

Millennial Masters

Vol. 6

Ty Niemeyer

Chin Ting Chan

Adam Torkelson

Mark Zanter

Man-Ching Yu

Jaehyuck Choi



Tyler Niemeyer

Ty Niemeyer is a composer and percussionist currently based in Cincinnati, Ohio. He has studied composition with Joel Hoffman, Douglas Knehans, and Michael Fiday, and percussion with members of the Percussion Group Cincinnati (Jim Culley, Russell Burge, Allen Otte). Often exploring delicate timbres and sparse textures, Ty writes music concerned with finding a spirituality for the 21st century. Recent projects include works



for the Percussion Group Cincinnati, the Cincinnati Symphony Youth Orchestra, the Xavier University Symphonic Winds, and the College-Conservatory of Music Percussion Ensemble.

Karma

“... Buddhists believe in the fact that all things move or work, for there is nothing in this world that is not endowed with the

possibility of motion, the power of doing something, the capacity of accomplishing a work; and in exercising this power everything works upon another and is at the same time worked upon by another. The universe is a network of all these particular forces mutually acting and mutually being acted upon. This is called the principle of karma ...”

— Soyen Shaku

The Western world tends to have a very different idea of “karma” than what I have in mind for this piece. Here, karma is simply the law of cause and effect, allowing actions to have reactions, and allowing the music to develop and grow in sometimes unexpected directions.



Chin Ting Chan

Raised in Hong Kong, composer Chin Ting (Patrick) Chan has held faculty positions at the University of Missouri–Kansas City and Kansas City Kansas Community College. He has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, June in Buffalo and the Wellesley Composers Conference. Among his awards are those from the Interdisciplinary Festival for Music and Sound Art, the Soli fan tutti Composition Prize, the American Prize,



ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation for Modern Music, the MidAmerican Center for Contemporary Music, the Missouri Music Teacher Association, newEar, the New-Music Consortium, and the Virginia Center for the Creative Arts. His works are published by Darling's Acoustical Delight, Melos Music, the Music from SEAMUS CD Series, the SCI Journal of Music Scores,

and Unfolding Music Publishing (ASCAP).
www.chintingchan.com

Mirage

A mirage is an optical phenomenon in which light rays are bent to form a displaced image of distant objects or the sky. The word also originates from the Latin word *mirari*, meaning "to look at, to wonder at." The construction of this piece is partly inspired by the image of

a mirage, in which the rapid succession of sound events represents imaginary displaced "objects" in a mirage. The result is a series of sonic mirages. *Mirage* is written for flute, clarinet in B-flat and percussion. It was commissioned by and dedicated to clarinetist Pei-Lun Tsai.



Adam Torkelson

Adam Torkelson is an internationally award-winning composer of concert music. He was born in Oklahoma City, OK and grew up in Spring, TX. His education includes graduating from Berklee College of Music where he studied sonata and orchestral composition with John Bavicchi, orchestration with Thomas Allen LeVines, and advanced counterpoint with Gregory Fritze. He played Tuba in the Concert Band, Berklee Studio Orchestra, Brass Choir, as well as many recording sessions.

From 1998 through 2006, Mr. Torkelson lived in Los Angeles, CA where he worked as a studio technician, orchestrator, and copyist for various composers and wrote several original film scores. Currently, Adam is married with two sons and lives in Tomball, TX. Since 2006 he has played



piano for a professional jazz quartet at over 50 events per year. In addition to classical composition, Adam has composed and recorded two albums of his original jazz compositions.

Blasted Heath

The title of this piece comes from the classic science fiction novella, *The Colour Out of Space* by H.P. Lovecraft. The Blasted Heath is the fictitious site of a meteorite crash in Massachusetts, which drains the life force from all living things nearby, causing animals to become deformed, and people to go insane or die.

There is a mysterious, other-worldly, yet beautiful tone throughout the classic tale, and it is these features that were carried over into the music. The piece is cast in a standard sonata-allegro form with an exposition, development, and recapitulation, and is based on a symmetrical scale. The intervals of a tritone and minor third are used throughout to give the piece its mystical flavor. Two contrasting themes, the first set against a background of mirror-writing, and a second lyrical theme, a synthetic pentatonic scale set against a background of fourths, are developed over the course of the piece.

Musicians



Violinist **Kirsten Yon's** active solo career includes recital engagements and masterclasses throughout the United States (including Carnegie Hall, Weill Recital Hall), Brazil, Czech Republic, England, Honduras, Germany, France, Iceland, and Norway.



Andy Liang is an accomplished violinist in solo, orchestral, and chamber music playing. Mr. Liang has been a featured soloist with orchestras, such as the Oregon Symphony, Portland Chamber Orchestra, Vancouver Symphony, Portland Youth Philharmonic, and the National Repertory Orchestra.



