on the subject of loneliness.

Isaac Raymond Smith

University of Louisville

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on the subject of loneliness
for Soprano and 15 Instruments

By

Isaac Raymond Smith
B.M., University of Northern Iowa, 2020

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
In Partial Fulfillment of the Requirements
For the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2022
on the subject of loneliness
for Soprano and 15 Instruments

by

Isaac Raymond Smith
B.M., University of Northern Iowa, 2020

A Thesis approved on
May 3, 2022

by the following Thesis Committee:

Thesis Director - Krzysztof Wołek

Allison Ogden

Kimcherie Lloyd
ACKNOWLEDGEMENTS

To Dr. Krzysztof Wołek, for teaching me to think intently about what my music says, and for somehow always saying exactly what I needed to hear to take my music to the next level.

To Dr. Allison Ogden and Prof. Kimcherie Lloyd, for your support and your serving on my thesis committee.

To my other professors and mentors during my time at U of L who have challenged me and enriched all facets of my musical experience, especially Steve Rouse, Matt Ertz, Zach Thomas, Matilda Ertz, and Kirsten Carithers.

To my colleagues and friends, especially Tanner Jones, Rron Karahoda, Roger Knight, and Isaac Barzso, for constantly inspiring me to be the best I could be, and for much-needed camaraderie and support.

To my family, for their unconditional love and encouragement along every step of my life’s path thus far.

To Anya, for challenging me, inspiring me, comforting me, making me laugh, laughing with me, laughing at me, listening to me, and generally helping to sustain me over the last two years.

Thank you.
PROGRAM NOTE

Loneliness has been experienced since ancient times, but all were made acutely aware of the need for social interaction during the long periods of lockdown during 2020 and 2021. On the subject of loneliness draws inspiration from a variety of texts which examine the complex effects of loneliness from emotional, scientific, and spiritual viewpoints. Redactions and rearrangements of these texts form a new narrative which does not always follow a linear form or work toward a clear goal. The speaker’s internal dialogue formed from the disparate texts reflects the impact of loneliness on the music itself; only in retrospect do these jumbled thoughts come together.

Duration: ~25 minutes
(Original Forms with redactions):

**Alone**

By James Russell Lowell

From the close-shut windows gleams no spark,  
The night is chillly, the night is dark,  
The poplars shiver, the pine-trees moan,  
My hair by the autumn breeze is blown.  
Under thy window I sing alone,  
Alone, alone, ah woe! Alone!

The darkness is pressing coldly around,  
The windows shake with a lonely sound,  
The stars are hid and the night is drear,  
The heart of silence throbs in thine ear,  
In thy chamber thou sittest alone,  
Alone, alone, ah woe! Alone!

The world is happy, the world is wide.  
Kind hearts are beating on every side;  
Ah, why should we lie so coldly curled  
Alone in the shell of this great world?  
Why should we any more be alone?  
Alone, alone, ah woe! Alone!

Oh, 'tis a bitter and dreary word,  
The saddest by man's ear ever heard!  
We each are young, we each have a heart,  
Why stand we ever coldly apart?  
Must we forever, then, be alone?  
Alone, alone, ah woe! Alone!

---

**I Am!**

By John Clare

I am! yet what I am none cares or knows,  
My friends forsake me like a memory lost;  
I am the self-consumer of my woes,  
They rise and vanish in oblivious host,  
Like shades in love and death's oblivion lost;  
And yet I am! and live with shadows tost  
Into the nothingness of scorn and noise,  
Into the living sea of waking dreams,  
Where there is neither sense of life nor joys,  
But the vast shipwreck of my life's esteems;  
And e'en the dearest—that I loved the best—  
Are strange—nay, rather stranger than the rest.

Long for scenes where man has never trod;  
A place where woman never smil'd or wept;  
There to abide with my creator, God,  
And sleep as I in childhood sweetly slept:  
Untroubling and untroubled where I lie:  
The grass below—above the vaulted sky.

