



**Hugh A. Glauser
School of Music**

Minoff Award Concert

October 17, 7:30 P.M.
Ludwig Recital Hall
Kent State University
Kent, Ohio

Program

Mezi Horami (2022)

Lukáš Janata (1995-)

◦Amy Glick, violin; ◦Hannah Moses, cello;
◦Donna Lee, piano

Actias (2018)

Christopher Dietz (1977-)

◦Amy Glick, violin; ◦Hannah Moses, cello

...and the space will have us all (2023)

Michał Janocha (1990-)

◦Suyeon Ko, flute; ◦Amitai Vardi, clarinet; ◦Anna Grudskaya, piano;
◦Amy Glick, violin; ◦Hannah Moses, cello; ◦Adam Roberts, conductor

Intermission

My Fake Plastic Love (2023)

Sehyung Kim (1987-)

◦Suyeon Ko, flute; *Anthony Kalanick, clarinet;
◦Perry Roth, saxophone; +Sarah Mellinger, piano;
◦Matt Holm, percussion; *Alvaro Javier Molina Bejarano, violin;
◦James Rhodes, viola; ◦Hannah Moses, cello;
*Jeremey Poparad, double bass; ◦Adam Roberts, conductor

Seven Imaginary Dances (2021)

Diego Gardiner (1978-)

◦Suyeon Ko, flute; ◦Anna Grudskaya, piano;

Interior Scenes (2025)

Peter Fahey (1982-)

2024 Minoff Commission

*Anthony Kalanick, clarinet; ◦James Rhodes, viola;
◦Donna Lee, piano

◦ = faculty

+ = guest artist

* = graduate student

About The Composers

Mezi horami (*In the Mountains*) is a Moravian folk song deeply rooted in my past, shaping much of my early musical taste. Its melody and text tell of an untimely death and the tragic devotion of love that follows—expressed in the poetic style typical of the culture—that eases the weight of loss and offers beauty amid suffering. Like many composers before me, I explore how music can soften pain and bring comfort.

Musically, the three interwoven voices of the piano trio gradually grow in complexity until they can no longer be contained—a sudden, unrestrained outburst from the piano punctuates the bowed instruments’ cry for unity. *Mezi horami* was commissioned by The Walden School Faculty Commissioning Project for Warp Trio.



Lukáš Janata, a Czech-born, Santa Cruz-based artist, explores empathy through music as a composer, educator, and organizer. He serves on the board of *The Resonance Project*, a nonprofit applying music and neuroscience to conflict transformation. Recent initiatives include co-organizing the San Francisco *Concert of Compassion* benefit, co-curating *SUMU*—an EU Commission-supported arts-bridging event in Helsinki—and launching *ECHOES*, an empathy-focused new-music series in Prague.

As a doctoral researcher at the University of California, Santa Cruz, Lukáš investigates how creativity activates empathetic mechanisms in the brain. He teaches composition at The Walden School and the San Francisco Conservatory of Music, where he also directs the Collegium chorus.

His granted arts residencies include the Wurlitzer Foundation, KHN Center, ISCM’s VICC, VCCA, Casa Uno, Millay Arts, and Jentel. He is a 2024 Aspen Music Festival Fellow and a 2025 DeGaetano Composition Institute Fellow.

Lukáš's works have been commissioned by the San Francisco Symphony, Orchestra of St. Luke's, Alarm Will Sound, Cantori New York, Friction Quartet, and the Janáček Philharmonic Ostrava. Mentored by John Corigliano, David Conte, and Otomar Kvěch, he has collaborated with George Lewis, Allain Gaussin, Mary Kouyoumdjian, Nico Muhly, Missy Mazzoli, Steve Mackey, and conductors Ragnar Bohlin, Mark Shapiro, and Alena Hron.

Actias depicts the interactions between two dancers whose strong attraction is ultimately the cause of one another's demise. It was conceived as a purely instrumental piece although it may be used to accompany live dance or film as well. The work's title comes from a genus of large moths that include the Asian and American moon moths (the Luna moth being a representative North American species). After emerging from their cocoons, females release pheromones which can be detected by males over a distance of miles. Mating typically occurs after midnight followed immediately by egg-laying, after which, they die.



