

Wet Ink

CONCERT SERIES FOR NEW MUSIC

OCTOBER 9, 2003

8:00 PM

*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.*

RECITAL STUDIO
THE UNIVERSITY OF TEXAS AT AUSTIN

Game Music was composed during the summer of 2001 as more of a pedagogical tool than as a stand-alone piece. The work was conceptualized as a method of instructing young musicians and introducing them to aleatoric music and improvisation through incrementalized and relaxed approaches, hence the title. The piece was originally para-performed in a workshop setting in July, 2001 by students of the North Carolina Governor's School East. *Game Music* is in several unrelated sections but dealing with somewhat common elements. The section performed tonight is based on stark contrast: severely consonant intervals versus severely dissonant intervals, and extremes in duration. Like each section of the piece, an initial melody or motive is given at the header of the page with the instructions on how to play the game below.

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Jonathan Kolm began his music studies at an early age and started music theory instruction at the Governor's School for the Arts in Norfolk, Virginia. He earned his BM in Piano Performance at Virginia Commonwealth University in 1999, and then received his MM in Composition (also from VCU) in 2000 studying with Peter Knell. In 2002, he started work on his DMA in Composition at UT where he has studied with Kevin Puts and Dan Welcher. His music has earned prizes in several national competitions and most recently his piece for clarinet duo *Six Colors* was performed in a concert put on as a result of a score call by the Washington Forum in Seattle, WA.

Two Sketches begins with a slow first movement with a kind of lyricism that remains quite moody, not really ever reaching a bright and soaring level. It starts with a murky motive stated in the piano, which the cello then elaborates on. After a brief climax, the oboe makes its entrance with a new theme. A piano solo takes the music into the final section, where, after the cello and oboe play an impassioned duet, the music fades out much as it began.

The second movement is based on a four-note motive (yes, it's from John Williams' score for *The Phantom Menace*) that explodes from the beginning into a moto perpetuo mini-tour de force for the three instruments. The motive appears in various guises, and guides the development of the form for the piece.

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PROGRAM

Rhapsody for Flute and Piano.....Adam Torres
Lindsey Keay, flute
Geneva Fung, piano

Lullaby for Brady.....Sam Pluta
Sam Pluta, baritone
Sara Lepp, piano

Floatin' the Mackenzie.....Greg Bolin
Ken Pruitt, cello
Naoki Hakutani, piano

Game Music.....Tom Dempster
Tom Dempster, piano

Two Sketches.....Jonathan Kolm
I.
II.
Sue Hatch, oboe
Miranda Wilson, cello
Jonathan Kolm, piano

PROGRAM NOTES

Eighteen-year-old **Adam Torres** comes to the University of Texas at Austin from San Angelo, Texas. Torres began his musical studies at the age of seven, when he began private instruction on piano and continued his musical studies on bass, cello and horn. His accomplishments as a pianist include being named All State Musician by the Texas State Federated Festival competition in the spring of 1996, winner of the 2002 Longhorn Music Camp Talent Show in best solo performance, and a solo performance with the San Angelo Symphony as the runner-up in the 1995 Young Musician Concerto Competition. As a composer, Adam conducted the premiere of the *Gloria* from his Mass for St. Margaret's at Christmas 2001 and performed at the premiere of his *Imperfect Balance* for String Orchestra in May 2003, and will be collaborating with the San Angelo Community Band in a premiere in the summer of 2004. Torres is currently a freshman pursuing an undergraduate degree in Music Studies. He plans on pursuing his studies in obtaining a Masters (and eventually Doctoral) Degree in Orchestral Conducting.

In May of 2003, Torres was inspired to write a musical representation about the story of two individuals. A short two months later, in July 2003, the **Rhapsody for Flute and Piano** was completed. The story goes as such: two people meet, initially as friends. Aside from the purity of friendship, however, there are romantic emotions that begin to develop. Unfortunately, due to a bad set of circumstances and a fear of being hurt because of such, these emotions are unable to blossom into a romantic endeavor. Both individuals try to ignore their romantic emotions and compromise with friendship; they are unable to do so in happiness. In the end, the two people work past those circumstances that prevent anything deeper than friendship, and find an exhilarating happiness in the future that awaits them.

Sam Pluta is a second year Masters student at UT. He likes to write all kinds of music, including electronic music, chamber music, and rock music for his band, The Holiday Gift Ideas. Sam is also a faculty member at The Walden School, a summer school in Dublin, NH for young composers. He wrote **Lullaby for Brady** for his nephew Brady.

Originally from Helena, Montana, **Greg Bolin** is a doctoral student in composition at the University of Texas. He holds degrees in piano performance (BM, University of Montana) and composition (MM, University of Arizona). He is currently studying with Kevin Puts.

Upon moving to Austin a year ago, I found myself, in one of those happy coincidences, living across the hall from a wonderful pianist (Naoki Hakutani), and adjacent to a terrific cellist (Ken Pruitt). The three of us eventually became good friends, and when Ken and Naoki were given the opportunity to give a full recital together, they asked if I would write them an encore. **Floatin' the Mackenzie** was the result. The title is a joke involving perennially broken sprinkler heads and the resulting flooded sidewalks at the Mackenzie Pointe Apartments where the three of us live.

Thomas Dempster was born in Michigan during the twilight of the Carter administration. He performed on numerous instruments in high school and earned scholarships to attend the University of North Carolina at Greensboro. There he studied composition with Eddie C. Bass, Frank McCarty, and Craig T. Walsh, and bassoon with Michael J. Burns. He graduated with highest honors from UNCG in 2002, earning a BM in composition. He is currently pursuing at least two more degrees in composition at the University of Texas where he has studied with Kevin Beavers, Russell Pinkston, and Kevin Puts.

His music has been performed throughout the southeast and Texas and has numerous commissions to his name. He has also won a few small-time awards, including the Sigma Alpha Iota conference composition contest and in 2002 was a finalist for the Southeast Composers' League commission contest. He also has a few science fair ribbons to his name for his progressive work with clay volcanoes and grapefruit-operated clocks. He spends his summers at the North Carolina Governor's School East where he serves as composer-in-residence.