---

Original Manuscript excerpted from Thesis

By Adina Wagner

Social isolation and loneliness have synergistic effects: The higher the social isolation, the larger is the effect of loneliness on mortality; And the higher the loneliness, the larger is the effect of social isolation on mortality (Beller & Wagner, 2018b). Thus, the adverse effects of Loneliness and Social Isolation appear to be strongest in those that are lonely and socially isolated at the same time. A potential explanation for these synergistic effects on mortality may be the differential effects of loneliness and social isolation on physical and mental health. While loneliness predicts mental health outcomes such as depression best, physical health is best predicted by social isolation (Beller & Wagner, 2018b). And while its effect on depression largely explains the association between loneliness and mortality, the mechanisms with which social isolation contributes to mortality are to more complex and intertwined (Elovainio et al., 2017).
Psalm 88  
From NIV Bible  


1 Lord, you are the God who saves me;  
day and night I cry out to you.  
2 May my prayer come before you;  
turn your ear to my cry.  
3 I am overwhelmed with troubles  
and my life draws near to death.  
4 I am counted among those who go down to the pit;  
I am like one without strength.  
5 I am set apart with the dead,  
like the slain who lie in the grave,  
whom you remember no more,  
who are cut off from your care.  
6 You have put me in the lowest pit,  
in the darkest depths.  
7 Your wrath lies heavily on me;  
you have overwhelmed me with all your waves.  
8 You have taken from me my closest friends  
and have made me repulsive to them.  
9 my eyes are dim with grief.  
10 I call to you, Lord, every day;  
I spread out my hands to you.  
11 Do you show your wonders to the dead?  
Do their spirits rise up and praise you?  
12 Is your love declared in the grave,  
your faithfulness in Destruction?  
13 But I cry to you for help, Lord;  
in the morning my prayer comes before you.  
14 Why, Lord, do you reject me  
and hide your face from me?  
15 From my youth I have suffered and been close to death;  
I have borne your terrors and am in despair.  
16 Your wrath has swept over me;  
your terrors have destroyed me.  
17 All day long they surround me like a flood;  
they have completely engulfed me.  
18 You have taken from me friend and neighbor—  
darkness is my closest friend.
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INSTRUMENTATION

Flute (doubling Piccolo and Alto Flute)
Oboe (doubling English Horn)
Bb Clarinet (doubling Bb Bass Clarinet)
Bassoon (doubling Contrabassoon)

F Horn¹
Bb Trumpet²
Trombone³

Percussion 1 (Crash Cymbal; Crotales; Bass Drum; Vibraphone; 5 Temple Blocks; Triangle; Snare Drum; Styrofoam Block)⁴
Percussion 2 (4 toms; 32”, 26”, and 23” timpani; Tam-tam; Marimba; Suspended Cymbal; Hi-hat; 4 nipple gongs tuned to approximately A4, Eb4, C#5, and F#5)⁵

Piano⁶

Soprano
2 Violins
Viola
Violoncello
Double Bass with C Extension⁷

Score is in C

¹ Horn mutes required: metal straight mute
² Trumpet mutes required: harmon mute (with stem); metal straight mute; stone-lined bucket mute
³ Trombone mutes required: metal straight mute; harmon mute (with stem); stone-lined bucket mute
⁴ Percussion 1 mallets required: 2 cello or bass bows; 2 hard plastic mallets; 2 bass drum mallets; 1 superball; 2 drumsticks; 2 snare brushes; 1 sheet of aluminum foil; 1 cleaning brush; 4 medium yarn mallets; 4 soft yarn mallets; 1 piece of 8.5x11 printer paper
⁵ Percussion 2 mallets required: 1 superball; 2 timpani mallets; 2 cello or bass bows; 2 drumsticks; 2 cloth-covered rattan sticks; 2 snare brushes; 1 tam-tam beater; 4 medium yarn mallets; 2 soft yarn mallets; 2 hard yarn mallets; 1 medium-length chain; 1 triangle beater
⁶ The pianist needs 1 sheet of aluminum foil; 1 spoon; 2 hand towels; 3 notebooks or folders with plastic covers; 1 credit card; 1 light chain; and 1 piece of 8.5x11 printer paper for piano preparations (see "Instructions on Piano Preparation" for more details)
⁷ All mute indications in the strings refer to the standard rubber mutes that fit on the bridge
PERFORMANCE NOTES

General Notation Guide

- Repeat figure for duration of extending line; do not synchronize with overall tempo or neighboring players

- Feather beaming gestures: accelerate/decelerate gradually within given duration; do not heed the overall tempo

- Quarter tone accidentals (3/4 flat, 1/4 flat, 1/4 sharp, 3/4 sharp)

- Gradually alter manner of playing

- Repeat notes within box in any order; play rapidly and do not adhere to overall tempo; do not repeat same pattern more than twice in a row

- Play figure as fast as possible.