Christopher Dietz composes music inspired by a wide variety of sources, both real and conceptual. Poetry, sound as sculpture and color, how toddlers play, deep time and the cosmos, rhythm as geometry, religion and politics, animal behavior, and the music of others are a few of the subjects that have informed his musical imagination. His music has been performed by contemporary music ensembles including Alarm Will Sound, Decoda, Ensemble Échappé, NODUS, The Orchestra of the League of Composers, Ogni Suono, Duo Scorpio, The East Coast Contemporary Ensemble, and Trio Kavak as

well as traditional ensembles such as L'Orchestre de la Francophonie, The San Jose Chamber Orchestra, The Orange County Symphony, The Toledo Symphony, and many university ensembles. Christopher holds degrees from the University of Michigan, the Manhattan School of Music, and the University of Wisconsin. He teaches composition at Bowling Green State University in Ohio. www.christopher-dietz.com

...and the space will have us all was premiered during the „SPACE - Multichannel concerts” concert cycle of the Electroacoustic Music Studio of I.J. Paderewski Music Academy in Poznań, curated by Michał Janocha as an annual event in Poznań. The piece was performed by: Teresa Kołaczek, Paweł Dziuk, Natalia Górecka, Anna Stefańczyk, Borys Piszczatowski and conducted by Olga Polowczyk.

Composer, conductor and sound artist based in Poznań, **Michał Janocha** is author of chamber, symphonic, electroacoustic pieces, sound installations as well as theatre music and one opera.

He graduated from the Music Academy in Poznań with distinction in both composition (Lidia Zielińska) and orchestral conducting (Marcin Sompoliński). He also studied electroacoustic composition in Poznań and at the Ferenc Liszt Music Academy in Budapest (Andrea Szigetvári). In 2019 he earned a doctoral degree in composition with a specialization in surround sound systems and ambisonics.



Previously, he studied architecture and urban planning at the Technical University of Łódź. His further development in composition was supervised during meetings with such composers as: Ondřej Adamek, Vyintas Baltakas, Georges Aperghis, Peter Eötvös, Ramon Lazkano, Stefan Prins, Marta Ptaszyńska, Marco Stroppa, Agata Zubel and others.

He has worked with: Orkest de Ereprijs, Riot Ensemble, Trans-for-Matha Ensemble, E-MEX Ensemble, Sepia Ensemble, Poznań Philharmonic, Opole Philharmonic, Szczecin Philharmonic, Rybnik Philharmonic, λ-ensemble, Liebchen–Kwiatkowska–Pałosz Trio and many others.

His works have been performed in Europe and the USA at festivals including: Musica Electronica Nova, Autumn Waves, Earth Day Art Model, CAFe Budapest Contemporary Arts Festival, Audio Art Festival, Sound Art Festival, MDF Festival MUSIC.DESIGN.FORM, Poznań Music Spring, Warsaw Music Encounters, Young Composers Meeting 25th, Átlátszo Hang New Music Festival, Festival De Musica I Vuelta al Mundo.

He is Assistant Professor in the Music Academy in Poznań, member of Electroacoustic Music Studio at the Music Academy in Poznań (SMEAMuz Poznań), member of the Polish Society for Electroacoustic Music (PSeME), and member of the Polish Composers' Union.

In his compositions, he focuses on acoustic and electroacoustic music, all with special inspirations in spatialization, sound illusions, interactivity, artificial intelligence and live electronics.

My Fake Plastic Love draws its title from Radiohead's *Fake Plastic Trees* (1995), a song that has long embodied a sense of alienation in a world saturated with artificial substitutes. In my work, this reference is coupled with the broader idea of a consumer society, as critically described by Jean Baudrillard, where objects and even emotions are commodified and stripped of authenticity.

The composition reflects on this climate of artificial abundance. Both the Radiohead song and the critique of consumerism can be read as a form of protest—a refusal to accept superficiality as the norm. My intention was to transpose this protest into music: to create a sound world that mirrors the tension between surface beauty and inner emptiness.

Towards the end, the music opens into a different horizon: the sound of Voyager, the space probe launched in the late 1970s and still traveling beyond our solar system. Attached to it is the Golden Record, a carefully curated collection of sounds and images meant to represent humanity. Yet this gesture raises an unsettling question: if another civilization were ever able to decode it, what would they truly learn about us? The record speaks of love, nature, and harmony—but it silences our wars, conflicts, and contradictions. In this sense, even our cosmic message may be a kind of fiction, a polished façade of humanity rather than its full reality.

