Always Something There to Rewind Me (8:00)  

 Always Something There to Rewind Me is a guided improvisation implemented in Max/MSP. The patch uses pitch and amplitude recognition as well as accrued phrase-length detection to control basic looping and granulation functions. The source material for the electronic component is a combination of samples of the solo instrument (recorded as the piece is occurring), and a randomly-chosen 80s pop song, loaded into the patch at the start of the piece. A final feature is the footswitch, which allows the performer to hold a loop or momentarily reduce the overall volume of the electronics. My intention with this piece was to design an interactive environment that would promote a highly variable and yet expressive and clear performance scenario.

Nicholas Rich (b.1984) is a composer of acoustic and electro-acoustic music which investigates the intersections of music, memory, language, culture, and nature. Born into a family of musicians who played Country-Western, Americana, and Rock, and having played guitar since childhood, Rich’s music frequently carries strong associations with pop and folk music. He graduated from UNCG in 2012, and is currently working toward an M.M. at the University of North Carolina School of the Arts. His teachers include Mark Engebretson, Alejandro Rutty, and Lawrence Dillon.

After studying saxophone at the Conservatory of Lausanne, where he received a ”License de Concert” degree in 1994, Laurent Estoppey devoted himself entirely to contemporary music. Numerous collaborations with composers have led him to create at least one hundred works. Now Estoppey’s musical activity is divided between written music and improvisation. He performs throughout Switzerland, many European countries, as well as Canada, USA, Argentina, Guatemala and South Africa.

Laurent Estoppey works with many orchestras, has founded several chamber ensembles and his discography includes fifteen recordings. He teaches saxophone, contemporary music and improvisation to students of all ages and levels, from beginners to graduates. He lives in Greensboro, NC and works mainly between the US and Switzerland.

www.laurentestoppey.com

12am (6:02)  

12am is the second track on composer Daniel C Pappas’ debut album ‘Driving at Night’. After having written several of the pieces for the album for solo instruments, he wanted to combine the oboe and cello for at least one of them (and later even more). As one can hear in most of the pieces, the electronics have a more “random” quality about their attacks (in 12am, very church bell like) while the instrumentalists perform long mostly stepwise lines of music. Anyone familiar with the guidelines for writing good chorale style melodies will notice how adhering to these principles has really shaped the ‘Driving at Night’ series and 12am. Although the visuals that accompany the music represent some of what the composer would like listeners to imagine, on a more personal note, ‘Driving at Night’ and 12am for Pappas symbolizes a journey into a future unknown, or a return home after a long day. The music is a soundtrack to all the quiet thoughts that accompany the solitary driver, with all of his or her hopes and fears. Learn more about the music at danielcpappas.com.

Composer Daniel C Pappas is widely performed throughout the United States and Europe and collaborates regularly with distinguished performers and ensembles. He writes music ranging from
Orchestral to Chamber, Solo and Electro-Acoustic. Pappas just released his debut album of original music which is available through his website danielpappas.com.

He currently teaches music at Guilford Tech Community College and Alamance Community College as an adjunct instructor. Pappas is also active as a contracted television composer for most all major networks. His music regularly appears on shows such as Good Morning America, World News with Diane Sawyer and 20/20.

Dr. Pappas holds degrees from Grace College and the University of North Carolina at Greensboro, where he studied composition with Mark Engebretson. Daniel is proud to have just recently completed his doctorate degree in composition at the University of South Carolina.

Cellist Gina Pezzoli is active as an orchestral and chamber musician, performing frequently as a member of the Greensboro Symphony Orchestra, Novus Ensemble, Carolina Ballet, and the Opera Company of North Carolina. She has also performed with the North Carolina Symphony, Winston-Salem Symphony, Symphony Orchestra Augusta (GA), and the Charleston Symphony (SC), along with the Ash-Lawn Opera Festival. As a chamber musician she has performed throughout the East Coast and Canada with groups such as Elegant Ensembles, Corda Entertainment, the Homestead Chamber Players, and the Quatuor à Cordes de La Tournai, a string quartet that tours throughout Quebec in the summertime. Dr. Pezzoli teaches at High Point University and Guilford Tech Community College. She also maintains a successful private studio. Gina completed the DMA in Cello Performance at UNCG. She also holds the MM in Cello Performance from UNCG and the BA in French and Music from the University of Virginia.

