hop shows. A recipient of the 2023 Leonard Bernstein Prize from the ASCAP Foundation, he is passionate about both tradition and innovation. He has performed at Jazz at Lincoln Center, Carnegie Hall, and National Sawdust, with his compositions featured by ensembles such as the Minnesota

Orchestra, Contemporaneous, and Mivos Quartet. His arranging credits include the New York Philharmonic, Donda, the Albany Symphony, and others. Healy's composition awards include The American Academy of Arts and Letters' Charles Ives Scholarship, two ASCAP Morton Gould Awards, Vassar College's W.K. Rose Fellowship, a J-Fund commission, and residencies at the Bogliasco, Willapa Bay AiR, and Brush Creek Foundations. Healy has written chamber and orchestral pieces for the New York Philharmonic's Bandwagon and YPC Concert series performances, including an original work for rapper and orchestra performed by the New York Philharmonic. Healy received his M.M. in Composition from The Juilliard School where his mentors included Samuel Adler, John Corigliano, and Steven Stucky. He is entering as a PhD candidate in Composition at Princeton University in Fall 2024. Healy is a Yamaha Artist and a member of ASCAP.

As a composer, I spend a lot of time thinking about the experience of listening to a piece of music for the first time. What will the audience hear? How will the music make them feel? In the case of **Upper West Stomp**, however, I found myself thinking more about my own day-to-day experience as a composer than the hypothetical audiences of the future. I was living in a tiny room on the upper west side of Manhattan, and I had just finished composing a long, slow piece throughout a long and cold New York City winter. In mid-March of that year, I found out I had the opportunity to go to the Cortona New Music Sessions, a summer festival in sunny Italy, and to write a piece for eight instruments that could play extremely loud and fast. I immediately felt inspired by the assignment, and began writing some groovy fast music that was the antithesis of the previous few months sitting at a tiny desk in a tiny room writing slow music all winter.

Writing this piece gave me the boost I needed at the time, and I hope that some of that energy is transferred to you as well! The piece is in three contrasting sections, each structured around an opening ostinato in the low saxes that gets passed around the ensemble, stretching and morphing as the piece progresses.

About the Composers -- Concert I



Kevin Ravellette began his jazz career at the early age of 14 when he joined the renowned Tucson Jazz Institute (TJI). While at TJI, Kevin was the lead saxophonist/clarinetist in the acclaimed Ellington Big Band. He performed at prestigious festivals including the Monterey Jazz Festival, Arizona Jazz Festival, Tucson Jazz Festival, Jazz Education Network Festival, and the Essentially Ellington High School Jazz Competition in New York City. While at TJI, Kevin won numerous awards for his musicianship on saxophone and clarinet. After high school, Kevin chose to stay in Tucson and become a prominent figure in what has become a thriving jazz community in Southern Arizona. In 2020, Kevin began pursuing a BM in Jazz Studies and Performance at the University of Arizona Fred Fox School of Music under the tutelage of renowned jazz and classical musicians including Brice Winston, Dr. Edward Goodman, Dr. Angelo Versace, Jason Carder, and Arthur Vint. Kevin was the lead tenor saxophonist in the Fred Fox Jazz Ensemble that won the 2022 DownBeat award for most “Outstanding Undergraduate Small Ensemble”, and he was recognized as a finalist in the 2024 NASA Jazz Performance Competition.

Kevin Ravellette’s “**Portrait of Wayne Shorter**” is attributed to the most prominent composer and improviser in jazz history, Wayne Shorter. Kevin’s motivation for writing this piece came from his love and inspiration of Shorter’s musicality. Shortly after Shorter’s passing in March of 2023, Kevin was determined to finish the piece. The piece consists of four different movements that come from Wayne Shorter’s most important compositions but with a classical spin.



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CONCERT II
Friday March 21, 1:00 pm

P R O G R A M

Transparent.....Chi Wang

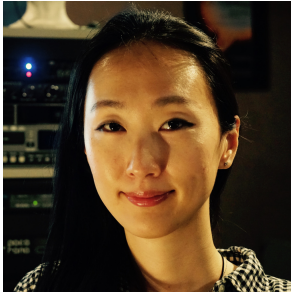
Data Driven Instrument

Fusion of Horizons.....Chi Wang

Data Driven Instrument

Presentation.....Chi Wang

About the Guest Artist -- Concert II



Chi Wang is a composer and performer of electroacoustic music with research interests in sound design, data-driven instrument creation, musical composition, and performance. Her works have been presented internationally at events like the International Computer Music Conference, New Interfaces for Musical Expression, Musicacoustica-Beijing, and many others. Chi's compositions have earned numerous accolades, including selections for SEAMUS CDs, the Best Composition from the Americas award, the Pauline Oliveros New Genre Prize, and finalist status at the Guthman Musical Instrument Competition. She has also served as a judge for several prestigious international electronic music competitions. In addition to her music, Chi translates electronic music-related books and holds a D.M.A. from the University of Oregon in the Performance of Data-driven Instruments. She is currently an assistant professor of music at the Indiana University Jacobs School of Music, specializing in composition with electronic and computer music.

