

**CONTEMPORARY ENSEMBLE**

Tuesday, April 23, 2024  
Concert Hall  
7:30 p.m.

**WHAT IF WE WERE WILD?**

**DR. COLIN KEMPER & SAMANTHA WOLF,**  
**ARTISTIC DIRECTORS**  
**ANTHONY DIMAURO, GUEST CONDUCTOR**

**PROGRAM**

*FOUR for Flexatones* (2009) Juri Seo  
(b. 1981)

*Link Hernandez, James Romines, Carter Sikes, Aidan Wilson, Flexatones*

*pretty on paper* (2019) Kennedy Taylor Dixon  
(b. 1998)

*Meredith Ratchford, Viola*

*A Quest* (2023) Aidan Wilson  
(b. 2004)

*Aidan Wilson, Tamborine*

*my perfume smells like I threw up* (2024)\* Alexandria Franck  
(b. 1999)

*Abigail Byrd, Kris Cato, Alexandria Franck, Colin Kemper, Josh Ogle, Meredith Ratchford, Charlie Vaughan, Samantha Wolf (Voice)*

*Ouroboros* (2024)\* Colin Kemper  
(b. 1989)

*Samantha Wolf (Alto Saxophone), Kris Cato (Tenor Saxophone), Josh Ogle (Melodica), Link Hernandez, James Romines, Carter Sikes, Aidan Wilson (Percussion), Meredith Ratchford (Viola), Abigail Byrd (Cello)*

*Workers Union* (1975) Louis Andriessen  
(1939 - 2021)

*Colin Kemper (Clarinet), Samantha Wolf (Alto Saxophone), Kris Cato (Tenor Saxophone), Alexandria Franck (French Horn), Josh Ogle (Trumpet), Charlie Vaughan (Guitar), Link Hernandez, James Romines, Carter Sikes, Aidan Wilson (Percussion), Meredith Ratchford (Viola), Abigail Byrd (Cello)*

*\*World Premiere*

*\*176th Program of the 2023 - 2024 season\**

## PROGRAM NOTES

### **Juri Seo: FOUR for Flexatones (2009)**

This piece explores many techniques for playing this distinctive instrument - some familiar, others very unusual - along with intricate choreographic and staging notes. Expect the unexpected! - Samantha Wolf.

### **Kennedy Taylor Dixon: pretty on paper (2019)**

This piece embodies patience and how far you can push that concept for yourself and for the audience. Allow yourself to live within each sound that is created; giving each decision purpose. Don't forget to breathe - Kennedy Taylor Dixon.

### **Aidan Wilson: A Quest (2023)**

This piece was commissioned by Scarlett Maples, a fantastic percussionist and music educator who I had the pleasure of studying with at the University of Alabama. She challenged me to write an unaccompanied piece for solo tambourine in time for her senior recital at the end of that semester. The result is a fun yet challenging journey through all the unique sounds of the tambourine. a quest! is broken up into different sections intended to mimic the different points along a knight's quest, including a noble fanfare, the departure of our hero, an epic dragon-slaying fight, and the triumphant return home - Aidan Wilson.

### **Alexandria Franck: my perfume smells like I threw up (2024) WORLD PREMIERE**

my perfume smells like i threw up is a piece about sexual assault, systemic sexual violence, and the complicated memories of such events. The performers are instructed to grapple with text drawn from the composer's own experience with these common, everyday topics, responding individually within a defined (read: acceptable) system. What else is there to do? Call me when you get home. I love you - Alexandria Franck.

### **Colin Kemper: Ouroboros (2024) WORLD PREMIERE**

The Ouroboros, a snake that eats its own tail, is often perceived as a symbol for renewal, but to me it is a creature stuck in an unceasing and unbreakable pattern. The snake is literally eating itself alive, seemingly with no end in sight - Colin Kemper.

Lyrics:

I need to control you  
with gentle music.  
I am a problem, and I will burn into myself  
unless drugged, impulse turned off.

Or I'll play without, see how I control myself.  
I will drink life down  
gladly and with great fear.  
Is it decent?  
Will you say it's good?

So much gone and all I do is sing.  
When will it be enough?  
To sing for you?  
For me?  
I consume.

### **Louis Andriessen: Workers Union (1975)**

Subtitled by the composer as a “symphonic movement for any loud sounding of instruments”, Dutch composer Louis Andriessen’s epic post-minimalist frenzy combines harsh punk rock aesthetics with hypnotic repetition and jarring metric disruption. Grooves emerge and spill over themselves, threatening to topple the musical machine at any moment. Flexible in pitch but punishingly strict in rhythm, *Workers Union* combines freedom with discipline, individualism with collectivism, and athleticism with endurance. A true modern masterpiece, and a challenge for any ensemble - Samantha Wolf.

## **ABOUT THE COMPOSERS**

**Juri Seo** (b. 1981) is a Korean-American composer and pianist. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen.

Her composition honors include a Guggenheim Fellowship and a Koussevitzky Commission from the Library of Congress. She has received commissions from Fromm Foundation, Barlow Endowment, the Goethe Institut, and Tanglewood. She holds a doctorate in music from the University of Illinois at Urbana-Champaign and is currently Associate Professor of Music at Princeton University. For more information, visit [www.juriseomusic.com](http://www.juriseomusic.com).