Thomas Pappas (oboe) is active as soloist, chamber musician, orchestral player, and teacher. He has performed throughout the United States, Germany, France, Spain, Hungary, the Czech Republic, and Wales. Past solo appearances include performances of oboe concertos in Greensboro, NC and with the Aalen Symphony Orchestra in Germany, where he grew up and first learned how to play the oboe. An avid chamber musician, Pappas is a founding member of Relevents Wind Quintet. He has served as the principal oboist of the NOVUS Chamber Orchestra, the Fibonacci Chamber Orchestra, and has performed principal and section oboe with the Greensboro, Winston-Salem, Roanoke (VA), Salisbury and Western Piedmont symphony orchestras, and the Chamber Orchestra of the Triangle. He was a featured soloist on the annual computer music concert xMUSE at the University of South Carolina. Pappas is currently on the faculty at High Point University. Pappas holds the Bachelor of Arts degree from Grace College, IN, the Master of Music and the Doctorate of Musical Arts degrees from the University of North Carolina at Greensboro.

Two Songs of the Sea, Op. 28 (12:00) James Lego (BM 2011)

Two Songs of the Sea is a pair of settings that was conceived at the after party for Opera Roanoke’s Masques of Orpheus program in November 2012. The soprano Anna Sterrett and I were both remarking on how much we enjoyed sea shanties, and when I said that I would be delighted to compose something for her she sent me two traditional texts for which I might turn into shanty-inspired songs. One of them became “Stokes Bay,” the second song in the pair. The first song eventually became a setting of Walt Whitman’s “On the Beach at Night” from ~Leaves of Grass. “On the Beach at Night” is the most adventurous metrically and harmonically, wreathed in turn with threatening menace and wise reassurance as the poem describes a girl’s fear of dark clouds and a father’s promise of their fleetingness. “Stokes Bay” is certainly the more shanty-esque of the two, detailing a young woman’s love of a sailor who leaves and returns to the shore only in death.

James Lego earned a Bachelor’s of Music, magna cum laude, in composition from the University of North Carolina in Greensboro in May 2011. Since graduating Mr. Lego has performed in several capacities as a musician in his home state of Virginia and elsewhere. Several of his compositions have been performed, most recently a setting for women’s voices of Caliban’s soliloquy Be Not Afeard from Shakespeare’s The Tempest performed by the ladies of Opera Roanoke’s Young Apprentice...
Orchestra, and Missouri Symphony.
Chicago Lyric Opera Orchestra, Milwaukee Symphony, Atlanta Symphony, Grant Park Music Festival Orchestra, and Missouri Symphony. He has recorded six CDs with the professional wind ensemble...
Philharmonia à Vent and other CDs with the Athens Quartet, Chicago Quartet, Impuls Quartet, and Chromos Quartet. He earned music degrees from Emory University and Northwestern University, where he studied with Fred Hemke, Paul Bro, and Jonathan Helton. He is currently associate professor of saxophone at the University of Missouri-Columbia.

Neil Oستercamp is a dedicated performer and educator. He has performed throughout the country, appearing at New York’s Weill Recital Hall, and was a two-time national finalist in the MTNA Chamber Music Competition. He is a founding member of Missouri Saxophone Quartet, Trio Chymera, Contreras Saxophone Quartet, and Free Collective. Oстercamp regularly serves as a clinician and judge in area public schools and maintains an active private saxophone studio. He earned a Bachelor of Science in Music Education and Master of Music in Saxophone Performance at the University of Missouri. Former teachers include Leo Saguiguit, Dan Thomas, and Susan Fancher. Oстercamp is currently pursuing a Doctor of Musical Arts degree in saxophone performance at the University of North Carolina at Greensboro under Steve Stusek and Chad Eby. He currently lives in St. Louis, MO and serves as an adjunct instructor of music at Jefferson College. (www.neilostercamp.com)