Violist **Yvonne Smith** performs as an orchestral and chamber musician, as well as soloist throughout the United States and Canada. She was the recipient of a Project Inclusion fellowship with the Grant Park Orchestra and performed with the orchestra in the 2013 season.



Matthew Kufchak is the cellist of the Cordova Quartet. He is also an experienced orchestral cellist, serving as principal cellist of the Aspen Music Festival's Conducting Academy Orchestra and Philharmonic Orchestra, the Symphony Orchestra at Rice University, and of Alkali, a conductor-less string ensemble.



Mark Zanter

Mark Zanter, composer/performer, has been commissioned by the UIUC Creative Music Orchestra, CU Symphony, the American Composers forum, the WV Commission on the Arts, WVMTA, Due East, Şölen Dikener, Rick Kurasz, Çetin Aydar, Ankara University Soloists, Lindsey Goodman, Trifecta!, Awea Duo and many others. He has appeared on NPR's Live at the Landmark, WILL, IPR, on WVPN In Touch With The Arts, is published by Les Productions d'OZ, Schott European American and MJIC, and his works have been performed nationally and internationally at festivals, including MUSIC X, June in Buffalo, Soundscape (Maccagno, Italy), NYCEMF, Echofluxx14 (Prague, Czech Republic), and the Atlantic Center for the Arts. Zanter has received awards from



ASCAP, AMC, ACF, Meet the Composer, WV Division Culture, WVMTA; in 2014 *Lament and dream* for string orchestra, piano and percussion received special distinction for the ASCAP Rudolph Nissim Prize. Dr. Zanter is professor of music at Marshall University.

Perpetuum Mobile

Perpetuum Mobile (2014) for tuba, fixed media and processing was composed for George Palton, professor of tuba at Marshall University. I worked closely with George engineering his solo CD, *Tuba In Motion*. That in turn influenced our collaboration on this work. George's playing exhibits a full range of technical and expressive skills and the composition takes advantages of

those strengths. The fixed media portion of the work was planned from the beginning; but as the work matured, processing was mixed with the live tuba enabling it to inhabit the same sound world as the recorded media. Overall, the work is in three sections ending with a reprise of the opening material. Surface rhythms, textural changes, and the constant cycling of pitches occurring throughout the work exhibit the characteristic of *moto perpetuo*. A listener can perceive these myriad possibilities or simply enjoy the work's virtuosity, lyrical melodies, changes of rhythm, and ambient sounds. *Perpetuum Mobile* was premiered on the International Tuba and Euphonium

Conference 2014. I have to thank George Palton for the many great performances of the work including the one on this recording.

Dr. George Palton, tuba

Dr. George Palton is sought after as a performer and clinician throughout the U.S. George premiered new compositions at the 2014 and 2008 International Tuba Euphonium Conferences and has also given numerous solo performances. Dr. Palton is a Buffet Group Tuba Artist and Clinician, and performs exclusively on B&S and Meinl-Weston tubas.



Man-Ching Yu

Man-Ching Donald Yu is a Hong Kong born composer whose music has been performed around the world. The style of his recent music is characterized by the blending of post-impressionistic gestures, micropolyphonic techniques, and oriental colors. His music has received numerous reviews internationally being described as "forming an arresting and personal intermixing of tonal and atonal languages, with the musical colors and gestures of his native country infiltrating the mix..." (Fanfare Magazine), "tinged with an Oriental touch, while intermingles with impressionistic Western elements..." (Sunday Times, Malta).

His more than one hundred compositions range from chamber, vocal, electroacoustic, and Chinese instrumental works to opera, concerti, choral works, and symphonies. His works have been featured in various international festivals and venues throughout North and South America, Europe, and Asia, such as the

Composers' Association of Serbia 24th International Review of Composers, the International Festival Master of Music in Moscow, the International Festival of Modern Music Kyiv Music Fest at the Music Hall of the National Union of Composers in Kiev, the International Festival of Modern Art Two Days and Two Nights of New Music at the Odessa Philharmonic Theater, the International Spring Orchestra Festival at the Manoel Theatre in Malta, the St. George International Music Festival in Greece, and many others. His music has been premiered by the Uzhgorod Philharmonic Orchestra, the Khmelnytsky Philharmonic, the Chernivtsi Philharmonic Symphony Orchestra, the Lugansk Philharmonic Orchestra, the Opera Hong Kong Chorus, Equinox Trio, Duo Pianistico di Firenze, MusicOrba, and many others. His music is published by Edizioni Sconfinate (Italy), Helm & Baynov Verlag (Germany), Verlag vierdreiunddreissig (Germany), Scherzo Editions (Netherlands), and Zimbel Press, etc. His music is recorded on Zimbel

Records, Albany Records, and Ablaze Records.