Transparent Affordance describes the relationship between the environment and the individual from the action provider's perspective. Affordance can be false, can be hidden, or can be perceptible. Within our complex environment, real or virtual, material or intellectual, the affordances can be functional or delusional, can be ephemeral or permanent, can be present or delayed – a choice for you to observe, adapt, participate, and evolve.

Fusion of Horizons in Hans-Georg Gadamer's philosophical framework involves merging different frames of understanding to achieve a deeper comprehension. Frames of understanding are conceptual perspectives that shape how we interpret and make sense of information, providing context for our experiences, observations, and data. In this composition, the performer utilizes the Nintendo Ring-Con with a Joy-Con as a symbolic frame, guiding us through various segments of visual and sonic narratives. This instrument not only serves as a literal tool but also represents a metaphorical frame through which different perspectives and interpretations are explored. Through its use, the performance embodies the process of merging diverse frames of reference, reflecting the idea of achieving a richer, more integrated understanding.



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CONCERT III
Friday March 21, 7:30 pm

P R O G R A M

Onto the Silent Peaks.....Chen-Hui Jen

Chen-Hui Jen, piano

Birds of America.....Sarah Horick

Sarah Horick, mezzo-soprano

Futurisms.....Jackson Crook

Jackson Crook, trumpet/soprano trombone

Till the End of Time.....Yuyao Shangguan

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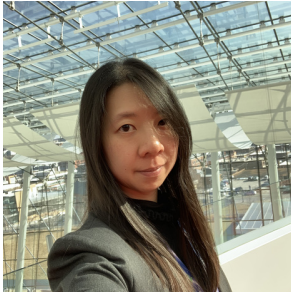
L'Astronome.....Vin Calianno

audiovisual

r u ok.....Seth Shafer

Shelby VanNordstrand, soprano

About the Composers -- Concert III



Chen-Hui Jen is a composer, poet, and pianist, whose music presents an imaginative, spiritual, and poetic space with subtlety and sophistication. She writes concert music for diverse instrumentation, including orchestra, chorus, solo and chamber music for western and Asian instruments, as well as electronics. Chen-Hui Jen's musical works reflect an angle of contemporary art music and often evoke a captivating atmosphere that integrates time, sound, color, and poetry.

She earned a Ph.D. degree in music at the University of California, San Diego, and currently serves at the Florida International University as a part time faculty and as the pianist in the FIU NODUS New Music Ensemble.

Still in the days of my aging, I shall do so for you –
play the piano, see you to the ship bound for
Byzantium

with music close to fading. Silence
here is beyond all summits

- Yang Mu "Propositions of Temporality"

English translation by Wen-chi Li and Colin Bramwell

Onto the Silent Peaks evokes Yang Mu's poem "Propositions of Temporality." After I wrote into silence, and keep falling four years ago, this composition is another work where I seek a state of silence. Specifically, I drew a particular interest and made an intimate connection to the concept of "silence" in the poem – the ultimate moment after all the waves of a lifetime. I have been repeatedly thinking about this idea in the last few years to make up a specific part of myself from the past – to awaken and hear those inner voices. To realize this goal, I created a musical texture full of many symbols such as ocean waves, distant bells, and fading traces on the water, to aurally send myself to both an initial and the final state of silence.



Sarah M. Horick, a Charleston, SC native now based in Washington, D.C., is a composer with a D.M.A. from The Catholic University of America, alongside degrees from Florida State and Furman University. Her works have been performed globally at festivals like the Asolo Song Institute and Schlern International Music Festival, as well as events such as the Turn UP Festival and the International Trumpet Guild Conference. She has collaborated with ArtStream to

About the Composers -- Concert III

create musicals for actors with disabilities and served on the International Alliance for Women in Music board. Notable commissions include *Beyond the Years* for the Florence Symphony Orchestra and *Terrae Cycles* for the University of St. Andrews. Horick has also been an artist-in-residence at Millay Arts and Wildacres Retreat.