Rachel AuBuchon devotes much of her time to collaborating with instrumentalists, vocalists, and choral groups, finding an unusual balance between lieder and saxophone literature. She currently performs with faculty and students at the University of Missouri. Recent performance venues have included two performances at New York's Weill Recital Hall, the 2012 World Saxophone Congress in St. Andrews, Scotland, and the NATS regional conference in collaboration with tenor Dominic Armstrong (2005) and baritone Kory Bickel (2007). Ms. AuBuchon has participated in the International Composers Festival in Columbia, Missouri (2012, 2013) and the CoOPERAtive program in Princeton, New Jersey (2013). Ms. AuBuchon graduated with a BM in piano performance from Truman State University, where she studied under David McKamie, and an MM in accompanying at the University of Missouri, where she studied under Dr. Janice Wenger and Dr. Natalia Bolshakova. She served on the faculty of Stephens College from 2006-2011.

Three Scottish Gaelic Songs (6:30) Eric Pazdziora (MM, 2014)

Three Scottish Gaelic Songs is composed for mezzo-soprano and cello, setting Scottish folk texts to new melodies. "Gheibh sinn Ribinnean" is a children's song about dancing with ribbons, "Thàladh" is a lullaby for a lost child, and "Sùilean dubha" looks forward to a visit from a dark-eyed lover. My setting blend traditional modes with contrasting polyrhythms for an original take on the modern folk tradition.

Eric Paździora (b. 1981) is pursuing a Master of Music degree in composition at UNC-Greensboro, and holds a B.Mus. from Moody Bible Institute in Chicago, where he studied with Edwin T. Childs. He is a student of Alejandro Rutty and Mark Engebretson, studied in Paris with David Conte, and has participated in master classes with Liviu Marinescu, Sebastián Zubieta, Martin Gendelman, and Samuel Adler. His music has been published by GIA and Alliance, and recorded by several choirs and ensembles. For more information, visit www.ericpazdziora.com.

Ainsley Patterson placed 1st this year in her division at the National Association of Teacher's of Singing Competition in North Carolina. She was a Spirit in Massenet’s Cendrillon, and an Ensemble member in Greensboro Light Opera and Song Young Artist Program's productions of Pirates of Penzance and H.M.S. Pinafore. Operatic scene credits include the title role in Carmen and Rosina in The Barber of Seville at Liberty University. Ainsley is a voice student of Dr. Nancy Walker, and teaches piano from the home she shares in Greensboro with her husband Jonathan and their cat Jim Hawkins.

Czech cellist and composer Roman Placzek, member of the Rex-Roman Duo with double-bass player Cody Rex, is an active soloist, chamber musician, and orchestral player as well as a cello and
chamber music educator. Mr. Placzek has performed with many distinguished performing artists, ensembles, and orchestras across Europe and the East Coast of the United States. He is a founding member of Golden Mountain Chamber Ensemble, and a founder and former Artistic and Executive Director of Golden Mountain Summer International Chamber Music Festival in Czech Republic. Roman received his musical education from Janacek State Conservatory Ostrava in Czech Republic, Mozarteum Salzburg in Austria, The Boston Conservatory, and UMass Amherst. Currently, he is completing his Doctorate of Musical Arts in Cello Performance degree under the guidance of cellist Alexander Ezerman at UNCG. Mr. Placzek’s artistic affiliations include Yo-Yo Ma, Carlos Prieto, Rugierro Ricci, Nathaniel Rosen, Jurgen Wolf, James Buswell, Charles Treger, Corin Redgrave, Roberta Black, and Konstantin Lifschitz among others.

**Gheibh sinn ribinnean (We will get ribbons)**

Gheibh sinn ribinnean mòra mòra
Gheibh sinn ribinnean mòra deartha.
Nuair thig Èòghainn far a’ mhargaidh.

We're all going to get some bright red ribbons,
We're all going to get some bright red ribbons,
When Ewan comes back from town.

