



SCHOOL OF MUSIC

Presents

Fall 2026 SCI 24-Hour Composition Competition

Wednesday, October 14, 2026

7:00 pm

PepsiCo Recital Hall

Program

Rondo in F

Matteo Longarini
(b. 2006)

Victoria Phan, violin
Amalia Torrealba-Adames, violin
Lilly Chiu, viola
Kurt Kowar, cello

Parochial

Israel Ledezma
(b. 2007)

Victoria Phan, violin
Sarah Fuentes, viola
Arnav Agarwal, cello
Sixto Elizondo, double bass

Jumpstart

Matthew Brown
(b. 2001)

Hunter McNeely, soprano saxophone
Jolie Moscoso, alto saxophone
Alessandro Baccherini, tenor saxophone
Max Bovee, baritone saxophone

Amber Twilight

Benne Lindley
(b. 2004)

Daniel Compton, violin
Pablo Albert, clarinet
Luke Hardegree, tuba
Matthew Hroch, vibraphone

Thump

Christian Makestaad
(b. 2005)

Junhwi Goo, flute
Jason Vierra, cello
Luke Hardegree, tuba
Nikita Simonenko, piano

Matteo Longarini is a student of Dr. Neil Anderson-Himmelsbach. Matthew Brown and Christian Makestaad are students of Dr. Martin Blessinger. Benne Lindley is a student of Dr. Ryan Lindveit.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

THE PROMPT:

- **Compose a work for a quartet of performers that changes instrumental combinations every two to 20 seconds.**
 - *You must use at least three distinct types of instruments.*
For example, all of the following quartets would be allowed:
 - String Quartet (violin, violin, viola, cello)
 - Saxophone Quartet (soprano, alto, tenor, bari)
 - Flute, oboe, percussion, pianoThese quartets would not be allowed:
 - Four bassoons
 - Two trumpets, two heckelphones
- Given Instrument A, Instrument B, Instrument C, and Instrument D, there are 15 possible combinations/textures:
 - Solos (4): A, B, C, D
 - Duos (6): AB, AC, AD, BC, BD, CD
 - Trios (4): ABC, ABD, ACD, BCD
 - Quartet (1): ABCD**You must use all 15 of these combinations/textures at least once in your piece. You may use textures more than once.**
- **The duration should be a minimum of two-and-a-half minutes, maximum of six minutes.**
- **The tone of the piece is up to you.** It could be playful, repetitive, tender, heartfelt, acrimonious, mysterious, irritating, tragic, hopeful, dramatic, ambient, some of these, or none of these. Consider, however, that even though the instrumental combinations must change frequently, the vibe of the piece itself does not necessarily need to be haphazard and frenetic. In fact, it could be an interesting challenge to sustain other musical ideas (harmonic, motivic, rhythmic, formal, etc.) over the background of kaleidoscopic instrumental change.

Happy Composing!
Dr. Lindveit