

# Evan Erickson's

## 2022 Recital: "Call for Scores"

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Evan Erickson, *clarinet* | Maeve Brophy, *piano*

Duet for Clarinet and Piano No. 1 | 4'30"

Leah Childers  
(b. 2001)

Sonata for Clarinet and Piano, Mvt. 3: Frolic | 5'30"

Scott Alexander  
(b. 1961)

Klezmer Dance | 3'

Chris Dorner  
(b. 2004)

Intermission | 5'

Sound Waves | 5'30"

James Gerrard  
(b. 1961)

Savâr | 6'

Ali A'râb  
(b. 2003)

Stress-a-me Suite | 5'30"

Thomas Ashcom  
(b. 1991)

IMPULSO, theme and variations | 7'

Oscar Rojano  
(b. 2000)

## Performer Biographies

**Evan Erickson** (b. 2003) is a clarinetist and composer from Dubuque, Iowa, who creates energetic and explorative music inspired by composers like Igor Stravinsky and John Adams. Currently, he studies clarinet with Robyn Jones and composition with Kamran Ince at the University of Memphis. His past private clarinet teachers have included Corey Mackey, Ches Craigs, and Micki Marolf.



Throughout high school he has been an active clarinetist across Iowa, participating in the Iowa All-State Orchestra in 2018 and 2019, and was featured as a soloist with the Dubuque Symphony Orchestra in 2019 & 2021 as winner of their concerto competition. Evan's involvement in the Dubuque area has allowed him to bring joy to the community through yearly recitals and solo performances.

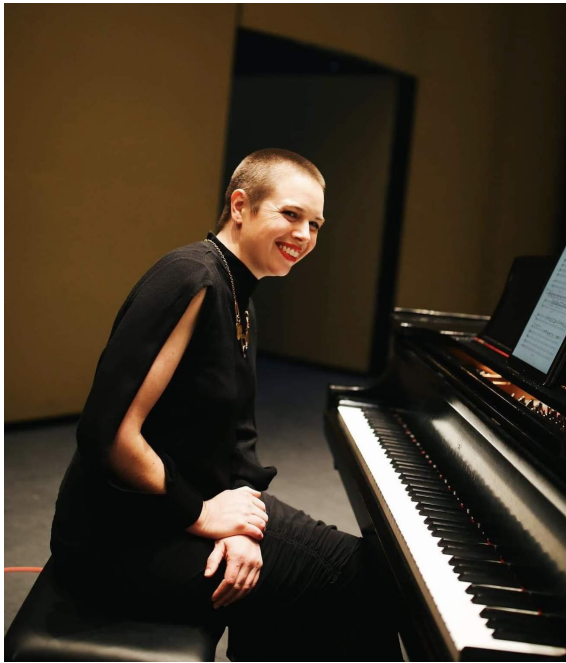
He began composing music his freshman year of high school and was named "Co-winner" of the Iowa Composers Forum's 2020 Annual Student Competition for his short work for cello and piano, "Mini Fantasy in Sonata Form." Erickson was commissioned by the Dubuque Symphony Orchestra for their 2021 Summer Melodies concert, where his work was premiered live. In July of 2021, he premiered his work for clarinet and piano, "Stained Glass," for his senior recital. This piece received a review from Zachary Dierickx

in the December 2021 *The Clarinet* magazine by the International Clarinet Association with praise, described as "an engaging work for performer and audience alike." He has also worked with the Heartland Marimba Quartet for their 2021 Composer Laboratory and Festival.

As a member of the University of Memphis clarinet studio, Evan performs as the clarinetist in the school's new "Magnolia Woodwind Quintet." On top of this, through the resources and support of the University of Memphis Rudi E. Scheidt School of Music, Evan is taking strides to further develop the world of new music (as seen through his "Erickson's New Music 2021 Call For Scores"). The project aimed to give unrecognized, beginning composers an opportunity to have their work recorded and premiered live. After receiving a fantastic international response, 21 new clarinet works were brought into the world with a total of 53 submissions from around the world.