Dannsa leis a’ ghùn ùr ùr
Dannsa leis a’ ghùn ùr am bliadhna.
Dannsa leis a’ ghùn ùr
Orra chùlailbh ’s orra bheulaibh.

We'll dance in our new dresses this year,
We'll dance in our new dresses this year,
With ribbons tied all around.

Air a dhùnadh orra chùlailbh
Air a dhùnadh orra bheulaibh.
Dannsa leis a’ ghùn ùr a nighean.

Tie them on the front, and tie them on the back,
Tie them in a bow, and tie them round a sack.
And we all dance round!

Ribinnean mòra mòra mòra,
Ribinnean mòra mòrad earga.
Nuair thig Èòghainn far a’ mhargaidh.

We're all going to get some bright red ribbons,
We're all going to get some bright red ribbons,
When Ewan comes back from town.

**Thaladh (Lullaby)**

Nam bu leam fhìn thu
thàlaidhean thu
Nam bu leam fhìn thu
thàlaidhean thu
Nam bu leam fhìn dhèanainn
do bhrìodal
Is nam bu leam fhìn thu
thàlaidhean thu.

‘s mo ghaol agad cheana
A chagair mo chridhe
gun tâlaidhinn thu.

If you were my baby,
I’d cradle you near
I’d kiss you and snuggle you safely, my dear,
If you were my baby,
you’d not lie alone,
I’d hold you so gently
if you were my own.

Thàlaidhinn thu
’t s gun tâlaidhinn thu
Thàlaidhinn thu
’t s gun tâlaidhinn thu
Déan cadal mo leanabh

Air a dhùnadh orra chùlailbh
If you'll be my little one,  
I'll keep you tight, 
And cradle you safely 
away from the night, 

If you'll be my little one,  
I'll soothe your cries, 
I already love you, 
and I'll close your eyes.

**Sùilean dubha (Dark eyes)**

*Sùilean dubha dubh*  
*Sùilean dubh aig m’ eudail*  
*Sùilean dubh dubh*  
*Cuin a thig thu chèilidh?*

Cha tèid mise mach a-nochd  
Cha tèid mise chèilidh  
Cha tèid mise mach a-nochd  
’s dùil agam ri m’ eudail.

*Cnocan beag a-miugh an sin*  
*Cèol is binne teudan*  
*Cnocan beag a-miugh an sin*  
*Cò bhios ann ach m’ eudail.*

My true love’s eyes are bright and dark,  
Bright and dark, bright and dark,  
But will he come calling this evening?

I won’t be going out tonight,  
I won’t go out, I won’t go out,  
Because he might come calling.

Who’s singing on the cold hill’s side?  
Singing low and singing high?  
Who’s singing at my window side?  
Who but my sweetheart, come calling?

*(Translations by John Patrick Pazdziora, 2013)*

**Piano Trio in C minor, Op. 25 (10:00)**  
**Carlos Fuentes (BM 2011)**

The *Piano Trio in C minor (Op. 25)* represents a step in my development as a composer towards merging together various styles into a single mold. Elements from classical, romantic, contemporary, musical theatre, and popular music are referenced throughout. Each of the Trio’s five movements highlights a particular instrument, or a particular relationship between the three. With the first movement, entitled "Homage," the three instruments are treated equally, with slightly more weight given to the piano. It is a tribute of absolute music to the great Trios by the masters of the form (Brahms, Mendelssohn) as well as to the great C minor works by my favorites among the Romantic masters (Beethoven, Chopin, Rachmaninoff, etc).

