UNLV
Department of Music
College of Fine Arts

presents

NEXTET

Virko Baley, music director and conductor

PROGRAM

First Annual Alumni Concert Part 1

Dennis Deovides A. Reyes, III (b. 1976)

Fireworks for Electroacoustic Stereo (2011)*

Diego Vega (b. 1968)

Audi Reliqua for Piano (1998)

Jae Ahn-Benton, piano

Michael Paul Wineski (b. 1970)

From The Cigar Lounge for Violin and Piano (2012)*

Dennis Deovides A. Reyes, III (b. 1976)

No. 6 May I Buy You a Drink?

Diego Vega (b. 1968)

No. 7 Last Call

Jae Ahn-Benton, piano

Yuri Cho, violin Philip Fortenberry, piano

Milen Kirov (b. 1977)

Four Etudes (2010-12)*

Milen Kirov (b. 1977)

Fado

Lisa Maresch, piano

Paidushko

The Shepherd and the Mountain

Rotatio

Nolan Stolz (b. 1981)

Abyss for Tuba and Fixed Electronic Media (2012)*

Stephen Kunzer, tuba

Stephen Bachicha (b. 1980)

From Vanishing Points, Six Aural Paintings (2012)*

Bill Bernatis, horn Lisa Maresch, piano

I. Shadows and Light

Sviatoslav Krutykov (b. 1944)

II. Bleeding Through

Carmella Cao, flute

IV. Blind Visions

The Chronicles of Nonexistent Civilization (2011) for Flute, Electronic Score and Visuals

VI. Fast and Pointy

Nathan Tanouye (b. 1974)

Marker 78 for Soprano Sax, Tuba, Piano (2011) *

Mark McArthur, soprano sax Stephen Kunzer, tuba Spencer Baker, piano

*UNLV, Music Department Alumni Composers

Monday, April 16, 2012 7:30 p.m. Dr. Arturo Rando-Grillot Recital Hall

Lee and Thomas Beam Music Center

University of Nevada, Las Vegas
Dennis Deovides A. Reyes III (born 1976) has studied music composition in his native Manila, Philippines, before moving to the United States in 2006, where he studied composition with Jorge Villavicencio Grossmann at UNLV. He is currently pursuing his doctorate degree in music composition at the University of Illinois in Urbana-Champaign under Scott Wyatt, Heinrich Taube, and Sever Tipei. His music has been performed throughout the United States, Europe, and in Asia. His musical creations find inspiration in a wide range of subjects, from Asian music to Modern art, and also incorporate Philippine traditions. *Fireworks* (December 2011) is an electroacoustic stereo music composition created in the Experimental Music Studios in the University of Illinois in Urbana-Champaign under the tutelage of Dr. Scott Wyatt. Sounds have been constructed using additive and granular synthesis that forms all the piece’s musical gestures and sonic events. The inspiration behind the piece is the fireworks display of New Year’s Eve in the Philippines. *Fireworks* is having its Asian premiere at the 30th Asian Composers League Conference and later will be featured at a Festival in Tel Aviv October 2012.

Diego Vega: The title of this short piano piece is a Latin expression that translates as “listen to what remains.” Following this idea, *Audi Reliqua* for piano explores the concept of acoustic resonance. Its harmony is completely derived from (or is the acoustic resonance of) a four-part chorale, presented in the middle slower section of the piece. Furthermore, the entire piece could be understood as the harmonic or acoustic resonance of the pitch E that almost never ceases to sound. The piece explores two basic rhythmic structures from Colombian folk music: *hebamboico* and the *mapalé*. Presented as antagonists in the fast and more rhythmic first two sections of the piece, the two dances are interrupted by the slow chorale and gradually awakened again, this time reconciling their differences as one single rhythmic structure.

Michael Paul Wineski earned his MA in music composition in 2006 from UNLV where he studied with Virko Baley. His compositions have been performed worldwide. In 2002, Michael accompanied Palo Verde High School Choir, under the direction of Lesa Ramirez, to London and Paris where they performed his original composition *Puer Natus est Nobis* in the cathedral of Notre Dame on Easter. The world premier of Michael’s first orchestral composition for Lindsey was at the International Ukrainian Music Festival in Kyiv, under the direction of George Stelluto in February, 2003. Maestro Stelluto conducted its United States premier in April the same year at UNLV. Michael has also traveled with the Palo Verde High School Choir to Venice, Rome, Vienna, Munich, Prague, Stockholm, Helsinki, Tallin, and St. Petersburg to perform his choral compositions. *The Cigar Lounge* is a set of 7 pieces for violin and piano. The pieces being performed are the last two of the set. *May I Buy You a Drink?* is reminiscent of a romantic "pop" style, and *Last Call* is a display of virtuosity for both violin and piano.