Birds of America draws its text from the written descriptions of various birds in the original *Birds of America* guide. These text fragments are set against a backdrop woven from samples of field recordings of the specific birds being described. The work was made possible by the generous permission of the Macaulay Library at Cornell University that furnished the majority of the field recordings.



Jackson Crook is a composer/arranger, conductor, and trumpet player from Athens, OH. Jackson is a fourth-year undergraduate at Ohio University studying music composition. His musical interests include writing concert band, chamber, and solo works for acoustic and electronic mediums, arranging for marching bands, orchestras, wind ensembles, and chamber groups, and writing original film/video game scores. His enamored love for all musical genres and styles is reflected in his varied compositional output, utilizing a huge array of ensembles and performance mediums. His works have been selected for performance at various Ohio University concerts with a variety of performers and ensembles including the OU Saxophone Quartet and the OU Trumpet Studio. He performed his music at the 22nd Annual Electronic Music Midwest Festival in March of 2024 and was selected to perform his music at the TURN UP Multimedia Festival in March of 2025.

Futurisms arose as part of the final project in Ohio University's Computer Music Programming class in the spring of 2023. It synthesizes futuristic/electronic sounds with the unique timbre and character of the soprano trombone. This work takes you on a sonic journey through fantastical aspects of the future like technological advancement, global destruction, and, as the world collapses, hopeful new beginnings for our species.

About the Composers -- Concert III



Yuyao Shangguan, who hails from a modest town in China, has dedicated his life to the pursuit of musical excellence. He obtained his Bachelor's Degree from the respected Wuhan Conservatory of Music, followed by a Master's Degree in Composition from Arizona State University. Yuyao SG's musical journey has been marked by modest achievements. His orchestral compositions have received recognition at the Oscar Navarro International Young Talented

Composers Competition, and his works have been showcased at various contemporary music festivals, including CWU and Turn Up. With a versatile portfolio spanning concert music, video game scoring, and film/TV composition, Yuyao SG has left an indelible mark on multiple platforms. He boasts a prolific output, having crafted scores for numerous iOS and Android releases, as well as a plethora of TV dramas and animations. His talents extend beyond traditional boundaries. Yuyao SG was commissioned by the esteemed Phoenix Art Museum to compose a string quartet piece inspired by Ansel Adams' iconic photograph "Moonrise," which received a prestigious performance at Arizona State University's Katzin Concert Hall. In addition to this, he is one of the composers of planet Scape, a large interdisciplinary multimedia music program at the University of Arizona's Fred Fox School of Music.

Yuyao SG's musical journey extends further as he actively engages in diverse music programs, festivals, and competitions to enhance his professional skills. Presently, he is pursuing a doctoral degree in composition at the University of Arizona under the mentorship of the esteemed composition Dr. Yuanyuan Kay He.

Till the end of time explores the multidimensional forms of time, revealing how this invisible dimension shapes perception and existence. Time serves as both the foundation of life and the destination of all endings.

The electroacoustic elements depict time's multiple facet-minute sound particles converge into grand textures, as moments accumulate into eternity. Tension beneath the calm surface manifests through subtle sonic variations, creating a listening experience both familiar and strange. Layers of sound interweave, blurring boundaries, as if placing the listener within time's hallucination. Meticulously designed acoustic processing provides a profound sound field, blurring the limits between physical and psychological time. Like humanity itself, time contains secrets waiting to be explored. In this pure sound world, time is no longer abstract but becomes an audible reality, where the momentary and the eternal merge into one acoustic experience.

About the Composers -- Concert III



Vincent Calianno is a composer whose work blends fine art and popular culture, exploring unique musical possibilities through live instruments, electronics, and visual media. Praised for his "peculiar and transfixing" style (WSJ), his music has been performed internationally by ensembles like the International Contemporary Ensemble, Alarm Will Sound, JACK Quartet, and the Tucson Symphony Orchestra. His honors include the ASCAP Rudolf Nissim

Prize, Chamber Music America Classical Commissioning Award, Sarah Award for best new podcast, Minnesota Orchestra Composer Institute selection, and the Howard Hanson Prize. He was also an Alan Menken and Banff Centre Fellow, with his work featured on the Grammy-winning album *Alone Together*. Beyond concert music, he scores films, industrials, dramatic podcasts, and has composed for silent films like *La Passion de Jeanne d'Arc* and *Sherlock Jr.* In 2019, he co-founded *Two Trains* with choreographer Claire Hancock, creating hybrid music-theatre-dance works like the upcoming opera *L'Astronome*. Calianno holds composition degrees from Oberlin Conservatory, Eastman School of Music, University of Illinois, and NYU, studying with renowned composers like John Luther Adams and Ricardo Zohn-Muldoon. He currently teaches composition at the University of Arizona.

