



# University of Louisville New Music Festival Student Composer Readings

with  
Longleash



Monday, November 6, 2023  
Comstock Concert Hall  
9am-12:00 p.m.

This year's New Music Festival is funded through an ednowment from Jon Rieger.

# SCHEDULE

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9:00-9:30

Trio for Violin, Cello and Electric Piano (2023)

Jonathan Krueger (b.2001)

9:30-10:00

Fiddle just a little (2023)

Kamil Pędziwiatr (b. 1996)

10:00-10:30

New Testament (2023)

Nathan McAdam (b.2003)

***BREAK***

10:45- 11:15

Piano Trio Op. 18. No. 1 (2023)

Matthew Meredith

11:15-11:45

Piano Trio “LBD” (2023)

Lillian Reed (b.1997)

# PROGRAM NOTES

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## ***Jonathan Krueger - Trio for Violin, Cello and Electric Piano***

When writing this piece, I was following a vague arch of distinct and inversely correlated complexities. One complexity of the stochastic or quasi-random where there are too many points of data and too few correlations between those points. The other complexity of semantics, idiom and memory. In the space between these two extremes the piece exists, with chaotic textures arriving at points of alignment if but for a few moments. These synchronizations sit in the uncanny valley between meaning and non-meaning, like hearing disembodied voices in a wash of radio static.

## ***Kamil Pędziwiatr - Fiddle just a little***

Piece was composed for Longleash Trio as part of their presence during New Music Festival 2023.

## ***Nathan McAdam - New Testament (2023)***

“Yes! Finally, someone said it! Modern does not mean atonal”. One of my favorite quotes from a concert-goer. How little someone must know about something to say such a thing. Poor modernism and contemporaryism are bashed simply for existing. How many times can we possibly bear to hear Beethoven’s Fifth Symphony? How many more times must we be forced into hearing yet another rendition of Mahler’s *Third Symphony* or another Italian classical opera; God forbid another hearing of Rimsky-Korsakov’s *Scheherazade*. I’ve always found some audiences’ distaste for contemporaryism amusing. Those who refuse contemporary art are sheep shepherded by overbearing traditionalists holding onto the ashes of the dead- that is, if they are not the fearful traditionalists themselves. Those who thrash upon contemporaryism could not show their ignorance more clearly. In this era would you not send a text rather than a smoke signal? Why must artists rely so heavily on “good”-sounding music when it has been exhausted for the past 400 plus years? Music, like society (allegedly), has evolved. Onward and upward.

## ***Matthew Meredith - Piano Trio Op. 18. No. 1***

“The first of this set, this piece marks my first Trio, as well as my first use of strings. In this piece I use my harmonic language to synthesize elements of classical and contemporary music to meander playfully in a lyrical yet childlike manner through fickle characters, and eccentric and colorful, yet otherworldly episodes, only to disintegrate into the air as a haunting memory of what was. I must admit, in writing this piece, there were many trials and tribulations in my learning, and the images for me in writing, hit memories I much rather not remember. However, though I will not go into details, this is essentially and truly, what makes art, art. For art is nothing, if not imbued with the mind, heart, and soul. Tonight, I sincerely, hope you enjoy this story told by your imagination — the one seen through your ears and heard by your mind, as I take you on a journey, through my wonderful worlds of harmony and color. And thus, without further ado, I present to you, my piano trio. Sincerely, M. H. Mecklin”

## ***Lillian Reed - Piano Trio***

Piano Trio “LBD” emerges from friendship, freedom, love found, love lost, and nostalgia for the not-so-distant past. All things come to an end, but nothing happens only once. All shall recur, and all shall come to rest.

# ARTIST BIOGRAPHIES

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## ***Jonathan Krueger***

Jonathan Krueger is a composer and saxophonist currently pursuing his master's degree in Music Composition at the University of Louisville. Jonathan completed his undergraduate in Music Composition at Michigan State University in 2023.

## ***Kamil Pędziwiatr***

First step in composition took in Karol Szymanowski Academy in Katowice. Since 2023 he is studying in University of Louisville School of Music in class of Dr Krzysztof Wołek.

## ***Nathan McAdam***

Nathan McAdam, a native of Louisville, Kentucky, began studying the oboe and percussion at age 13. He began composing at age 19. He counts Andrew Norman, Dmitri Shostakovich, and George Crumb among his influences.

He currently studies composition with Dr. Marc Satterwhite and oboe with Dr. Jennifer Potochnic at the University of Louisville, as well as conducting with Dr. Amy Acklin. Recently, he has begun studies in Kraków, Poland with Dr. Marek Chołonewski in electronic music composition and with Dr. Anna Zawadzka in music composition at the Krzysztof Penderecki Academy of Music.

## ***M. H. Mecklin***

Known for the development of his own unique, individual harmonic language, music theory and compositional voice, M. H. Mecklin plays with overtones and the use of polymodalism, to bring to life dancing playful melodies and haunting harmonies in a strangely whimsical, yet optimistically melancholic nature in order to create a world of conflicted and confused emotions. Based on beliefs that originate from the African American concept of timbre and improvisation, psychology, the idea of a purgatory between consonance and dissonance and its creation of the "third tone", he believes that music should be an organic, living, breathing thing. Many of his experimental harmonies, counterpoint, melodic characters and textural worlds attempt to mimic moans, calls, wails, and cries bringing to life a new musical world and experience to his audience.

## ***Lillian Reed***

Lillian Reed is a trans woman composer currently attending University of Louisville for her master's in composition. Her music explores themes relating to boundaries between old and new, psychoanalytic theory, philosophy, and queer identity. Her works blend elements of traditional and contemporary styles, reimagining the avant-garde within Classical structures while estranging traditional elements from their historical context.

# PROGRAM

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## GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

**Teresa Reed**  
Dean, School of Music  
University of Louisville

# PROGRAM

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# PROGRAM

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## **How to make a difference in a student's life**

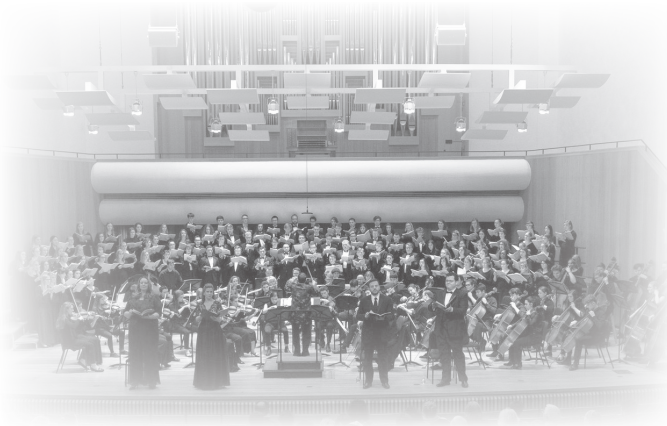
The University of Louisville School of Music is committed to becoming a preeminent school of music in the Midwest and the first choice for music students in Kentucky.

Your support of the School of Music helps keep the university affordable for our students and provides them with opportunities for learning and discovery. Your support helps provide the flexibility to meet emerging needs and challenges that cannot be funded by state and tuition support alone. Your gift changes lives.

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If you have questions about how you can help support the School of Music please call our Director of Development 502.852.7108.



# PROGRAM

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Welcome to the University of Louisville!  
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.  
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.  
Thank you.

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## UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.

Events are subject to change. Scan the code below for a full list.



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