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**Maeve Brophy** is a concert pianist, collaborative pianist, and piano teacher living in Memphis, TN. She is the Head of Piano Studies at the Brown Baptist Academy of Music in Southaven and is a collaborative pianist at the University of



Memphis Rudi E. Scheidt School of Music. She also maintains a private teaching studio and plays for numerous ensembles including Luna Nova, Blueshift, chatterbird, and the Brophy Sisters. She is an advocate for marginalized and historically neglected composers, as evidenced by her solo and ensemble work.

Ms. Brophy was a resident artist with Crosstown Arts in 2020 and made a series of videos of solo piano music by women and non-binary composers for her Youtube channel, including 4 livestreamed solo recitals. She has performed several world premieres of newly-published piano works by Florence Price, and has collaborated with musicologist John Michael Cooper in editing

new editions of Price's work. In 2021, she spoke about Florence Price for the Sonosphere Podcast's Birth of Modern Music Series Part 7. Previously Ms. Brophy has worked as a collaborative pianist for the University of Mississippi, Vanderbilt University, and Belmont University. She has also worked with Opera Memphis and the Memphis Symphony, and is the former music director of the Open Heart Spiritual Center. A native Memphian, Maeve lives in Bartlett with her daughter and their dog, Nadia.

## Composer Biographies & Program Notes



**Leah Childers** is a 20-year-old amateur composer from Christiansburg, Virginia, and is currently studying Mathematics at Virginia Tech. She has played flute and piccolo for ten years in high school and college bands and been composing for two years. To balance her math-heavy course load, she spends most of her free time listening to, playing, appreciating, and composing music.

Leah's most influential composer inspirations include David Maslanka, Franz Liszt, Anton Bruckner, and Igor Stravinsky. A lover of Modern-era and Contemporary music, she composes mainly programmatic music for chamber groups and orchestra, aiming to be as heavy and technical as her inspirations.

### *Duet for Clarinet and Piano No. 1:*

Though I indicated my big inspirations in my bio to be heavy and technical Modern/Contemporary composers, Duet for Clarinet and Piano No. 1 very much contrasts my typical style. This duet is one of very few in my portfolio that is diatonic, consonant, and pleasing to the ears of most audiences. The piece I wrote directly before this duet was one of my most modern, atonal pieces depicting despair for the world, called "A Plea for World Peace." I wrote Duet for Clarinet and Piano No. 1 to contrast that helplessness, and to find joy in the world.

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**R. Scott Alexander** was born in Tennessee in 1961 where he began piano at the age of 4. He received his Bachelors in oboe performance with minors in voice and musical composition from Murray State University, Kentucky, in 1985.



He was hired as English Horn Soloist/2nd oboist with The United States Navy Band, Washington DC and served for 24 years as a prominent woodwind soloist, keyboard specialist, and occasional vocalist. He retired from the Navy in May 2009 and relocated to Oregon where he now resides in Albany. Scott still performs on piano, flute, recorders, celtic lever harp, and is a clarinetist in The Salem Symphonic Winds in Salem Oregon in which he also played Pipe Organ.

Mr. Alexander completed FROLIC in 2021 during the pandemic quarantine. It is ternary in form which is a simple ABA form. The middle section was chosen to be dark in contrast to the lighthearted beginning. Recitatives are used to transition between sections and alternate fingerings are intended to be a focus educationally, most especially in the recitatives.

(FROLIC was started in college so the time span is approximately 1983-2009. It was in a box 30+ years)

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**Chris Dorner** (b. 2004) is currently a senior at Bentonville High School in Bentonville, Arkansas. Chris is both a representative of Panamanian-Americans as well as the LGBTQ community. Chris is a member of his school's marching band, jazz orchestra, concert band program as well as the choral program. Along with being the Vice-President of the school's Tri-M (Modern Music Masters) Music Honors Society chapter.