**Carlos McMillan Fuentes** is a composer, singer-songwriter, and pianist. He has created hundreds of pieces including two symphonies, two concerti (for piano and alto saxophone), three short film scores, a score to accompany a play, many chamber works, pieces for chorus, art songs, and innumerable solo piano pieces. Fuentes is also a prolific lyricist and songwriter. He has written many innovative works in varying styles for his own tenor voice, bridging his classical training with his love for pop, jazz, R&B/soul, and musical theatre to create a truly American style uniquely all his own. His classical training has given him a profound admiration for the masters -- Bach, Chopin, Scriabin, and Brahms are among his favorites. He also cites Michael Jackson, Patrick Wolf, Lady Gaga, and Janelle Monáe as modern-day masters in their respective fields, and counts them among his favorite performers. A recent graduate of the UNCG School of Music, Theater, and Dance, he was awarded his BM degree in Music Composition in May, 2011.
Solo Teatro Songs (15:00) Andrew Weathers (BM 2011)

Solo Teatro is what I called my first apartment in Oakland. It was right around the corner from school and there was a decent burrito place called Gerrard’s Taqueria nearby. That apartment is where I feel like I really learned to play guitar. I’ve always been self-deprecating and somewhat self-conscious about my lack of technical ability on the instrument. I studied percussion in college, which I’ve since all but abandoned. I’ve been able to work with some incredible guitarists, but they guided me conceptually, not technically. I still play the same off-brand Chinese guitar that my parents bought for me when I was 14 - I’ve tried to upgrade but it never quite seems to take. The tunes all come from different places - the death of Andy Griffith, standing in the fog of the Marin Headlands - but the collection is just about playing guitar. There are a lot of things that I want to do, but in the end that’s it. Just play, keep playing, never work.

Andrew Weathers (b. 1988) is a composer and improviser based in Oakland, CA where he attended Mills College. Weathers works in the intersection between drone, free improvisation, American folk, and punk traditions. He regularly performs solo and with his group Andrew Weathers Ensemble, as well as the groups Tethers, Parties, and Kurva Choir. Weathers also operates Full Spectrum Records, a DIY record label focused on releasing work by young and otherwise unreleased composers. He also works with Other Minds, Overlap, Droga Yoga, and Dronebar.

Landhorse (5:30) Anna Meadors (MM, 2014)

Landhorse was written for Three Red Crowns and premiered at Baltimore’s 2012 NOVO Festival. The idea for the piece started from an improvisation on the baritone saxophone that I felt could be expanded for the group. The 6/8 drum pattern has a “galloping” feel that inspired the name of the piece—though after seeing tiny seahorses at the aquarium, I wondered if seahorses should be called horses and horses, landhorses. The piece was included in Baltimore’s City Paper 2013 Big Music Issue’s playlist and will be featured as the opening track on Three Red Crowns’s second album, If I Was 8.

Anna Meadors (b. 1989) graduated from the Peabody Conservatory in 2011 with a Bachelor of Music in Saxophone Performance, and is currently pursuing a Master of Music in Composition at the University of North Carolina at Greensboro. She started composing after years of studying contemporary saxophone and jazz improvisation, and continues to incorporate both into her writing and performing.

Three Red Crowns was founded by composers John Paul Carillo and Anna Meadors in 2010, after their sax-bass-drums trio, Joy On Fire, expanded to include a string quartet. The ensemble, which now performs with both string and saxophone quartets, along with pieces including vocals, additional percussion and marimba, plans continued performances in the Northeast as well as expanding to the Southeast region. They have performed their original compositions drawing from minimalism, classical, jazz and rock music in Baltimore’s Artscape Festival, NOVO Festival and the Creative Alliance, as well as venues in Princeton, New York City and Boston.

John Paul Carillo (b. 1972) started writing adventurous narrative music as a member of NYC-based electronica-rock duo devl, releasing three albums, one of which featured his twenty minute piece “Invention of Monsters” for guitar, bass-guitar and electronics. He graduated from the Johns Hopkins University with an MFA in Fiction, and one of his screenplays is currently being produced.

The Minerv Saxophone Quartet has competed and performed in national and international ensemble and saxophone programs. The ensemble is dedicated to bringing both traditional saxophone repertoire as well as new music to audiences, and they have premiered and recorded many UNCG student composers’ works. Along with being named MTNA’s North Carolina
representative in the Woodwind Chamber division, the quartet has also performed at the Carolina Saxophone Symposium and the US Navy Band’s National Saxophone Symposium.