- Move between figures separated by dotted lines; do not pause between figures; do not move from left to right; do not repeat the same figure more than twice in a row; continue for duration of extending line

- Rhythmic cues provided for clarity when tuplets cross barlines
**Notation Guide for Winds**

**Air + keys**

Blow air through horn while performing random, rapid key clicks.

**Timbral trill**

**Air puffs**

Blow air through horn as if playing normally, but do not sound pitch.

**Flutter tongue**

Flutter tongue; a guttural growl may be substituted if that is easier for performer.

**Flutter tongue with only air, no pitch**

**(Cl. only) Alternate normal embouchure (\(\uparrow\)) with muffled tone (\(\downarrow\)) through changing tongue’s position on the reed**

**Overblow fundamental indicated with diamond notehead to produce partial shown in parenthesized note**

**Jet whistle**

**Multiphonic**

Produce any multiphonic based on given pitch that can produce given dynamic shape.

**Scoop/Doit**

**(Cl. only) Slap tongue**

**(Fl. only) Indeterminate overblowing; loosely follow contour of indicated partials to follow dynamic curve given**

**Key clicks**
Notation Guide for Brass

Blow air through horn while rapidly depressing random valves

Flutter tongue

Flutter tongue with no pitch

(Hn only) Stopped/open; always accompanied by text description

(Tpt and Tbn.) Indicates hand placement over harmon stem (+=hand covering stem; o=open stem)

Mouthpiece pops; leave mouthpiece on instrument

Remove mouthpiece and blow over shank, creating a high, piercing whistle

Split tones: Split the 2 partials given; aggressive, growling sound expected/desired over exact pitch accuracy
Notation Guide for Percussion

Drag mallet in circular motion on drum/cymbal; speed of revolution indicated by duration of note associated with symbol

Scrape cymbal

(Timp only) scoop up quickly using pedal

Choke off/damp immediately

Play in circular motion around drum, but alternate scraping clockwise/counterclockwise as indicated by symbols

Play on the rim (this is used for a crotale being placed on a snare drum)

Move to center of drum while still playing

Rapidly rub aluminum foil or brush over drum in back-and-forth motion

Closed/open hi-hat

Play as close as possible to the rim while still being on the drum head

Play in the center of the drum (typically accompanied by verbal description as well)

Drag stick/mallet across resonators of vibraphone. Though sound is mostly unpitched, the position on the staff relates to the resonators played in the same way as the keyboard (moving up on staff=moving right on keyboard and moving down on staff=moving left on keyboard). The bottom of the staff represents the resonators farthest to the left, and the top of the staff represents the resonators farthest to the right.

Irregular, frantic bowing; vary speed of bow almost constantly but maintain a rapid pace overall

** Note for Percussion 2: You will notice that 2 hard yarn mallets are requested although you never play any of the instruments with them. These are used for preparation of the marimba in the section beginning in measure 178. The two mallets should have thin enough handles that they fit in between the cracks of the marimba. When you play, these two extra mallets will bounce and create a rattling sound.
Notation Guide for Piano

slam

Slam strings inside piano

scrape

Scratch string inside piano with fingernail or credit card (as indicated with text); use consistent, slow speed so as not to produce any pitch

gliss.

Gliss with a spoon inside piano (part of the spoon to use is indicated in text)

damp

Dampen string just in front of damper inside piano while pressing key with other hand

knock/slap

Knock/slap crossbeams inside piano (4 spaces indicate 4 crossbeams, with low to high relating to left to right on piano)

scrape

Scrape string inside piano with fingernail or credit card; change speed of scrape frequently to create frantic, unpredictable sound

knock

Knock on soundboard inside piano

slam lid

Slam piano lid down over keys

gliss

Gliss up/down top of keys with credit card or back of fingernails; do not press down on the keys as to sound any pitch

pluck

Use back of hand to perform rapid gliss on the keys; sound should be raucous and energetic

pluck

Pluck string inside piano

Instructions for Piano Preparation

Mark the following dampers/strings inside the piano so they are easy to find quickly
mm. 11-17: Place aluminum foil on lowest octave of strings inside piano; leave room near dampers (but still behind the dampers) to scrape the strings with a spoon and slam the strings with one palm.

