

UPCOMING EVENTS

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| GUEST ARTIST | April 12 at 3:00 p.m. |
| Catarina Domenici, <i>piano</i> | Riverside Recital Hall |
| NEW MUSIC FESTIVAL: COMPOSER'S WORKSHOP | April 12 at 7:30 p.m. |
| | Riverside Recital Hall |
| FACULTY RECITAL | April 16 at 7:30 p.m. |
| Kenneth Tse, <i>saxophone</i> | Riverside Recital Hall |
| UI JAZZ CONCERT | April 17 at 7:30 p.m. |
| | Englert Theatre |
| CNM PRESENTS: An Exchange of MidWestern Collegiate Composers | April 17 at 7:30 p.m. |
| | Riverside Recital Hall |
| | April 18 at 10:00a.m., 1:00p.m., 4:00 p.m. |
| | UCC Recital Hall |
| LATIN JAZZ ENSEMBLE | April 19 at 3:00 p.m. |
| | Riverside Recital Hall |
| KANTOREL | April 23 at 7:30 p.m. |
| | St. Mary's Catholic Church |
| UISQRP PRESENTS: Calder Quartet | April 25 at 7:30 p.m. |
| featuring Anne-Marie McDermott, <i>piano</i> | Riverside Recital Hall |
| CHAMBER ORCHESTRA AND ALL -UNIVERSITY STRING ORCHESTRA | April 26 at 3:00 p.m. |
| Dr. William LaRue Jones, <i>conductor</i> | Riverside Recital Hall |
| FACULTY RECITAL | May 2 at 3:00 p.m. |
| Rachel Joselson, <i>soprano</i> | Riverside Recital Hall |
| Maurita Murphy Marx, <i>clarinet</i> | |
| Réne Lecuona, <i>piano</i> | |

THE UNIVERSITY
OF IOWA

For the latest calendar updates visit our online calendar at: arts.uiowa.edu

UNIVERSITY OF IOWA ♦ SCHOOL of MUSIC

Center for New Music *Concert*

7:30 p.m. Sunday, April 12, 2015
Riverside Recital Hall

David Gompper
Center for New Music director

Season 49 Concert XVI
COMPOSERS WORKSHOP

David Gompper, director
Jason Palamara, research assistant

 DIVISION OF PERFORMING ARTS
COLLEGE OF LIBERAL ARTS & SCIENCES

Center for New Music *Concert*

Season 49 Concert XVI

April 12, 2015, 7:30 p.m. RIVERSIDE RECITAL HALL

PROGRAM

La Guitarra

Hannah Weeks, *dancer*
Alvon Reed, *narrator/choreographer*
Joshua Marquez, *guitar*

Joshua MARQUEZ

Warm Summer Sun on a text by Mark Twain

Hannah Green, *soprano*
Alice Chang, *piano*

Joseph ADAMS

Ives in a Glass House (2015)

Andrew Gentsch, *violin*
Alice Chang, *piano*

Joseph MATTINGLY

Archipelago

Andrew Thierauf, *percussion*

Luke KOTTEMANN

Grand Duo

Thiago Ancelmo de Souza, *clarinet*
Alexander Ponomarchuk, *piano*

Leonid IOGANSEN

INTERMISSION

Change

Emily Duncan, *flute*

Bernard SHORT

Daddy

Wannapha Yannavut and Andrew Viet, *percussion*
Asami Hagiwara, *piano*

Christine BURKE

Sorry, Audrey

Chris Sande and Carlos Cotallo Solares, *clapping*
Carlos COTALLO SOLARES

Wood Metal for double bass and fixed media

Blake Shaw, *double bass*

Hair Paul DUFFY

Regeneration

John Cummins, *soprano saxophone*
Matthew Mahaffey, *alto saxophone*
Elena Pedersen, *tenor saxophone*
James Skretta, *baritone saxophone*

Jonathan WILSON

CARLOS COTALLO SOLARES

Sorry, Audrey

In “Sorry, Audrey”, two performers build an uninterrupted pulse, clapping either alternatively or together (as an accent). Throughout the piece, different processes change the pulse’s speed and the ratio of accentuated to non accentuated beats.