Milen Kirov represents a new generation of 21st century artists. Combining his Bulgarian background, rigorous European and American conservatory training, and a vast experience in the music worlds of two continents, Milen has carved a successful and dynamic career as a performer, composer and educator working with equal success in a variety of musical settings and genres. Milen holds a Bachelor’s degree in Piano Performance (from UNLV), a Master’s degree in Composition, and in May, 2012 will graduate with a Doctoral degree from the Performer-Composer Program at California Institute of the Arts. Milen has won numerous piano and composition awards and has performed in Bulgaria, Greece, Germany, France, Canada, and the US. He has performed with some of the most exciting musicians in jazz and contemporary music today. His compositions and performances have been featured on over 20 radio and TV stations in the US, England, Scotland, Germany, and Bulgaria. Currently, Milen is based in Los Angeles, where he maintains a composing, teaching, and performing schedule as a soloist or with his 11-piece Balkan brass ensemble, *Orkestar MEZÈ*. 
**Fado** – This etude is based on the traditional Middle Eastern/Balkan mode (maqam) *Mustaar* and rhythmic pattern 2+2+2+3 (9/8) used in Bulgaria in the popular *Daichovo Horo* dance. It explores the interaction between a lush, flowing accompaniment rolling between both hands and an expressive, heavily ornamented melody also played by the alternating hands, evoking the epic vocal melodies of the Bulgarian slow/unmetered songs.

**Paidushko** – Just like its namesake - the traditional Bulgarian dance *Paidushko Horo*, this etude is based on a rhythmic pattern of 2+3 (5/8) in a rather brisk tempo. However, the compositional material of the piece strays away from the folk dance character by utilizing a melody that skips between hands in the high and low register of the piano and is based on two different modes – *Hijaz* and *Mustaar*. This quirky melody is played against a smooth and unaccented four eighth-note melodic ostinato pattern, which creates the illusion of a polyrhythmic interplay.

**The Shepherd and the Mountain** – Written for Lisa Maresch and based on the traditional maqam *Karjagar* and 3+2+2 (7/8) rhythmic pattern, this piece is a simple elegiac melody evoking the character and ornamentation of the Bulgarian shepherd’s flute *kaval* accompanied by a descending harmonic progression.

**Rotatio** – The complex texture of this etude is based on the Bulgarian *Daichovo Horo* meter of 9/8 (2+2+2+3) and includes three melodic layers played against a constantly changing ostinato pattern. Based on three different rows of pitches in three different modes, these layers are highlighted by the use of the sostenuto (middle) pedal. In this way, a thick resonating body of sound is created that keeps on growing and intensifying through the end, when it explodes into an organized mayhem of pitch layers and rhythmic figures.

Nolan Stolz grew up in Las Vegas, NV in the 1990s. His compositional voice is clearly influenced by his performance background in jazz and progressive rock, yet firmly rooted in the contemporary classical tradition. His music has been performed throughout the United States, Canada, South America, and across Europe, including festivals such as the 52nd Académie Internationale d'Été de Nice (FRANCE), Suolahti International Summer Music Festival (FINLAND), University of Alabama-Huntsville New Music Festival, Belvedere Chamber Music Festival, Electroacoustic Juke Joint, eXtensible Electric Guitar Festival, Las Vegas International New Music Festival, Las Vegas Music Festival, Music Today Festival, Oregon Bach Festival, and several College Music Society conferences. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, and several solo artists. He has won several awards, including the Max DiJulio Composition Prize. His *Lullaby for Sam* appears on guitarist Aaron Larget-Caplan’s CD *New Lullaby*, and his *Catharsis II (piano quartet no. 2)* will be released on *Millennial Masters Volume 3* from Ablaze Records later this year. Dr. Stolz is Assistant Professor of Music at the University of South Dakota where he teaches music theory and composition. *Abyss* for tuba and fixed electronic media was written for Mary MacKinnon during a residency at Goldwell Open Air Museum at Rhyolite, NV. The electronic part consists of synthesizers reproducing the sounds of low tuba pitches. Nolan created these sounds by analyzing the spectral content of live tuba samples and then re-synthesizing them using the software program MetaSynth. The live tuba "swims" through the crevasses between the frequencies in the electronics part. Only occasionally do higher frequencies emerge from the "abyss."