L'Astronome is a large-scale stage work combining movement, music, dance, cinema, and sound. The work is an opera only in name, literally meaning 'work'. It is a collection of nine tableaux with seven films interpolated between. The two films shown today represent the first and last film in the series. Many origin stories point to a great expanse of water—the abyss—that becomes disturbed when a spark, a form, an idea creates the first primordial things. From this event, sometimes described as the emergence of a silver egg, a mound, or a dome that covers the waters, our first gods and our first stars are born. The primordial spirits and events that emerge from the waters of the abyss during these moments violently expand, birthing and dying, generation upon generation. The abyss, however, always remains waiting to consume our creation again. The opera explores creation and death, memory and forgetfulness, solitude and visitation, the future and the past. Monolithic constructions, representing the beginning, middle and end of the opera, abstractly explore our cosmological beginnings—our shared spiritual and scientific origin. *L'Astronome* takes its title from Edgard Varèse's lost and unfinished opera of the same name (sometimes known as *The One-All-Alone*) and uses it as a point of departure. It is not my intention to "finish" his work, nor be inspired by its dramatic architecture, nor imagine what sounds, images, text, or narrative he and his occasional collaborators (such as Antonin Artaud) envisioned. Instead, we use it as our abyssal waters from which to impregnate our own work and dramatic arrows. From a musical standpoint, I think what can be retained, is the absorption of a harmonic palette and phonic patina that Varèse sought after. My own search for a sound-world that is expressed through new sonic possibilities and technologies that avoids the comfort of the sweet sounds of our western musical temperament.

About the Composers -- Concert III



Seth Shafer is a composer and researcher whose work hybridizes technology, new media, and art/science. His artistic practice represents musical exploration at the extreme edge of performance where he often looks for opportunities to explore ephemerality and multiplicity. This often involves performance situations that have limited or impossible rehearsal scenarios, purposeful impediments to ensemble coordination, live sight-reading, and unavoidable failure.

Seth is Assistant Professor of Music at Cal State San Marcos and was previously affiliated with the University of Nebraska at Omaha. He holds degrees from the University of North Texas and California State University, Long Beach.



Shelby VanNordstrand, a soprano soloist, has performed across the United States, Indonesia, China, Japan, Hawai'i, Lithuania, and Oman. Passionate about new art song and opera, she actively participates in creating new works and features on the album *Storms & Stars*, songs for soprano and piano by Jodi Goble. In 2023, she received an honorable mention in The American Prize, Women in Art Song. Her students have won National Association of Teachers of

Singing Student Auditions and the National Opera Association's Collegiate Opera Scenes Competition. As a clinician, she has presented at national and regional conferences, including the National Collegiate Music Society and the National Opera Association, where she now serves as Vice President for Conferences. She also holds a regional leadership role with the National Association of Teachers of Singing. In fall 2024, Shelby joined the Department of Music and Theatre at Iowa State University, following her role as Associate Professor of Voice at the University of Nebraska Omaha.

r u ok: Do you love dark, heavy, dark heart, dark heart, dark heart music (in a whole new world)? In a whole new world it's all wrong, wrong, wrong. But when you hear it, lock the car door and turn it up, yeah, heavy (mmm), heavy (so hard), it's heavy (drum hit), heavy (pound it, pound it in my head, kick so hard, oooh) — what the? — love trickles gently but constantly accuses you like a precious treasure.

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The University of Arizona School of Music
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CONCERT IV
Saturday March 22, 1:30 pm

P R O G R A M

unraveling.....Jacob David Sudol

Chen-Hui Jen, piano

H & H.....Hsuan Chang Kitano

fixed media

Song of Lenses II.....Cole Nagoda

Cole Nagoda, flute
Katherine Dilley, piano
Giselle Vasquez, flute
Candice Liu, flute

Migration Script.....Anthony T. Marasco

Anthony T. Marasco, electronics

Gutai.....Austin Engelhardt & Hidemi Akaiwa

Hidemi Akaiwa, piano

Opus 4 no 1.....Michael Dolese

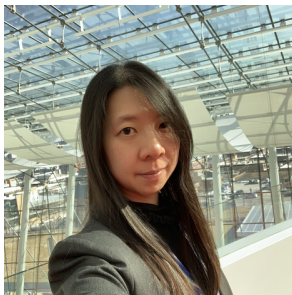
George Rosas, saxophone
Michael Dolese, piano