Carlos Cotallo Solares was born in Vitoria, Spain, in 1989. He started his composition studies with Cornelius Schwehr at the Hochschule für Musik Freiburg, where he completed a Bachelor’s degree. He recently finished a Master’s degree in Berlin at the Universität der Künste, studying with Iris ter Schiphorst and Daniel Ott, and next year will begin his PhD at the University of Iowa. His pieces have been performed in Freiburg, Cologne, Berlin, Hamburg, Heidelberg, Krakow, San Sebastian, and Iowa City, by ensembles such as Ensemble Alarm, Ensemble Chronophonie, hand werk, and Ensemble Kuraia. His music is characterized by simplicity and reduction, both in the selection of material and the compositional techniques used. Rhythm plays a strong role in most of his pieces.

PAUL DUFFY

Wood Metal Hair

is a piece for double bass and fixed media. The title refers to the materials used to produce the sounds of the piece; everything except for a 4.7 second region was derived from various standard (e.g. pizzicato, ricochet, sul ponticello) and non-standard (e.g. bowing the side of the instrument, bowing the tuning pegs, moving a hand quickly between the instrument’s neck and body) double bass techniques. The 4.7 seconds of sound outside of the piece’s material context were derived from crushing a dried red pepper. Unfortunately, its 4.7 second contribution was not enough to earn the red pepper a place in the title.

The musical structure of the piece consists of two distinct environments. One is focused and economical—it is constructed from a minimal amount of samples and pitches. The other is vibrant and diverse; it is curious and explorative and rarely stays in the same place for long.

Paul Duffy (b. 1989) is a graduate student of composition at the University of Iowa. He has studied privately with Lawrence Fritts, Craig Weston, and David Gompper, and has attended master classes with Louis Karchin, Josh Levine, Augusta Read Thomas, and Michael Fiday. His recent works include a Duet for Prepared Piano & MIDI Keyboard, Axes, for contrabass and electronics, a choir piece selected for performance at the 2014 Midwest Composers Symposium in Cincinnati, and a trio for bass and marimbas that was choreographed for the 2015 University of Iowa Department of Dance Faculty/Grad Concert. His current compositional interests include fixed media and the incorporation of algorithmic techniques into his personal language.

JONATHAN WILSON

Regeneration

“Regeneration” is derived from the biological term for “renewal, restoration, and growth” to form resilience to any harm inflicted upon a cell, genome, or organism. I alter the meaning of this term in this quartet to refer to the renewal, restoration, and growth of motivic material. The relationship between this composition and “regeneration” can be apprehended particularly under two conditions: when a motive returns at a given point in time and how much of that motive returns. This idea can also be connected in a broad sense to the theological definition of “regeneration” in that, when a motive returns, it is, in essence, reborn.

Jonathan Wilson Jonathan Wilson is a second-year doctoral student studying music composition with David Gompper at the University of Iowa, with Masters and Bachelors degrees from Western Illinois University. He is a member of Society of Composers Inc., SEAMUS, Iowa Composers Forum, and the American Composers Forum.

For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank you.

PROGRAM NOTES

JOSHUA MARQUEZ

La Guitarra

Based on Federico García Lorca's La Guitarra, this work is the result of the collaborative efforts of Marquez, Reed, and Weeks.

Joshua Marquez (b. 1990) is a Filipino American composer, classical guitarist, and BioMusic researcher currently pursuing a PhD in composition at the University of Iowa. Joshua holds degrees from the University of North Carolina at Greensboro (MM in composition '13), and Campbell University (BA in composition '11 and BA in classical guitar '11). Marquez's music has been performed by ensembles such as the JACK Quartet, Stony Brook Contemporary Chamber Players, University of Iowa Center for New Music, Akropolis Reed Quintet, Gate City Camerata, Quintet Sirocco, and the Cape Fear Wind Symphony along with performances at the New York City Electroacoustic Music Festival (NYCEMF 2014), the National Student Electronic Music Event (N_SEME 2014), Birmingham New Music Festival, Circuit Bridges, and the Vox Novus Composer's Voice Concert Series. His music has been heard in venues such as Symphony Space, Abron Arts Center, Gallery MC, Jan Hus Presbyterian Church, Weatherspoon Art Museum, Hulsey Recital Hall, Georgia Southern University, McIntosh Theatre, as well as other universities and institutions. Joshua's music for film has also been featured at the Canada International Film Festival and the Utopia Film Festival.