mm. 19-21: Pick up metal spoon. The spoon should be fairly standard size—it should be small enough to use easily inside the piano without being too unwieldy.

mm. 24-25: Put down spoon

mm. 34-37: Pick up spoon

mm. 42-47: Put down spoon

mm. 61-65: Remove foil

mm. 83-86: Place towels on strings from around C3 to C6. Towels should be heavy enough to dampen the strings—standard hand towels should work well for this. The towels should be placed in such a way that they contact as many strings as possible. Depending on the crossbeam setup inside the piano and the size of the towels, more than one may be necessary.

mm. 108-116: Place composition notebooks, spiral notebooks, or heavy folders on strings from at least G1-G4 (they may extend beyond this if desired). The type of notebook is not important, but it should have a plastic cover and be heavy enough to affect the sound of the piano strings. The resulting sound should be pointed and bring out the sound of the hammers hitting the strings, with a tone color somewhat similar to a harpsichord.

mm. 217-226: Remove plastic notebooks, pick up credit card

mm. 236-237: Put down credit card

mm. 241-244: Place light chain on bottom two octaves of strings inside piano. The chain should be light enough that it vibrates heavily when the strings are played.

m. 258: Pick up spoon

mm. 259-271: Put down spoon and remove chain

mm. 313-317: Place foil on lowest octave of piano

mm. 342-392: Remove foil; place plastic notebooks on strings from around C5 to C7

mm. 408-411: Remove notebooks

mm. 450-451: Pick up credit card

mm. 459-466: Place plastic notebooks on bottom two octaves of strings inside piano (credit card still in hand)

mm. 471-472: Put down credit card (while playing with LHI)

mm. 480-481: Pick up spoon

mm. 484-486: Remove notebooks (while holding pedal)

mm. 488-490: Place piece of 8.5x11 printer paper on lowest strings inside piano. It should cover about 1-1.5 octaves.

m. 496: Remove paper
Notation Guide for Voice

\( \text{Vocal fry (through inhale/exhale)} \)

\( \text{Inhale/exhale audibly through indicated sound} \)

\( \text{Sprechstimme} \)

\( \text{Speak on given rhythm; staff position conveys relative placement in voice (higher on staff=higer in voice, vice versa)} \)

\( \text{Speak through inhalation/exhalation on given rhythm} \)

\( \text{Speak freely within given duration; sometimes manner of speaking altered through verbal indication above staff} \)

\( \text{Cover mouth with hand/hand completely removed} \)

\( \text{Occasionally placed above freely spoken text. Continue speaking freely, but through an inhalation (<) or exhalation (>) } \)

\( \text{Re-articulate final syllable of text using diaphragm to force out little bursts of air} \)

\( \text{Scoop into/fall off of written note} \)

\( \text{Sing text on given notes within time frame indicated by extension line; do not adhere to overall tempo, instead floating over the time} \)

\( \text{Sing on gradual gliss between two end points; lean into the microtonal nature} \)
Notation Guide for Strings

s.p./m.s.p./st./m.s.t. Sul pont/molto sul pont/sul tasto/molto sul tasto

Full scratch tone (always performed on a downbow)

Choked/arrupt cutoff

Bow on tailpiece; produces very quiet humming sound unless indicated

Variable bow pressure indication. The thickest part of the wedge indicates full scratch, with the thinnest part showing normal pressure

Bow on copper winding behind bridge

Bow on string behind bridge

Ricochet: throw bow so that it bounces on string a number of times (sometimes accompanied by col legno, indicated by "col legno ricochet")

Circular bowing: move gradually from sul tasto to sul pont by moving bow in circular motion and dragging the hair sideways along the strings

Knock on most resonant part of instrument’s body; whenever possible use full hand to knock, but knuckle of thumb alone may be used if easier for transitions

Snap pizzicato

Seagull effect

Bow on bridge; damp strings to eliminate any slips making sound on the strings

Ricochet/throw bow and let bounce while also glissing up

Drum on most resonant part of instrument’s body with fingernails
Smith - on the subject of loneliness

From the close, dark, luminous horizon, the spark of solitude appears.