About the Composers -- Concert IV



Jacob David Sudol uses new technologies to create intimate compositions that explore enigmatic phenomena, the inner nature of how we perceive sound, as well as novel connections between Eastern and Western musical cultures. His music has been performed over 200 times by many prestigious ensembles and performers across North America, East and Southeast Asia, and Europe. In addition, a chapter that Dr. Sudol wrote on his music is published in the Oxford

University Press Handbook of Spectral Music. In 2012, he founded a cello/electro-acoustic duo with his colleague the distinguished cellist Jason Calloway and, since 2010 he has been in the Misty Shore Duo, a piano/electro-acoustic duo with his wife Chen-Hui Jen. He has also worked as a recording engineer and producer for albums released on Mode, Albany, Bridge, MSR, Metier, Centaur, and Neuma Records. Dr. Sudol is currently an Associate Professor of Music Technology and Composition at Florida International University and Coordinator of the Music Technology Area, where he was also awarded a Faculty Award for Research and Creative Activities in 2016. He also was awarded a 2015-16 Fulbright Fellowship to research and teach in Taiwan.



Chen-Hui Jen is a composer, poet, and pianist, whose music presents an imaginative, spiritual, and poetic space with subtlety and sophistication. She writes concert music for diverse instrumentation, including orchestra, chorus, solo and chamber music for western and Asian instruments, as well as electronics. Chen-Hui Jen's musical works reflect an angle of contemporary art music and often evoke a captivating atmosphere that integrates time, sound, color, and poetry.

She earned a Ph.D. degree in music at the University of California, San Diego, and currently serves at the Florida International University as a part time faculty and as the pianist in the FIU NODUS New Music Ensemble.

While writing threads **unraveling...** for piano and live electronics I realized that I could adapt the piano part and arrange the electronics for piano to create a solo piano work. With this in mind, I made some modifications to the finished piano part and transcribed some of the electronics in threads unraveling... to create an unraveling...

The piano writing in unraveling... is primarily based on spectral analyses of two Tibetan singing bowls and one tingsha that I have used in over half a dozen works. As a whole unraveling... focuses less on melody, harmony, or even timbre than it acts as a meditation on how materials and memories can progressively unravel and rewrite themselves.

This piece was written for my frequent collaborator and lovely wife, Chen-Hui Jen.

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Hsuan Chang Kitano is a producer, curator, and versatile keyboardist, performing on harpsichord, fortepiano, and piano. Her journey combines diverse cultural perspectives with contemporary interpretations, honoring the improvisational traditions of seventeenth- to nineteenth-century Europe and Asia. Currently, she enjoys expressing her voice through fix media, embracing both the highs and lows of her experiences.

H & H, short for 'Hsuan & Harpsichord,' captures the connection between the harpsichordist and the instrument. The piece draws from the daily rituals of caring for the harpsichord—cleaning, tuning, and repairing—celebrating these simple yet meaningful acts. As these sounds blend with the flow of everyday life, from early morning to late-night practice and performance, the music transitions into fantasy-like passages, illustrating the mental and emotional journey within the harpsichordist's mind. H & H offers a glimpse into the quiet yet profound moments that shape the harpsichord's voice, revealing its resonant narrative.



Cole Nagoda (b. 2004) is an undergraduate composition major at the University of Arizona. From 2021-2023, he participated in the Tucson Symphony Orchestra's Young Composers Project, studying under composer Vincent Calianno. In that time, he was able to explore many techniques and write for a variety of ensembles, including for orchestra. In 2024, Cole won a composition competition hosted by the University of Arizona flute studio which culminated in a

Composers Project for five years. Her compositions have been performed in several concerts, and she has released two albums to date. Katherine runs her own piano studio in Tucson and enjoys teaching students of all ages. When she is not working on music, she enjoys reading, watching movies, bouldering (her newest hobby!) and spending time with friends and family.



Katherine Dilley, a Tucson native, is currently studying piano performance with Dr. Fanya Lin at the University of Arizona. Between 2021 and 2023, she was named alternate three times in the Fred Fox School of Music Concerto Competitions. She also received second place in the Michael Moore Memorial Piano Competition in Spring 2021, and first place in Spring 2023. An avid composer, Katherine was involved in the Tucson Symphony Orchestra Young

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Anthony T. Marasco is a composer, sound artist, and instrument designer inspired by Digimodernist aesthetics. His work blends interactive sensor systems, cyber-hacked circuit-bent hardware, modular synthesizers, and tabletop sound computers to explore the creative potential of emerging technologies. An internationally recognized artist, his compositions and installations have been showcased at events like SEAMUS, NIME, MoxSonic, NYCETF, and the Montreal Contemporary Music Lab. Marasco's research focuses on collaborative and networked performance tools for electroacoustic music, co-developing Collab-Hub to enable remote instrument sharing. He is an Assistant Professor of Composition and Technology at Michigan State University.