Placed against the backdrop of *My Fake Plastic Love*, this juxtaposition becomes crucial: when even the story we send into the universe risks being an edited, “plastic” version of ourselves, what remains authentic in how we represent who we are?



Sehyung Kim (Sergey Kim), a Kazakhstan-born Austrian composer, received his education in composition at the University of Music and Performing Arts Graz, studying under the guidance of Beat Furrer, Pierluigi Billone, and Bernhard Lang. Sehyung has won numerous prizes in international competitions for his works. Some of his notable prizes include "De la ville de Boulogne-Billancourt" (Paris, France, 2014), "Franz Schubert and Modern Music" (Graz, Austria, 2017), the 7th Johann Joseph-Fux Opera Composition

Competition (Graz, Austria, 2018), and the 5th Opera Composition Competition "Neue Szene" (Berlin, Germany, 2019). He has also received commissions from various institutions, including the "Impuls" festival, the International Summer Courses for New Music in Darmstadt, ORF, Deutsche Oper Berlin, Deutsche Bank Foundation, Musikprotokoll, and others. At various times, he has collaborated with ensembles such as dissonArt, Klangforum Wien, Ensemble Modern, Ensemble Musikfabrik, ensemble PHACE, Schallfeld Ensemble and others.

Seven Imaginary Dances explores the concept of dance beyond its traditional function. While dances usually fulfill social, cultural, ritual or religious roles, here there is no such specification: each dance is a product of imagination. Each piece has its own rhythmic and formal identity, offering contrasts of character, color, and movement. Despite this diversity, the dances are unified through the use of analogous compositional resources, creating coherence within the plurality of each musical moment. Although this is concert music, the pieces maintain a choreographic character, inviting the listener to imagine the movement and gesture of each dance; indeed, the music could be choreographed and danced.



Diego Gardiner (Argentina) is a composer and conductor. He studied at the Pontifical Catholic University of Argentina (UCA), graduating in Composition and Orchestral Conducting. He teaches at UCA and at the National University of the Arts (UNA). He has received awards such as the SADAIC Composition Prize, the Municipal Music Prize, the Bonifacio del Carril Prize (National Academy of Fine Arts), the Melos/Gandini Scholarship, and the Third National Music Prize. His works have been performed in leading concert halls in Argentina.

Over the past few years I have been working, in fits and starts, on a monodrama for female voice and chamber orchestra called *Through and Through*. A lot of the music I have composed during this time has been connected in some way to the monodrama, including *Interior Scenes*, my new trio for clarinet, viola and piano.

Through and Through is an elaborate reimagining of a medieval ballad from the British Isles (one of the Child Ballads) in which a noblewoman murders her lover, is taunted by a magical talking bird—who has witnessed the crime—and, ultimately, is accused of witchcraft and burned at the stake. The commission for a substantial chamber work from Kent State gave me the opportunity to explore a hypothetical music for some of the more intimate, still vaguely-defined interior scenes of the monodrama, music that may or may not find its way into the final work. *Interior Scenes* belongs to the world of the monodrama, yet it is intended very much as a standalone, self-contained work.

I am grateful to Roy Minoff and the Kent State Glauser School of Music for their support in commissioning the work.



Peter Fahey has been described as a composer of “alluring soundscapes” and “arresting moments” (The New York Times), a “rising-star composer” (NYC-ARTS) and “a composer who is full of effective ideas” (The Journal of Music). He has collaborated with, among others, Alarm Will Sound, the American Composers Orchestra, the Aspen Contemporary Ensemble, Crash Ensemble, Ensemble Musiques Nouvelles, ensemble recherche, Klangforum Wien and Ensemble SurPlus, as well as Irish National Opera, the RTÉ Concert Orchestra and the National Symphony Orchestra of Ireland. He studied at the Royal

Northern College of Music in Manchester, England, at Cornell University, and as an exchange scholar at Columbia University. He was awarded a Norton Stevens Fellowship from MacDowell for 2024-25 and he is the winner of the 2025 Red Note New Music Festival Composition Competition (chamber ensemble category) and the 2024 Roy Minoff Commission from the Kent State Glauser School of Music.



The Glauser School of Music gratefully acknowledges Roy Minoff for funding this commission. The Minoff Competition enables the commissioning and creation of world class composition at Kent State University.



Glauser School of Music

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