Around the age of 12, Chris explored composition by initially transcribing his favorite metal songs. Eventually, he began writing his own pieces from solo instruments to small chamber ensembles, further developing to writing for large-scale ensembles such as wind band and symphonic orchestra. Within six years, Chris has self-published 19 pieces in various styles of music from classical, jazz, world music, to contemporary classical.



*Klezmer Dance:*

***Klezmer Dance*** is the first movement of another piece (***Klezmer Quartet No. 1***) written for clarinet, violin, cello, and piano - designed to imitate the Jewish musical style known as *Klezmer*. This arrangement has been reduced for clarinet and piano, with the clarinet still remaining the main feature to truly make the piece *Klezmer*. ***Klezmer Dance*** opens with a waltz, introducing various motifs in the clarinet until it is suddenly interrupted with a piano cadenza (or silence) and transitions to a Mazurka-style dance.

The main theme of the dance is introduced with the clarinet, and repeated in different textural combinations in the piano and clarinet all while a  $\frac{3}{4}$  against  $\frac{4}{4}$  polymeter groove develops in the piano, creating an uneven dance feel - a waltz pattern fighting against a cut-time pattern. Then the clarinet takes the focus and flaunts the typical characteristics of klezmer. Wailing in its upper register with extreme vibrato until it returns to the main dance theme, repeating in different textures and harmonies until the dance collapses bringing an end to the piece.

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**James Gerrard** lives in Leeds, U.K. He retired from a career in health care in 2019 to study Classical Composition with Folk at Leeds Conservatoire. He has played the violin from childhood— mostly in local amateur orchestras but sometimes as a folk fiddler to reflect his Irish and Scottish heritage.





He is gradually building a portfolio of short compositions and hopes to extend this using Celtic and other folk music as inspiration. As well as composing Sound Waves for Evan Erickson he has recently finished a piece for piano and recorded sound inspired by the effect of climate change on the coastal erosion of Holderness in Yorkshire, England which utilises the mediaeval Yorkshire lament, the Lyke Wake Dirge.

### *Sound Waves:*

Sound Waves is based on the folk tune “Port na bPucaí” a title in Irish that translates as “fairy music” or “spirit music”. The tune, heard from bar 22 in the solo clarinet part, comes from the Blasket Islands of county Kerry on Ireland’s Atlantic coast. The islands comprise the country’s most westerly parish, separated from the Dingle peninsula by Blasket Sound. The origin of the melody is wrapped in mystery. It is said to have been heard in the air by an islander who captured it on her violin. Another story tells of fishermen hearing it across the sea, amplified through the skin of their currach, when returning home after a storm. The source of the music they heard has been variously postulated to be the wind across the landscape, the cries of birds, or whale song from the deep ocean. The islanders, indigenous Irish speakers, were evacuated to the mainland in the 1950s at their own request as life on the Blaskets had become too difficult.

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**Ali Araab [A'râb]** is an Iranian contemporary composer. He was born in 2003 in Isfahan, Iran. He started playing music in earnest at the age of 13 by learning the violin.

Araab [A'râb] started his music education in Fine Art School of Music of Isfahan in 2018 and graduated in 2021. Now, he is a scholar of music composition and interested in traditional cultures.

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**Thomas Ashcom** is a Filipino-American pianist, vocalist, and composer. Both he and his older sister were adopted at only a few months of age, and both strongly identify with the LGBT community. Online, he has created and produced music under the username ZipZipper since 2009, occasionally collaborating with other musicians or designing incidental music for flash animations and theatrical productions. He graduated with his Associate of Arts and worked in varying positions of the service industry before moving to Los Angeles, California for further study in film scoring. But, the COVID-19 pandemic and other personal matters enticed him to move back to his native state, Maryland. Musically, he volunteers at two different nonprofit organizations: the WMGSO, a localized orchestra dedicated to video-game music, and Harmonic Introductions, a vocal ensemble specializing in the exploration of overtone singing. He currently presides as a supporting front-end manager for the widely recognizable Target Corporation. It is his time spent working in retail, especially during these unique circumstances, that fueled his brief and zany stress-a-me suite; a reflection on how a wellspring of stress can become so predictably unpredictable that your only comfort is laughing in expectation of more.

