

EVENT HORIZON
COMPOSERS COLLECTIVE
PRESENTS
SONIC INNOVATIONS

Featuring original music by students in the
Department of Music
under the direction of Dr. Arlan N. Schultz

MARCH 28 --- 7:30 PM

UNIVERSITY RECITAL HALL



FACULTY OF
FINE ARTS

Piiksinaasin



The Event Horizon Composer's Collective
Presents

Sonic Innovations

A Concert of New Music Compositions
March 28, 2025 – 7:30 PM
Under the Direction of
Dr. Arlan N. Schultz

Some Peace and Mind (2024)

Vibraphone: Jessica White
Piano: Isaac Risling

Zachary Ficiur

Under The Stars (2024)

Voice: Paisley Perrett
Piano: Isaac Risling

Paisley Perrett

String Quartet no. 1 (2025)
I. eternal longing

Conductor: Isaac Risling
Violin: Elizabeth Wilde
Violin: Alina Khvatova
Viola: Allison Metzler
Violoncello: Brenna Le May

Isaac Risling

TAPESTRY IS A TROPE, I DID IT BETTER (2024)

Electronics: Chris Jerwin

Chris Jerwin

Arcana (2024)

Piano: Isaac Risling

Cordell Collett

Grim's Hollow (2025)

Violoncello: Brenna Le May
Oboe: Phoenix Keeler
Piano: Isaac Risling

Morgan Brooks

~INTERMISSION~

Once Upon an Eery Night (2024)

*Marimba: Nakia Francis
Vibraphones: Jessica White and Steve Yu*

Nakia Francis

eyes held back (2024)

Aiden Telfer: Voice and electronics

Airstrafer

Transient Touch (2024)

*Saxophone: Ray Wong
Piano: Cordell Collett
Synthesizer: Aiden Telfer
Poetry: Emanuel Michael Akel*

Emanuel Akel

Reverie (2024)

*Percussion: Bemnet Schalamo
Piano: Cordell Collett
Flute: Zachary Ficiur
Electronics: Justin Kang*

Justin Kang

**String Quartet No.1 (2025)
I. Sans Soleil**

*Conductor: Isaac Risling
Violin I: Alina Khvatova
Violin II: Kelsey Jespersen
Viola: Allison Metzler
Violoncello: Brenna Le May*

Brad Jespersen

With Great Power...(2024)

*Conductor: Tyler Houlihan
Flute: Zachary Ficiur
Horns: Ty Bahl, Mya Kuss
Trumpet: Alex Harlos
Timpani: Jenna Petker
Vibraphone: Steve Yu
Snare: Quinn Schmick
Piano: Isaac Risling
Violin: Kelsey Jespersen
Violoncello: Brenna Le May*

Charlie Peach

Program Notes

To our wonderful audience – from your friendly neighborhood Composers

Some Peace and Mind

When I was writing this piece, I knew I wanted to write a duet for piano and another instrument. As I was experimenting with different instruments, I fell in love with the sound of the piano and vibraphone together. The vibraphone is unique from other mallet instruments because it has a motor that can be turned on to create a vibrato sound. In this piece, the repeated eighth note in the bass line of the piano matches the vibrato of the vibraphone, creating an effect where the two instruments match each other. This effect helps create a feeling of nostalgia. I also took inspiration from minimalist music, which usually employs simpler materials. I tried to keep things simple, while also expanding as much as I could on the basic melody.

Under The Stars

The first decision behind this piece was to set it in $\frac{3}{4}$ time, capturing the natural sway of a dance with a gentle emphasis on the downbeat. This rhythm gives the song a rocking quality, guiding listeners to feel the sway of the dance. The introduction and recurring sections echo the feel of a lullaby, adding a sense of warmth and comfort.

The lyrics paint a picture of dancing under the stars, inviting listeners to imagine a calm, quiet, and starlit moment. As you listen, I encourage you to follow the lullaby theme woven into the accompaniment, adding depth to the dance-like rhythms.

