

Thomas Dempster was born a 37-year-old man during the twilight of the Carter administration. He has since regressed into the 24-year-old you see in front of you. He is working toward a DMA in composition here at UT after having finished an MM at some point. He is also rumored to have been graduated from some other college and high school. He has studied with every person on the composition faculty at UT except for Don Grantham, but that error will be soon corrected. Tom, as his friends call him, also bathes regularly and makes a mean eggplant parmesan. He does not play piano that well; have mercy on him.

...buscando la noche... : After trying for a while to write a strings and piano quasi-concerto for a good long while, I decided to take what I liked best out of those drafts and turn that material into a number of simple piano pieces after realizing I had no good solo piano pieces to my name. The person who gave me this crazy idea is my friend Sam Pluta, who advised me that I should at least "write some nocturnes" based on the sketches I had, and while I don't always do what people say, I thought this particularly sage advice would benefit me well. Still in progress (and due for revision, perhaps), the pieces are nothing more than quiet, contemplative almost-nocturnes, morsels of sound searching around in the darkness to become full-fledged pieces of nightmusic. The pieces are a far cry from my over-serious, overly-complicated pieces that I have graced people with over the years; however, they bear no resemblance to Herb Alpert light-fare. The movement titles are inspired by a number of Neruda poems, including this four line beauty:

Gracias, violines, por este día
de cuatro cuerdas. Puro
es el sonido del cielo,
la voz azul del aire.

Elbereth Howard is an undergraduate music composition student at U.T. Austin. She is currently studying with Dr. Kevin Puts. She was born and raised in, or at least close by Austin, Texas, and she'll turn twenty-two in April. Nothing amazing has occurred in her life as of yet, but she'll be sure to keep you posted.

Fantasmagoria: This is the first movement of a percussion ensemble piece which keeps growing, and is currently about ten minutes in length with four movements, the (currently) last movement in progress. I wrote the first two movements while studying two summers ago under Professor Grantham.

The Wet Ink Concert Series is an entirely student-run organization. Our purpose is to provide a venue for new music by student composers at The University of Texas at Austin. Visit us online at <http://wetink.music.utexas.edu>.

Wet Ink

CONCERT SERIES FOR NEW MUSIC

MARCH 23, 2005 8:00 P.M.
RECITAL STUDIO

THE UNIVERSITY OF TEXAS AT AUSTIN

PROGRAM

Seven Sixes (2004).....Michael Vernusky

Pensive Reflection (2005).....Christopher Peters
Robin McGregor, flute

Theme and Variations (2004).....Karol Ann Badgett
Karol Ann Badgett, piano

GlitchBot (2005).....Sam Pluta
Sam Pluta, GlitchBot

INTERMISSION

Music for Clarinet (1999/2004).....Robert Honstein
Emily Zizza, clarinet

...buscando para la noche... (2005).....Thomas Dempster
I. ...empieza la noche... II. ...la voz azul de las estrellas...
Thomas Dempster, piano

Fantasmagoria (2003).....Elbereth Howard
Mari Fitzgerald, marimba Jake Thieben, bass marimba
Karol Ann Badgett, celesta Ryan Gee, celesta

PROGRAM NOTES

Michael Vernusky received his musical training at Mercyhurst College and now at the University of Texas at Austin. He has studied composition with Albert Glinsky, Donald Grantham, and Kevin Puts. He also studied electronic media with Russell Pinkston and Bruce Pennycook. Michael's music has been performed across the United States, in Europe, Asia, and Mexico.

Seven Sixes was assembled from five improvisatory violin takes combined with processed field recordings of acoustic instruments. Specific moments of dynamic change were plotted ahead of time, but the tape was applied for the sole purpose of accentuating and contrasting the pulse and texture of the violins. Special thanks to Cory Allen for his performance on this recording.

Christopher Peters was born in 1978 in Rhinebeck, NY. He showed an interest in music at an early age and took a year of piano lessons at age 7. He is primarily self taught with a special interest in classical music. In 2003, he studied formally with Margaret Brothers in Dallas. Chris began composing in 1990 and is currently studying composition with Dan Welcher. He is pursuing his BM degree in composition at UT.

Pensive Reflection is Peters' first composition for a solo instrument other than piano. It is a short lyrical piece designed to evoke a stirring of thoughts or memories.

Karol Ann Badgett is a doctoral student in Composition. Her octet for woodwinds and strings was recently performed by The University of Texas New Music Ensemble in October, 2005. She is on staff in the Department of Theater and Dance as an accompanist where she composes really fast every day for the modern dance and ballet people.

Theme and Variations is based on Ralph Vaughn William's "The Call" from *Five Mystical Songs*. The original impetus grew out of improvisational work with Dr. Gerre Hancock. The focus of that work was geared toward improvisation for sacred services. "The Call" is included in the Anglican hymnal, and variations on hymns and anthems familiar to the congregation are suitable as music for various occasions during services. These variations address the growing need for sacred piano literature to complement the rich organ literature that exists for the church.

Samuel Pluta is graduating in May. The uncertainty of what he is doing next year is causing him unneeded stress that will probably result in a mental breakdown some time between now and then.

GlitchBot: Beep Bob Boop Snarf, none of this existed a minute ago.

Robert Honstein is a first year Master's student at UT. Having just finished his bachelor's degree at Yale University, he is thrilled to continue down the long and winding road of higher education.

Music for Clarinet was composed the first month of my first term of my first year of college. Why have it performed again? Two reasons: when it was first performed somebody made a nice recording of the concert and then somebody else lost the recording - I've been bitter ever since; in the first week of my first month of my first term at UT, I found myself thinking about firsts and then started thinking about thinking about this piece and then, with nothing better to do at the time, took it upon myself to make some small revisions and decided I might as well prey upon whatever unsuspecting clarinetist first came my way. Fortunately, this happened to be Emily, who has taken it upon herself to realize my little creation with great care and gusto. The piece is in four parts. It starts quiet, becomes excited, gets quiet again, starts feeling expansive, quiet again (briefly), becomes excited again, then gets frantic, starts freaking out, and then becomes quiet, again.