Sviatoslav Krutykov, a Ukrainian composer and painter, was born in 1944 in Tbilisi, Crimean peninsula into a family of musicians who moved to Tbilisi prior to World War II. After moving to Kyiv (Kiev) he studied composition at the Kyiv Conservatory with the renowned composer Boris Lyatoshynsky. He began composing music and painting from early childhood, and has continued to this day. He has composed works in many genres and has developed a special interest in the electro-acoustic area. In addition, he became interested in old music, writing: "Composing music for films brought me to another interesting music field. That was so called "early" music. I had to learn how to make musical instruments myself - working copies of early baroque and medieval instruments. Making instruments and playing them
in the ensemble bestows on a composer a lot of new ideas and gives him a penetration into the purport of music... The project KHRONIKY NEISNUYUCHYKH TSIVILIZATSIY [CHRONICLES OF NONEXISTENT CIVILIZATIONS] started in 2011. Unexpectedly, a former member of my ensemble of ancient music asked me to write a work for his upcoming slide-film on the paintings by a young artist from Poltava region in Ukraine, Serhiy Svenyrodsky, who died tragically. The paintings he showed me, appealed to and interested me; I proposed to the filmmaker that we should create an electro-acoustical film score performed by the computer and throughout it intersperse a live flute solo.... The work starts and ends in darkness. This is to allow at the beginning for the listener/viewer to accommodate themselves to the sound-world and at the end to give them time to reflect on the visuals on the sounds of the dying music.”

Stephen Bachicha: In the visual arts, a vanishing point is the point in a drawing to which all lines appear to converge. This concept was first used by artists in the Renaissance and is highlighted by notable paintings such as DaVinci’s Last Supper. When Katharine Caliendo asked me to write her a song cycle for hom and piano, she showed me a few of her favorite pieces of art, asking if they could inspire the work. One thing I quickly noticed was that in the paintings of surrealist artist Giorgio de Chirico, there are multiple vanishing points. This idea intrigued me and helped formulate suggestive ideas for this piece. I noticed that in one larger work, there are and should be multiple things for which to draw and focus attention. This became a critical motive in all five movements of this piece. Attention is drawn in various ways, from timbral effects in the horn, horn tremolos, “wah-wah” vibrato with the bell hand of the horn to asking the horn player to really explore the entire range of the horn, from as low as is possible to as high as possible for the performer. With this in mind, each movement becomes another Vanishing Point in the whole work. Stephen Bachicha is a composer most interested in blending the beauty and fun in both listening to and performing music. He has had solo as well as ensemble works performed throughout the United States and in parts of Europe. Stephen was born in Santa Fe, NM in 1980, and lived there until 1994 when he and his family moved to Minnesota. After receiving his Bachelors degree from the Setnor School of Music at Syracuse University studying composition with Nicolas Scherzinger. Daniel Godfrey and Liu Zhang, and Culinary Arts from Master Chef Greg Zemore he continued his studies at the University of Nevada - Las Vegas where he received his Master's degree studying composition with Virko Baley and Jorge Villavicencio-Grossmann and conducting with Taras Krysa and Takayoshi “Tad” Suzuki. Stephen also studied with James Mobberly, Chen Yi, and Zhou Long at the Conservatory of Music and Dance at the University of Missouri, Kansas City. Currently Stephen is attending Rice University for doctoral studies in composition where he studies with Art Gottschalk.

Nathan Tanouye: Completed in early 2011, Mile Marker 78 was written for tuba player Stephen Kunzer, who currently serves as the adjunct Tuba/Euphonium instructor at UNLV. This piece was written in response to his the tragic and sudden death of his father, who died in a car accident just outside of Plains, Montana. The piece starts out in a peaceful mood, illustrating the loving relationship between Kunzer and his father. As the piece progresses we start to hear the tension build, as if foreshadowing the tragic event to come. In the 5/8 section the tempo picks up, and visions of a car driving down a deserted highway in the middle of the night come to mind. Ultimately, we hear the car screeching to its final demise in measure 164, just as it reaches mile marker 78. The longing melody played by the tuba at the end of the piece represents some of the emotions Kunzer felt at the time he lost his father. This piece was premiered in March 2011 at the North American Saxophone Alliance Conference at UNLV, and Mr. Kunzer has since recorded it.

- Nathan Tanouye