String Quartet no. 1

I. eternal longing

eternal longing, is the first movement of my String Quartet no. 1. It is the prelude to a soon-to-be (as in not yet written) world of soundscapes and introspectiveness that are interwoven with raw emotions.

This movement was written during a time of loss, separation anxiety, and loneliness, which is what led to the title. As humans, we all long for different things—growth, success, a loved one, peace; endless combinations exist. However, there is a unifying factor: a longing to better oneself. Forever longing to be better. Eternal longing. Failure to do so in one way or another is predictable and to be expected. Yet it is how we deal with failure that individualizes us and makes us human beings – and makes us better human beings.

eternal longing is in a constant state of motion with never-ending richness and complex counterpoints between instruments. At any given point, voices can be unified, harmonious, in battle, desperately trying to hold on to one another, reaching for each other, or responding to each other. Duets between instruments can often be heard, whether homophonic or in canon, and there is minimal resolution until the end of the piece. Melodies are cascaded across registers as cries continuously push to be heard over the profound textures until coming to magnificent climax and sorrowful, peaceful ending.

TAPESTRY IS A TROPE, I DID IT BETTER

This piece is a self-evaluation, and a practice run in alternative songwriting methodology. Inspired by the songwriting ethos behind Unknown Mortal Orchestra's *Sex & Food*, released in 2018, my piece revolves around inspiration from non-musical sources, by way of sculpture and biography.

Popular music is cannibalized, and the process of self-excavation is a tender, and fragile process that one must wade through carefully. I felt frustrated sharing a space where ego and identity reside in the same musical space, where familiarity and patterns feel too comfortable. What if these two spaces don't agree? There is always a melody and arrangement that feels familiar, or an allusion to something else. It's completely valid, and the access to a mass market of music, anytime, from anywhere is ultimately a beautiful thing. However, the music creation process has always been cathartic for me. It was the familiarity of received tropes that grew tiresome.

I wanted to go a different route, and not listen to any inspirations, but rather find inspirations from elsewhere. I started sculpting what felt like a song to me, in silence. Whatever looked musical to me felt important. The sculpture I created as a pre-compositional preparation was what inspired and informed the music. Tapping into "bark" that I was unfamiliar with, I couldn't name a sculpture artist for you that inspired me, nor a sculpture I feel close to. I feel no motivation to explore this space outside of what I have created in order to facilitate my music.

While the title and biographical themes are important for me, I'll let the listener infer what they need to, and maybe they'll learn a little about me along the way.

Arcana

The word 'Arcana' itself is a Latin word to describe mystery and conspiracy. This piece was meant to encapsulate this definition using the B minor scale and its dominant F# major. The constant arpeggiation heard throughout is meant to represent the nature of curiosity and what is to come. To delve in more, the rallentando and fermata markings in this piece are meant to convey suspense, whilst loitering around the dominant chord eager to return home. Although a base foundation was laid, I wished to incorporate traditional classical music, extracting ideas from Sofiane Pamart's composition *Love*. Arcana also pays homage to composers such as Beethoven and Mozart whilst carrying traditional notions of performance.

Grim's Hollow

Grim's Hollow is the second movement of a four-movement suite, that was inspired by an image from a video game. This image sparked a vivid story in my mind, which I then brought to life through the music. The piece paints an eerie, chaotic journey through dark, haunting woods. The music mirrors the unsettling atmosphere of this adventure, with moments of tension and uncertainty, as if navigating a world that's both mysterious and perilous. Throughout, the listener is taken on a winding journey that evokes the emotions of fear, curiosity, and intrigue. I hope you enjoy this little eerie adventure, as it unfolds through sound.

Once Upon an Eery Night

This piece explores a different sound for me as the composer. It tackles an unconventional way of playing the vibraphone. Players use bows instead of mallets along the keys of the vibraphone which gives a unique resonating sound. I describe it as eery. With that initial start to the piece, I decided to make a piece that imitated what an eery night would feel like. Similar to thriller/horror story, it starts strange and slow and gradually builds then transitions to another idea. Again, like in a thriller/horror story where there's no telling what really comes next. Listen carefully and see if those ideas pop out to you!

eyes held back

"It's over.. It's coming. The end of my lungs. The end of my body."