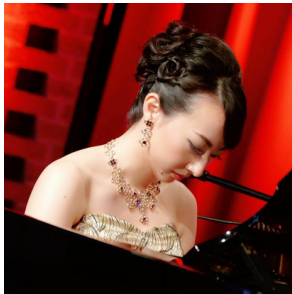
Migration Script centers on the unrelenting forces of nature that push creatures to live their lives as molded through centuries-old patterns without question. Using Mark Wheeler's 'Overwintering' script and Zach Scholl's 'granchild' script for the Monome Norns, the performer reacts to and shapes the slowly evolving harmonic content generated in real-time from bird migration patterns captured across Europe. Building new polyphonic and rhythmic overlays from bird song field recordings and the aforementioned sonified data, the performer uses granular engines and digital sample reduction processing to impart their fleeting influence on an unrelenting force. This piece also uses the 'CH-Norns' package developed by the composer, allowing wireless collaborative data sharing between multiple Monome Norns instruments, mobile devices, and computers. During the performance, one Norns transmits audio-reactive control data to the other two computers, allowing the sonic properties of the music it synthesizes to adjust properties such as the grain density, bit reduction amount, and modulation depth of the signal processing machines in real time. In this manner, the musician gains an improvisation partner out of one of their own instruments, another source of stochastic drive they must attempt to sculpt and decide how to react to in each performance.

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Austin Engelhardt is a composer and improviser whose work is dedicated to challenging and reshaping communication through music. Raised in rural Kansas, Austin came to the musical world later in life, only learning to read music at the age of 20. This late start did not hinder his passion; instead, it fueled a relentless ambition to redefine and expand musical notation. His artistic vision, deeply influenced by the aesthetic nature of sound, draws inspiration

from the abstract. Austin earned a bachelor's degree from the University of Missouri – Kansas City and a master's degree from The New England Conservatory. He has studied under esteemed teachers including John Mallia, Chen Yi, Zhou Long, Paul Rudy, Yotam Haber, and Michael Miller. Currently, he is pursuing his DMA at the University of South Carolina, studying under composer Fang Man.



Hidemi Akaiwa is a Japanese pianist and composer. At the age of 30, she shifted from a successful corporate career to focusing on jazz music. She received a full scholarship to Berklee, where she participates in the college's Global Jazz Institute, Institute of Jazz and Gender Justice, Planet MicroJam Institute, and Interdisciplinary Arts Institute. These experiences have allowed her to study with world-class musicians including Danilo Perez, kenny

Werner, Terri Lyne Carrington, Kris Davis, Billy Childs, David Fiuczynski, and many others. Her passion is to create a new art form infusing the tenets of Japanese Zen with the sounds of jazz and microtonal contemporary classical music.

Gutai is a piece written as an exercise in self listening. During the piece, the performer reads a graphic score, and sculpts an improvisation through it. Every musical choice you make has the potential to come back later through the electronics. It is the responsibility of the performer to always be listening and to respond to the decisions they made previously in the performance. The hope is that with each performance, the player will be able to understand themselves as an improviser through coming to terms with the consequences of their own musical decisions.



Michael Dolese (b. 1999) is a current Doctoral student at the University of Arizona and is a recent graduate of James Madison University with a Masters of Music in Percussion graduating in 2023, and Shenandoah University with a Bachelors of Music Education and a Performance Certificate, graduating in the May of 2021. Michael has continued his path as an educator by maintaining a small private studio in addition to his current studies.



The University of Arizona School of Music
2025 TURN UP Multimedia festival
March 20, 21, 22

CONCERT V
Saturday March 22, 7:30 pm

P R O G R A M

Air Traffic.....John Gibson

Eddie Ludema, trumpet

Plasticking.....Younje Cho

fixed media

Three Noble Children.....Diego Leyva

Sarah Medwick, clarinet
CJ Chen, piano

The Mist.....Minho Kang

fixed media

Children of the Stars.....Yuanyuan Kay He

audiovisual

Awakening.....Nicholas Hubbell

Brian Luce, flute
Michael Dolese, percussion

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John Gibson is an associate professor of music and director of the Center for Electronic and Computer Music at the Indiana University Jacobs School of Music. He composes electronic music, often blending it with instrumental soloists or ensembles, and creates fixed-media audio and audiovisual works focused on environmental soundscapes. His music has been performed worldwide, from Beijing's D-22 punk rock club to the U.S. Botanic Garden in

Washington, D.C., and at events like the Seoul International Computer Music Festival and the Bourges Synthese Festival. His recordings appear on labels such as Innova, Centaur, and SEAMUS, with a portrait CD, *Traces*, on Innova. Gibson's accolades include a Guggenheim Fellowship, a Charles Ives Scholarship, and a Camargo Foundation residency. He was a Mentoring Artist at the Atlantic Center for the Arts in 2017.