**kennedy taylor dixon** (she/her, b. 1998) is a composer, violist, and collaborator currently residing in Princeton, New Jersey. Described as a “vibrant musical voice,” Dixon often writes for herself and is also passionate about collaborating with members in her musical community. Recent highlights of her career include recipient of Westminster College’s inaugural Hear and Now Emerging BIPOC Composer Commission (April 2023), Tetractys New Music: Here Be Monsters Commission (May 2023), New Music Gathering performer participant (June 2023), and Bang on a Can Composer Fellow (July 2023). Dixon has worked with numerous artists throughout her career, such as JACK Quartet, Sō Percussion, ~Nois, F-Plus, Boston Children’s Chorus, Parker Ramsey, Michael J. Love, and more. Dixon holds a MA in Music Composition in addition to her dual undergraduate degrees in Viola Performance and Music Composition from Western Michigan University. Dixon is currently pursuing her PhD in Music Composition at Princeton University as a President’s Fellow.

**Aidan Wilson** (b. 2004) is a composer and percussionist from Greenville, SC. He is currently pursuing a bachelor’s degree in music composition at the University of Alabama, where he is also an active member of the percussion studio under the direction of Dr. Andrew Lynge. As a performer, Aidan has played with UA Wind Ensemble, Contemporary Ensemble, and Percussion Ensemble, as well as competing at the Great Plains International Marimba Competition with his duo partner Dawson Welch, where they finished second. Aidan’s compositions focus on making music that is fun to play and enjoyable to listen to, including pieces for percussion, winds, and strings. His pieces have been performed by the University of Alabama percussion ensemble and The Fine Arts Center percussion ensemble in Greenville.

Alabama-based experimental artist **Alexandria Franck** (b. 1999) works in a variety of media, often focusing attention on the interactions between analog technology and the natural world. Her electronic music prioritizes found and broken sound and combines aspects of noise and minimalism with ambient improvisatory structures. Aesthetically, she takes constant inspiration from other forms of queer outsider art, paying homage to the long line of trans women making abrasive and emotive art before her.

Franck currently pursues a Master’s degree in Music Composition at the University of Alabama under the direction of Dr. Amir Zaheri and works with the university’s Electronic Music Studios.

**Colin Kemper** (b. 1989: he/him) is a composer, performer, and educator. His compositional interests are multifaceted; particularly, his art is concerned with matters pertaining to mental wellness, emotional intimacy and vulnerability, family dynamics, and community. He is interested in collaborative endeavors involving notated music, electronic, electro-acoustic, popular song, theater, video games, film, dance, screendance, and multimedia installation. He studied music composition with Barbara Jazwinski, Maxwell Dulaney, C.P. First, and Amir Zaheri.

**Louis Andriessen** (1939 - 2021) is widely regarded as the leading Dutch composer of his generation who played a pivotal role in the international new music scene. From a background of jazz and avant-garde composition, Andriessen evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. His range of inspiration was wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*.

Andriessen's compositions attracted many leading exponents of contemporary music, including the two Dutch groups named after his works *De Volharding* and *Hoketus*. Other eminent ensembles who commissioned or performed his works include AskolSchoenberg, San Francisco Symphony, Los Angeles Philharmonic, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, and the Bang on a Can All Stars.

Louis Andriessen held the Richard and Barbara Debs Composer's Chair at Carnegie Hall, and was awarded Composer of the Year Award by Musical America in 2010. He won the 2011 Grawemeyer Award for Music Composition for his opera *La Commedia* and in 2016 was awarded the Kravis Prize for New Music including the commission of his orchestral work *Agamemnon - Biography* reprinted by kind permission of Boosey & Hawkes.

## **ABOUT THE CONTEMPORARY ENSEMBLE**

The University of Alabama Contemporary Ensemble aims to create a welcoming, adventurous space for performers of all backgrounds and skill levels to engage with music of our time. Open to all members of the community, the ensemble aims to enlarge the audience for contemporary art music, and to generate new opportunities for its performance. The ensemble is dedicated to encouraging and nurturing the music and careers of the composers and performers of today. For more information or to join the ensemble, please contact Co-Artistic Directors, Dr. Colin Kemper and Professor Samantha Wolf.

## ***UPCOMING EVENTS***

### **Musician's Collective Concert**

Wednesday, April 24  
7:30 p.m., Recital Hall

### **University Choirs Spring Showcase Concert**

Wednesday, April 25  
7:30 p.m., Concert Hall

### **Capstone Quartet Recital**

Friday, April 26  
5:00 p.m., Recital Hall

### **Jordan Waddell, Percussion**

Friday, April 26  
5:30 p.m., Concert Hall

### **Huxford Quintet Recital**

Friday, April 26  
7:00 p.m., Concert Hall

### **Hannah Faulk, viola**

Saturday, April 27  
5:30 p.m., Concert Hall

### **Nicholas Katulka, trumpet**

Sunday, April 28  
1:00p.m., Recital Hall

### **No Strings Attached**

Sunday, April 28  
5:00 p.m., Recital Hall

### **Tuscaloosa Symphony Orchestra**

Monday, April 29  
7:30 p.m., Concert Hall

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