A story of a mind losing its grip, refusing to rest since precious time would be wasted. But sleep is a need, not a question.

Airstrafers is a music project by Aiden Telfer where he converges many styles of electronic music into a focal point. He means to explore the undeniable influence of sound and how it can say more than any tender word.

Transient Touch

Transient Touch is a meditation on impermanence, sensation, and the fragile nature of musical and human connection. The composition explores the threshold between structure and fluidity, between defined melody and dissolving texture. Through the interplay of saxophone, piano, and synthesizer, the piece drifts between ethereal resonance and rhythmic pulses, creating a soundscape where time seems to stretch and contract. Each movement represents a different aspect of fleeting presence. The opening introduces a delicate balance between chaos and serenity, while the second movement deepens the exploration of harmonic ambiguity and spatialization. The final movement brings the work to a reflective close, where sounds linger in the air before dissolving, like a memory slipping away.

Drawing influence from electroacoustic techniques and contemporary minimalism, Transient Touch plays with perception and spatial depth, immersing the listener in waves of shifting harmonies and timbral contrasts. The work invites audiences to experience sound as a transient force—touching, resonating, then fading into silence.

Reverie

The movie "The Lighthouse" neither falls directly into the horror or thriller genres; it can be interpreted in many different ways, but the prevailing themes lend themselves to an eerie and tense experience. This composition reflects some of the ideas presented within the film. One of false joys of indulgence and ignorance, and those of self-reflection and personal development. What I see as the main character, Howard (played by Robert Pattinson), embarks on a journey atop a small and lonely environment, slowly consumed by his desires and thoughts. While not canonical to the film, I sought to display the aspects I felt most impactful, therefore splicing scenes of drunken jubilation with the climactic ending to the story. The first section was inspired by Celtic folk music in an attempt to recreate that cheerful attitude which many experience under the influence of alcohol.

The second section, illustrates a more avant-garde and atonal feel, displaying a sense of curiosity and rising tension. The electronic elements start to pile up and busy the sonic field as the piece progresses, with the piano meant to create more pressure and dissonance as the piece peaks with distorted and abnormal imagery. While the audible and visual experience cannot convey the many layers of meaning within the movie itself, I hope to invoke some of the emotions one may undergo while watching this film. Euphoria and ignorance, bliss and fear, the spectrum of feelings induced should cover a wide range, hopefully leaving audiences questioning the experience.

String Quartet No.1 (2025)

I. Sans Soleil

Blending the intensity of metal and the harmonic language of 20th century composers, this quartet channels a raw sense of urgency, angst and defiance. The untethered music reflects the enduring journey of overcoming adversity.

With Great Power...

This work is a love letter to the Spider-Man stories I've grown up watching and reading and is my take on a heroic sound for him. It features triumphant brass melodies, an intense villain theme, and an eerie vibraphone line that weaves each motif together. The piece will take you through distinct sections that are meant to score iconic moments in the Spider-Man canon: the radioactive spider bite, Peter Parker discovering his newfound powers, a tender moment with Mary Jane Watson, the responsibility of Uncle Ben's death, the formation of the Green Goblin, and Spider-Man lifting the rubble against all odds. It's written primarily in a 12/8-time signature, a compound meter, in order to infuse every beat with a fanfare triplet sound often found in superhero music. Fans of the property may notice short references to other themes from the character's history, featuring *The Spectacular Spider-Man* (2008; The Tender Box), *The Avengers* (2012; Alan Silvestri), *Spider-Man* (2002; Danny Elfman), *Marvel's Spider-Man* (2018; John Paesano), *Spider-Man 3* (2007; Christopher Young), and *Spider-Man* (1967; Paul Francis Webster and Robert "Bob" Harris). I am incredibly proud this piece and it is close to my heart, so thank you to all the people that have encouraged its creation and helped it come to life.