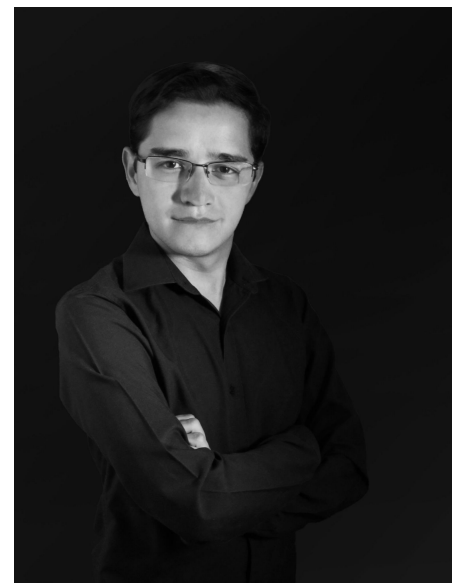


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**Oscar Rojano** is a young composer born in Mexico City. He is presently studying the bachelor's in composition at UNAM School of Music under the guidance of Dr. Francisco Cortés Álvarez and had joined the composition workshop of Enrico Chapela Barba, both prominent composers in Mexico.

Oscar has a special interest in audiovisual projects and has worked on music for plays, short and feature films, video games, and one audio-drama. He has also composed masterpieces for piano, diverse orchestra instruments, ensembles and using electronic media.

His music has been interpreted during diverse festivals and events in Mexico City such as Festival Aires Nacionales, Armónicos Virtuales 2021, Concierto a distancia de Jóvenes Compositores Quodlibet 2020. Oscar's music is starting to reach global audiences as he continues to develop his talent as a young composer.



### *IMPULSO, theme and variations:*

There are times in our lives that it seems we live tied to our daily habits, to comfort, and to a series of events that slowly lead us to our final day. We no longer look at who we are, we are no longer amazed at our own life.

Nowadays, we need to be shaken by multiple “special effects” to awaken from those habits, comfort, and events. Real life starts with cleaning the webs that have grown in our view and allowing ourselves to see our real life to be amazed to live again. I received a present from the pandemic COVID-19; it was the opportunity to teach a group of young students who dare to be amazed and to experience music from a different perspective.

A theme surfaced during one of the classes (which I was astonished while researching): the crash of air particles when moved by a sound impulse. An event that needs to happen so we can hear, but we ignore it. Talking about this interesting topic with my young students and observing their reaction at understanding this physical concept changed my life. That sound impulse that we discussed was an impulse in my life to start living again.

“Impulso” is a symbol of beauty and amazement. A curious masterpiece resembling child learning, but also adults searching in their most valuable possession, their own life, and allowing themselves to be amazed by it.

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## **Special Thanks**

Thank you so much for coming! It means the world to me that friends, family, teachers, and just anyone can take 45-minutes from their day to hear my work, and I hope to make it a fun experience for everyone!

To Dr. Jones, I have appreciated your support, teaching, and guidance through all of this recital. You helped get the word out there, helped judge every entry, and taught a semester’s worth of lessons in preparation for this. You are a huge part of making this come to life, so I wanted to make a special section for you.

For the venue, resources, support, etc. I thank everyone affiliated with the Rudi E. Scheidt School of Music, as well. This includes the friends I have made, people like Kristen Russell and Paul Frazier, and anyone who has helped me/others get to where we are today.

Lastly, thank you to all of the wonderful composers who submitted to me to make this concert happen. So much beautiful music has been created and shared because of you.

Thank you,  
Evan Erickson