Eddie Ludema is an Assistant Professor of Trumpet, Music Theory, and Technology at Idaho State University, where he serves as principal trumpet for the Idaho State Civic Symphony and performs with the Portneuf Brass Quintet and ISU New Music Faculty Ensemble. He co-directs the acoustoelectric Video Game Music Ensemble within the Commercial Music Program. Eddie works with the trumpet and brass ensembles while teaching music theory,

technology, and improvisation. He has performed with ensembles like the Utah Symphony, ORSO Rock Orchestra (Germany), and the Classical Music Festival Orchestra (Austria). A founding member of the Mirari Brass Quintet, he has toured internationally with the Indiana State University Faculty Ambassador Brass Quintet. He holds doctoral and master's degrees from Indiana University, an Artist's Diploma from the Freiburg Music Conservatory, and a bachelor's from the University of Utah.

Often my inspiration for new pieces comes from observing the natural world or worrying about what's happening to it. In **Air Traffic**, I'm thinking about honey bees. In his book *Honeybee Democracy*, Thomas D. Seeley, a scientist at Cornell, gives a detailed account of the behavior of these bees, including their ability to scout out a new home and navigate there, while keeping together a hive of thousands. Seeley performed experiments showing that scout bees guide the others to a new home they've discovered: the scouts fly quickly, in a straight line through the bee swarm, thus encouraging the other bees to follow, instead of flying randomly in all directions. My piece enacts such a swarm in its middle section, using a colony of synthetic "bees" that fly around the concert hall, while the trumpeter, as scout bee, gets them to fly right. When the bees find their home, they break into a celebratory song, with a swinging beat.

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But there are real bees in this piece, too! To help me get a better sense of what honey bees are like up close, I met with Indiana University biologists Lilian Caesar and Chris Robinson at the university hives. I dropped microphones in a hive and witnessed a terrifying, claustrophobic, and frenzied sound world, which you will hear accompanying the trumpet. I even donned a bee suit to better see what they were up to. You will hear a bit of my conversation with Lilian at the end of the piece.

In **Air Traffic**, I aim to surround the trumpet with fragments of its own live sound or with synthetic voices, using an immersive eight-channel loudspeaker arrangement. In addition to the synthetic bees mentioned above, the piece features an algorithmically constructed jazz accompaniment to the trumpeter, whom I ask to improvise within a musical environment unmoored from a clear harmonic grounding. It's meant to come across as an exuberant free-jazz romp, before subsiding into a return of the opening soundscape, situated in a hay field with cars passing in the distance and bees buzzing from the nearby hives.



Younje Cho is an instrumental and electroacoustic composer whose work delves into the transformative power of sound on psychological and instinctual levels. A dedicated eco-sonic artist, Cho's compositions are inspired by his profound love for nature and animals, with a focus on capturing the sounds of the natural world and its creatures. Advocating for environmental harmony, his music emphasizes humanity's role as part of the ecosystem, urging a balanced coexistence between people and nature. Through a "pan-natural" approach, Cho's work aims to evoke raw, primal responses, encapsulating instincts shared across species, including humans.

"**Plasticking**" takes inspiration from the concept of "musicking" and the prevalence of plastic in our world. Like "musicking," which encompasses various musical activities, "Plasticking" symbolizes the close relationship between our lives and plastic, which has become omnipresent in our daily existence. Plastic has woven itself into the fabric of our routines, permeating every aspect of our lives. Its influence is seemingly inescapable, making even the simplest actions reliant on its presence. However, the convenience of plastic has exacted a significant toll on our planet, particularly on nature and the fragile ecosystems it supports. Through "Plasticking," I embarked on an exploration of this intricate connection. By capturing sounds from discarded plastic waste in my daily life and blending them with glass sounds, I crafted the music for this piece.

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The composition serves as a critique of our reliance on plastic and laments the current state of affairs. It beckons us to take action, urging listeners to engage in conversations about breaking free from lives overwhelmed by plastic. Beyond its artistic expression, “Plasticking” prompts contemplation on the feasibility of living without plastic. It impels us to reflect on the bond between our lives and this material, igniting inspiration for a sustainable future. By contemplating the possibility of a world less entangled with plastic, we can collectively strive towards preserving the environment and nurturing a healthier coexistence with nature.



