

*University of Maryland School of Music Presents*  
**New Music at Maryland**



**Wednesday, November 15, 2023 • 8PM**

GILDENHORN RECITAL HALL

*AT THE CLARICE SMITH PERFORMING ARTS CENTER*



**SCHOOL OF  
MUSIC**

University of Maryland School of Music Presents

## NEW MUSIC AT MARYLAND

*Overhead*.....Sean Klink

Gavriel Eagle, *cello*

*Squabble*.....Aiden Wilbur

Sophie Ross and Matt Vice, *clarinets*

*Elektronica II* .....Ray Fields

- I. Awakening
- II. Awareness
- III. Meditation

Electronic Media

### Brief Intermission

*Erosion* .....Dennis Erickson

Zachary Bud Wilson, *percussion*  
Dennis Erickson, *live electronics*

*Nuts*.....Molly Leach

- I. Squirrels and Birds
- II. Frogs, Slugs, Snakes, and Snails
- III. Nuts!

Yelazat Azhbagambetov, *oboe*  
Jolene Blair, *bassoon*  
Anthony Bock, *piano*  
Kyle Graham, *percussion*

**Overhead**

Sean Klink

The main gesture found in *Overhead* (2023) is taken from a piece for solo violin that I wrote while working on my Masters degree. It consists of a single melodic line which gradually expands upwards and is eventually deconstructed across this short three-minute piece.

– Program note by Sean Klink

**Squabble**

Aidan Wilbur

*Squabble* is a theatrical piece about two dueling divas during a practice session and was originally performed this semester for the 72-Hour Composition Challenge. Unfortunately, the recording of the premiere was corrupted and I am very grateful to Sophie and Matt for agreeing to play it again! This is my first foray into a theatrical piece, where the visuals are just as important, if not more, than the notes themselves. Throughout the piece, the performers fight for their moment in the spotlight, and chaos ensues, with a little genuine connection towards the end.

– Program note by Aidan Wilbur

**Elektronica II**

Ray Fields

Each of the respective movements of *Elektronica II* is based on a different single sound source that has been deconstructed, manipulated electronically, and then reassembled and composed. The sound source of the first–Awakening–is a metal bowl sounded by a violin bow. The sounds of the second movement–Awareness–come from a triangle. The third movement–Meditation–has an ocean drum as its sound source.

– Program note by Ray Fields

**Erosion**

Dennis Erickson

*Erosion* consists of a metallophone known as a tam-tam plus live electronics. The piece explores inharmonic sounds from the tam-tam as well as electronic elements such as distortion and granular synthesis.

– Program note by Dennis Erickson

**Nuts**

Molly Leach

For oboe, bassoon, percussion, and piano, *Nuts* seeks to capture the behaviors of some of our favorite furry, feathered, scaly, and slimy friends. The piece begins by introducing a group of skittish squirrels through the development of a seven-note motive first heard in the oboe and soon joined by vibrant bird call abstractions. A summer storm throughout movement II introduces a group of frogs, slugs, and snails attempting to soak up the morning moisture.

Hissing cymbal rolls foreshadow the bassoon's crawling chromatic entrance as our story's only predator, a Texas diamondback water snake, enjoying the mid-morning downpour. Movement III begins as the sun pokes through fading storm clouds to revive an energetic dialogue between our feathered and bushy-tailed friends as the work draws to a climactic close.

– Program note by Molly Leach