Yu earned his B.Mus. degree in piano performance and composition from Baylor University (U.S.). Later, he received a scholarship to further his composition study at the International Summer Academy Mozarteum Salzburg in Austria. Subsequently, he was awarded his Ph.D. in composition and music theory under a full postgraduate research assistantship at Hong Kong Baptist University. Since 2007, he has received various awards, funds, grants, and honors from different organizations, locally and overseas, including those from ASCAP, the Sir Edward Youde Memorial Council, and the National Flute Association Newly Published Music Competition (U.S.), and many others.

Head on Vortex

This work was inspired by the modern Chinese artwork *Head on Vortex* created by artist Cai Guo Qiang. The music begins with several pitch centers while gradually

blending in dissonant sound effects expressively. Soon, the music builds up to a climax where a saturation of chromatic materials is achieved. Subsequently, a contrasting section occurs, which provides some rather more mysterious sound effects. The central section is characterized by micropolyphonic materials and is rather more indeterministic rhythmically. Following this is another contrasting section, which recapitulates the materials of the previous contrasting section. Upon reaching another climax, the music brings back the preliminary materials while fading out quietly. Throughout the whole piece, various Chinese elements are substantially generated for synthesizing my own distinctive sound, such as imitating Chinese Peking operatic effects and Chinese instrumental effects by means of the extended techniques of strings.

For viewing the artwork, visit: <http://dailyserving.com/2010/08/cai-guo-qiang/02-cai-guo-qiang-head-on-vortex/>



Jaehyuck Choi

Jaehyuck Choi is a composer/conductor, born and raised in Seoul, South Korea. He is currently a second year BM composition student under Professor Matthias Pintscher at The Juilliard School in New York. Choi is also studying regularly with Unsuk Chin independently of his conservatory education.

Choi has attended various summer festivals in France, Austria, USA, and South Korea, both as a conductor and as a composer. He has received commissions



from The New York Virtuoso Singers (USA), Gwacheon Symphony Orchestra (South Korea), and Opening 15 Festival (Germany).

Choi has won prizes from Morton Gould Awards, MTNA Composition Competition, National Young Arts Foundation, Pikes Peak International Young Composers Competition, Daegu International Contemporary Music Festival, TIMF call for scores, etc.

Concerto for Violin and Orchestra

"I like it better to hold someone and stay still than to have sex.

It feels endless.

And it feels like the beginning of all time.

When I hug someone,

It feels like I am immersed in the life of that person.

I wish to be."

— From Young-Ha Kim's Novel, *Vampire*.

1	<i>Karma</i>	Ty Niemeyer David Abraham, Carlos Camacho, Jacob Dike, Michael Dillman, Taylor Eddinger, Anthony Fabrizio, Brian Graiser, Hsiang-Ying Hou, Kyle Lamb, percussion	11:48
2	<i>Mirage</i>	Chin Ting Chan Pei-San Chiu, flute; Pei-Lun Tsai, clarinet; William Shaltis, Percussion	6:25
3	<i>Blasted Heath</i>	Adam Torkelson Kirsten Yon, violin 1; Andy Liang, violin 2; Yvonne Smith, viola; Matthew Kufchak, cello	8:26
4	<i>Perpetuum Mobile</i> For tuba and fixed format electronics	Mark Zanter George Palton, tuba	7:50
5	<i>String Quartet No. 2 "Head on Vortex"</i>	Man-Ching Yu Gulfstream String Quartet	8:54
6	<i>Concerto</i> For violin and orchestra	Jaehyuck Choi Jae-Won Yoo, violin; Gwacheon Symphony Orchestra; Kyoung-Hee Kim, conductor	11:15

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RECORDS

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Track 1 Recorded at Patricia Corbett Theatre, Cincinnati, OH, USA

Track 2 Recorded and produced by Chin Ting Chan, recorded at
iMPACT Center, (UMKC), Kansas City, MO, USA

Tracks 3 Carey Wise, recording engineer; Adam Torkelson, producer,
4th Creation Studios, Conroe, TX, USA

Track 4 Recorded and produced by Mark Zanter, Jomie Jazz Center,
Marshall University, WV, USA

Track 5 Recorded at the Music Hall of the NUofC, Kiev, UKRAINE

Track 6 Recorded and produced by Hyunboo Kim, Grand
Theatre, Gwacheon City, SOUTH KOREA
Mastering Engineer, Silas Brown, Legacy Mastering,
Westchester, NY, USA

Producer, Douglas Knehans

Cover & design by Josephine McLachlan

Published by Ablaze Records, Pty Ltd

www.ablazerecords.net Printed in the USA



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— Daniel Coombs

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