The night is
Smith - on the subject of loneliness
2. The adverse, synergistic effects of loneliness and social isolation on health
Smith - on the subject of loneliness

Post

OB

Cl

Sax.

Sax. Cymb.

Pno

Sn.

Vla

Vla

Vla

Vc

Db
Smith - on the subject of loneliness

[Music notation page]
Smith - on the subject of loneliness

alternate fingering
like a slow, funereal roll

To Cl.

W=W=W=W

? ? ?

777

H=H=H=H

? ? ?

777

H=H=H=H

? ? ?

777

H=H=H=H

? ? ?

777

H=H=H=H
Smith - on the subject of loneliness
3. Why, Lord?

G = 130–134

molto rit
Smith - on the subject of loneliness

Sound constantly, through the clarinet

I am like one without strength

There is a softer sound in her voice, that the more
evident in my life's version

I am set at

Note: The page contains musical notation with instructions for performance, including dynamics, articulations, and expression marks. There are also text annotations in the lower part of the page, indicating the meaning behind the musical phrases.
Smith - on the subject of loneliness
Smith - on the subject of loneliness
CURRICULUM VITAE
Isaac Raymond Smith
(319) 883-0192 // isaacsmithmusic@gmail.com // www.isaacsmith.com

Education
University of Louisville; Louisville, KY
Master of Music, Composition
Cumulative GPA: 4.00
Primary Composition Teachers:
Steve Rouse
Krzysztof Wolek
Expected Graduation May 2022

University of Northern Iowa; Cedar Falls, IA
Graduated May 2020
Bachelor of Music, Composition and Theory
Summa Cum Laude, with Honors
Presidential Scholar, University Honors Program
Cumulative GPA: 3.99
Music GPA: 3.99
Primary Composition Teachers:
Nancy Hill Cobb
Daniel Swilley

Private Composition Lessons
Harvey Sollberger
May 2017-March 2020
Chris Shortway
January 2014-May 2016

Masterclasses
Katherine Balch, Lei Liang, Chen Yi, George Tsontakis, Melinda Wagner, Pierre Jalbert, Reiko Fueting, Donald Crockett, Christopher Dobrian, Amy Beth Kirsten, Michael Daugherty, Roger Zare, Michael Bratt, Jay Batzner, Lisa Bost-Sandberg, Changqun Ao

Awards
First Place: NFMC Marion Richter American Music Composition Award
May 2020

Third Place: NACUSA Student Composers’ Contest
January 2020

First Place: UNI Student Percussion Composition Competition
November 2019

First Place: Iowa Composers Forum Student Composers Competition
August 2019

Commissions
Private Commission
Written in commemoration of a wedding anniversary in July 2019.

UNITUBA, tuba/euphonium ensemble
November 2018
Written for performance at the International Tuba and Euphonium Festival in Iowa City, Iowa in May 2019.

Much Ado About Nothing
January 2018
Written as incidental music for student production of a modern interpretation of Shakespeare’s classic play.
Perform April 2018

Grants/Scholarships/Fellowships
Moritz von Bomhard Fellowship for Music Composition
August 2020-May 2022

Graduate School Council Travel Scholarship
March 2022

Graduate School Council Travel Scholarship
June 2021

Merchant Scholarship for Graduate Studies
March 2021

Boatwright Undergraduate Research Grant
September 2019
Myron and Ruth Russell Award  
April 2019

Intercollegiate Academics Fund  
March 2019

Jo Hern Curris Fund for Student Performance  
March 2019

Experiential Learning Fund  
December 2018

Boatwright Undergraduate Research Grant  
October 2018

Clippinger-Ferrier Scholarship  
April 2018

School of Music Scholarship  
August 2016-May 2020

Presidential Scholarship  
August 2016-May 2020

**Juried Performance Selections**

So Percussion Summer Institute  
Princeton University, Princeton, NJ  
July 2022

Midwest Music Research Collective Spring Conference  
University of Kansas, Lawrence, KS  
March 2022

Society of Composers, Inc. National Student Conference  
Held virtually via Zoom and YouTube  
August 2021

Iowa Composers Forum Summer Festival of New Music  
Held virtually via YouTube  
June 2021

Atlantic Music Festival  
Colby College, Waterville, ME  
July 2019

Society of Composers, Inc. Region VI Conference  
Texas A&M-Commerce, Commerce, TX  
April 2019