Minho Kang, a composer from the United States and South Korea, creates music that reflects deep introspection and observations of the world around him, driven by the question, "What sounds does the world make, and what am I truly hearing?" His work is available on platforms like Spotify. In 2022, he won the 2nd Kim Dong Myung Poet Song Contest and received album production support from the Korean Music Performers Association. In 2023, he released a digital album through the Gyeonggi Content Agency's Music Production and Distribution Project. Minho is currently an undergraduate at Indiana University, studying with Aaron Travers, David Dzubay, Chi Wang, and John Gibson.

The Mist is a piece that delves into the fear of insidious threats, a fear that lingers longer and cuts deeper than the fear of flames. A clear danger can be confronted and fought, but when a problem creeps in slowly and unknowingly, we find ourselves at a loss. In the face of such helplessness, individuals are often left with a blurred, pessimistic view of everything around them, filled with a simmering, undefined anger. As this fog of negativity gradually engulfs society as a whole, we're left to wonder what terrifying events might unfold beyond it.

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Yuanyuan Kay He is a composer and multimedia artist with roots in China. Her research focuses on using innovative technologies to blur the boundaries between different fields and combine various art forms. Her works often explore and intertwine different forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with musicians, choreographers, dancers, scientists, engineers, photographers, visual

artists, and stage designers. Her immersive multimedia project StellarScape is a convergence research collaboration synthesizing science, humanity, music, visual art, and technology.

Children of the Stars is the computer animation section of StellarScape by Yuanyuan Kay He and Georgios Cherouvim (Visual Artist).

StellarScape is a live, immersive multimedia project synthesizing music, science, visual art, and technology. The performance and installations feature live musicians, electronic music, and dance, collaborating with interactive cinematography—blending kinesthetic and acoustic sensing with cosmic simulation in real-time. This convergence research collaboration is catalyzed by the union of concepts at the intersection of astronomy, humanity, artistic expression through music and dance, and socio-technical experience.



Nicholas Hubbell's music spans diverse genres, blending live performance with electronic sound manipulation and often featuring narrators to craft surreal dramas. The Percussive Arts Society praised his work *Behind the Hedge* as a standout addition to chamber ensemble music. In 2022, he won the Chicago Philharmonic Anniversary Fanfare Competition, with *Chicago Fanfare* premiering to acclaim and later performed at Carnegie Hall. His compositions i

nclude scores for award-winning productions like *Anne of Green Gables* (Disney), documentaries such as *The Men Who Brought The Dawn* (Smithsonian), children's programs like *Dr. Seuss* (Random House), and various TV and radio commercials.

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Brian Luce is an acclaimed flutist, praised for his "technical agility" and "lyric power," and serves as a professor and Associate Director at the University of Arizona School of Music. As a soloist and collaborator, he has performed with the Luce-McLaughlin Duo, Arizona Wind Quintet, Luce-Caliendo Duo, and various orchestras including the Dallas Chamber Orchestra and Tucson Chamber Orchestra. His performances have been broadcast and appear on

several recording labels. Luce has held principal flutist positions in orchestras across Illinois, Pennsylvania, and Texas and is a Yamaha Performing Artist. A prizewinner in multiple competitions, including the National Flute Association and Myrna Brown, he is published by Editions BIM and IntegrityInk. His articles on performance and pedagogy have appeared in *Flute Talk* and *Flute Explorer* magazines. He also presents on his award-winning dissertation on Edison Denisov's *Quatre Pièces pour flûte et piano* and advocates for Native American music. Outside of music, Luce enjoys coaching fastpitch softball.

Hidden Muse (flute and electronics) was debuted by Brian Luce at TURN UP Festival 2022. He performed it so beautifully that I wanted to write something more ambitious for him. We discussed it and I suggested a concerto for flute, which he loved. We also discussed the practicality of instrumentation. Brian suggested that the marriage of acoustic and electronics might be exciting rather than the traditional orchestra, as well as being more practical. I decided to score it for flute, cello and one percussionist with electronics. I felt this gave me a good range of acoustic elements along with a vast electronic potential palette.

Awakening is the first movement of the work. While the flute is the dominant voice, the cello and percussion intertwine with it. Sometimes accompanying, at times opposing and even leading, while the electronics play the backdrop the stage and set in the play.

I wanted the music to be muscular and virtuosic, with ideas springing out of each other. A progression of epiphanies or awakenings. At the same time, moments of reflection, as with any new idea or experience, that moment when one says: "Oh, now I see".