

### Program Notes for the New Music Festival

***Mysterious Realms*** was written in 1998 when I first began composing. The concept was to create a piece that might- if it were part of a film score- signify the entrance into a dark, foreboding world like those in films such as *Dark City*, *Metropolis*, and *Blade Runner*. I didn't exactly realize it at the time of its creation, but ***Mysterious Realms*** could be seen as a stepping stone towards a larger "dream" I had when I was beginning my interest in composing. My interest in electronic music began when I purchased Hans Zimmer's score for the film *Broken Arrow*, and I was blown away when I discovered that only *eight* musicians had created the rich soundscape heard on the soundtrack. I remember thinking how cool it could be to write either an album (or soundtrack, if it were possible) for trombone choir and a synthesized backdrop. ***Mysterious Realms*** is a step in that direction, and I hope you enjoy this piece for trombone and CD playback, with David Fairchild on trombone.

***Peaceful Meditation*** was created in 1999, while ***An Ambient Fantasy for Piano***, which is an arrangement of "Peaceful Meditation," and was written with Dawn in mind for the performer-, was written last year. With ***Peaceful Meditation*** I envisioned the serenity of sitting in a clearing in a forest with a stream or river flowing nearby, and just relaxing. For ***An Ambient Fantasy for Piano***, my goal was to create a work for an acoustic medium that mirrored that Ambient feeling of serenity. One thing to notice is that the melodic material of the works- though one was derived from the other- is different. Whereas the original work's melodic material is in fact in the slow-moving harmonic material that gives the piece its texture, the piano's melodic material is a combination of the digital bell line in ***Peaceful Meditation*** and connecting material originally composed for the piano arrangement, with a tradition chordal harmony underneath. On a more personal note I have been very fortunate to work with such fine musicians like Dawn and David on my music. Both have been kind enough to record my music on several occasions, and have been welcome supporters of my music and I'd like to thank them for contributing their time and talent towards the realization of my music. Finally, I'd like to dedicate this performance of ***Peaceful Meditation*** to my grandfather, whom passed away this last summer and was a great supporter of my musical endeavors as both a performer and composer for the past 10 years.

### *In a Lonely Place (for Trombone Quartet) Notes*

***In a Lonely Place*** is the first chamber music arrangement of an electronic piece of mine that I developed, completing it shortly after finishing the original work. As some of you know, I'm a major film (and film music) fan. The original ***In a Lonely Place*** was created as an homage to Graeme Revell's music for the film *The Crow* (oddly enough, the film was just re-released on DVD this week), and is my favorite film score. After I originally tried too hard to mimic the sound of Revell's exciting and haunting score (resulting in a jumbled first try), I tore it down, and tried it again, this time staying true to my own style of composition. Ironically, the final work was closer to the sound I was originally after, and from the final version, this quartet was written. To close I'd like to thank Tom Gibson for programming the piece for this evening, and David, Holly, Sam, and Cliff for the work and time they've put into the piece. Thank you.