**Adjudication Experience**

Iowa Composers Forum Student Composition Contest  
July 2021

**Teaching Experience**

Co-instructor for composition course  
Youth Performing Arts School, Louisville, KY  
August 2020-May 2022

Piano Teacher  
August 2017-March 2020

**Professional Development**

2021 SPLICE Institute Participant  
Held virtually via Zoom and YouTube  
June-July 2021

**Selected Compositions, Performances, Recordings (Classical)**

2021

*Universal Thoughts (of an Unoriginal Author)* for mezzo and Pierrot ensemble  
-Performed November 8, 2021 in Louisville New Music Festival, Comstock Concert Hall, University of Louisville, Louisville, KY

*Transformations* for piano and live electronics  
-Performed February 9, 2022 in University of Louisville Computer Music Concert, Bird Recital Hall, University of Louisville, Louisville, KY
Everyday Absurdity for 5.1 channel fixed media
-Performed August 28, 2021 in SCI National Virtual Student Conference
-Performed May 27, 2021 in University of Louisville Computer Music Concert

2020
System Break for two guitars
-Recorded April 24, 2021 by Nicolas Skarneo and Ascher Taylor-Schroeder
-Performed April 8, 2021 in Student Composers’ Concert, Comstock Concert Hall, University of Louisville, Louisville, KY

Menu for tenor and percussion
-Performed March March 20, 2022 in MMRC Spring Conference Concert, Swarthout Recital Hall, University of Kansas, Lawrence, KS

2019
Etude for Percussion Trio
-Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Performed November 20, 2019 in Fall Percussion Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

Are You Sure? for alto saxophone
-Recorded April 17, 2021 by Donnie Robbins
-Performed April 8, 2021 in Student Composers’ Concert, Comstock Concert Hall, University of Louisville, Louisville, KY
-Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Recorded November 23, 2019 by Andrey Floryanovich
-Performed November 22, 2019 in UNI Woodwind and Percussion Seminar, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Performed November 18, 2019 in Student Composers’ Concert, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

Dichotomy for Pierrot ensemble and percussion
-Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Recorded November 5 and 12, 2019 by Kim Abeyta, Glenn Zimmer, Abigail Moore, Haley Nicholson, Jennifer LeGarde, Mack Vos, and Meredith Tipping
-Performed July 6, 2019 in New Music at AMF, Lorimer Chapel, Colby College, Waterville, ME

Three Songs of Emily Dickinson for baritone and piano
-Performed March 12, 2020 in Dakota Andersen Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Performed (mvmt III only) August 10, 2019 at ICF Summer Festival of New Music, Noble Recital Hall, Luther College, Decorah, IA
-Recorded (mvmt III only) May 5, 2019 by Dakota Andersen and Jordan Walker
-Performed (mvmt III only) April 18, 2019 in Student Composers’ Concert, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

Hidden Constants for tba/euph ensemble or quartet
-Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Performed February 18, 2020 in Donovan Klutho Junior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Recorded September 21, 2019 by Samuel Nau, Terra Hill, Adam Denner, and Alan Beving
-Performed May 28, 2019 at 2019 International Tuba/Euphonium Conference, University of Iowa, Iowa City, IA
-Performed May 8, 2019 at American Composers’ Concert, University of Northern Iowa, Cedar Falls, IA
-Performed April 23, 2019 at UNITUBA Spring Concert, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
2018
Sonata for Tuba and Piano
-Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
-Performed April 12, 2019 at SCI 2019 Region VI Conference, Recital Hall, Texas A&M-Commerce, Commerce, TX
-Performed April 3, 2019 in Presser Competition Finals, Great Hall, University of Northern Iowa, Cedar Falls, IA
-Recorded October 28, 2018 by Adam Denner and Isaac R. Smith
-Performed October 26, 2018 in UNI Brass Seminar, Bengtson Auditorium, University of Northern Iowa, Cedar Falls, IA
-Performed April 3, 2018 in Student Composers’ Concert, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

Selected Compositions, Performances, Recordings (Jazz) 2019
Keep in Touch for jazz quintet (ten, voice, pno, bs, drums)
Skeptical Optimism for jazz quintet (ten, tbn, pno, bs, drums)
The Bridge for big band (4 tpts, 4 tbsns, 5 sxs, vibes, pno, bs, drums)
-Performed November 21, 2019 in UNI Jazz Band One Fall Concert, Bengtson Auditorium, University of Northern Iowa, Cedar Falls, IA
-Performed November 11, 2018 in UNI Jazz Bands Fall Runout, Kersenbrock Auditorium, Waterloo West High School, Waterloo, IA
Five on Five for jazz piano trio (pno, bs, drums)
Thirdy for jazz quintet

2018
Change Comes from Within for jazz piano trio
The Right Path (or is it the Left?...) for jazz quintet
-Recorded May 9, 2018 on “Night Mayor”, by Andrey Floryanovich, Collin Krukow, Isaac R. Smith, Aaron Stagner, and Kyler Boss

Professional Affiliations
Broadcast Music, Incorporated
Iowa Composers Forum
Society of Composers, Incorporated

Leadership/Organization
Iowa Composers Forum
Member, Board of Directors December 2021-present

Tallcorn Jazz Festival
Coordinator March 2019-February 2020
Assistant Coordinator March 2018-February 2019
Chairman June 2017-February 2018

Selected Performance Experience
UNI Varsity Men’s Glee Club Accompanist October 2017-December 2018
Director: John Wiles
Selected Performances
World premiere of Dulce et Decorum Est November 11, 2018
International Tour to Ireland and Wales May 13-22, 2018

UNI Wind Ensemble Jan. 2017-May 2018
Directors: Ronald Johnson and Danny Galyen
Selected Performances

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Iowa Bandmasters’ Association Conference May 11, 2018
Tour of Minneapolis High Schools May 7-8, 2018

Night Mayor Jazz Quintet
Iowa City Jazz Festival- Iowa City, IA June 30, 2018
Selected Performance Venues June 2017-April 2019
JP’s- Washington, IA
Cup of Joe- Cedar Falls, IA
Singlespeed Brewery- Waterloo, IA
Figaro Figaro- Cedar Falls, IA
Whiskey House- Ankeny, IA
Rooftop Bar- Des Moines, IA
Elm’s Pub- Cedar Falls, IA
Octopus College Hill- Cedar Falls, IA

Saints Dixieland Jazz Band
Cedar Basin Jazz Festival- Cedar Falls, IA June 2018-present

Two-Man Jazz Piano Trio
Selected Performance Venues November 2018-March 2020
Octopus College Hill- Cedar Falls, IA
Singlespeed Brewery- Waterloo, IA
Cup of Joe- Cedar Falls, IA
Cottonwood Canyon- Cedar Falls, IA

Other Music Work
Church Pianist
St. Stephen Lutheran Church- Louisville, KY August 2021-present
Good Shepherd Lutheran Church- Waterloo, IA January 2019-March 2020
Bethlehem Lutheran Church- Cedar Falls, IA January 2017-March 2020
Nazareth Lutheran Church- Cedar Falls, IA August 2016-March 2020
Messiah Lutheran Church- Janesville, IA January 2015-March 2020
Good Shepherd Chapel- Cedar Falls, IA August 2018-February 2019

Volunteering
Beta Nu Grilled Cheese Fundraising Project January 2018-March 2020
As a member of Phi Mu Alpha Sinfonia, I incorporated the Beta Nu Chapter, successfully applied for an Iowa food vending license, and secured insurance for the new business. We bought a mobile cart to sell grilled cheese sandwiches and tomato soup on the weekends. 100% of our profits go towards a local school district to provide instruments for low-income students.
References

Steve Rouse
Professor Emeritus of Theory & Composition
University of Louisville
Louisville, Kentucky
(502) 852-0871
steve.rouse@louisville.edu

Harvey Sollberger
Professor Emeritus of Music Composition
University of California-San Diego
San Diego, California
(563) 933-4041
hsollberger@ucsd.edu

Daniel Swilley
Assistant Professor of Music specializing in Composition, Theory and Music Technology
University of Northern Iowa
53 Russell Hall
Cedar Falls, Iowa
(319) 273-7009
daniel.swilley@uni.edu

Krzysztof Wolek
Professor of Music Composition, Director of Digital Composition Studies
University of Louisville
School of Music Room 234
Louisville, Kentucky
(502) 852-7879
krzysztof.wolek@louisville.edu