Joshua currently resides in Iowa City where he teaches composition, guitar, and is the director of the Young Composers Program at Rosazza Lesson Studios. He also teaches the Certificate Program at the Preucil School of Music. Marquez is a Teaching Assistant at the University of Iowa where he works with the Center for New Music and teaches undergraduate composition lessons. He is also a founder, director, and conductor of Ensemble 319.

JOSEPH ADAMS

Warm Summer Sun

Warm Summer Sun" was Mark Twain's eulogy to his daughter Olivia Susan Clemens, who died in 1896 at the age of 24. Adapted from "Annette" by Robert Richardson, "Warm Summer Sun" is engraved on Olivia's headstone. The piece opens with a polychordal section utilizing the extreme registers of the piano, representative of Olivia only existing in memory. As her memory comes to life in Twain's mind, the text is set to a lyrical melody.

Joseph Z. Adams is a second year doctoral student at UI, where he studies with Dr. David Gompper. He earned his Bachelor's Degree at New York University, his Masters Degree at the Hartt School of Music, and has received numerous performances of his orchestral music by regional orchestras throughout the Upper Midwest. In the Fall of 2014, 'Space Jumping' was premiered at UI by the JACK String Quartet. He recently provided original music for 'Below the Pacific', a play premiering on May 8th at the 2015 New Iowa Playwright Festival.

JOSEPH MATTINGLY

Ives in a Glass House

grew out of research into David Huron's theories of expectation and surprise undertaken for a post tonal class. Originally a three-minute work blending isometric rhythms with minimalism, the work has since evolved into a larger work combining the original nucleus with octatonic systems and a larger "aba" formal structure.

Joseph Mattingly is a composer living and working in Iowa City. His sacred liturgical music has been played throughout the world. He has studied with David Gompper, Jon Schwabe, Alan Schmitz, and Allen Koepke.

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LUKE KOTTEMANN

Archipelago

While an archipelago is often considered to be a stretch of water containing many islands, it can also be thought of as a group or scattering of similar things, which is the main idea in this work for solo percussion. Small ideas are spread to create clusters of musical elements that contrast each other. The musical ideas are dispersed and collected in a way that is similar to a Pollock painting, where yellow spots could be sprinkled around clusters of blue, or vice versa. This becomes less apparent at the end of the piece, as the ideas begin to mix and influence each other and the defining properties of the musical elements begin to blur. This can be thought of as two colors on a painting being mixed - yellow and blue combined into green. Because of this blending, many phrases toward the end can be heard as a composite of two or more of the previously contrasting archipelagos.

Iowa City native **Luke Kottemann** is a composer and violinist who is currently pursuing a BM in Music Composition and a BSE in Electrical Engineering at the University of Iowa. Luke's music has been performed throughout the Midwest. He has studied composition with David Gompper and Joshua Marquez.

LEONID IOGANSEN

Grand Duo

Written as a commission by a friend and a former classmate, Michael Spina, the work is virtuosic and asks for extended techniques and technical mastery from both players. The ideas revolve around a series of motives battling with each other across an ABA" form. Harmonic relationships and the emphasis on certain pitches through tension and release establish hierarchies of pitch classes in the piece.

Leonid Iogansen, born in St. Petersburg Russia in 1981, has received various commissions, most notably in 2006, from Shuang Yin International Music Festival, which has commissioned him a total of an hour of music for various ensembles. Leonid holds a Summa cum laude Bachelors of Music in violin and composition from Boston University, where he was a Trustee Scholar in 2001-2003, and a Masters degree with the same majors from Peabody Conservatory. Leonid is currently pursuing PhD in Composition at the University of Iowa as a student of David Gompper.

BERNARD SHORT

Change

is a piece that reflects the unsettling changes that has come about within the composer's life. The fluid use of aggregate pitch collections is meant to provide a feeling of instability and constant change, reflecting the experience of a composer moving from full-time teacher to student, a new city and state, and transitioning from having a father in one moment healthy to being severely ill. Change comes in many ways, just as this piece will suggest many different thought processes.

Bernard Short is a PhD in Music Composition student at the University of Iowa. Born in Harlem, NY and raised in Far Rockaway Queens, NY, he earned a BA in Music with a Composition focus at Morehouse College in 2007, and a Masters in Music Education at The University of Georgia in 2012. From 2008-2014 he was the Director of Bands and Orchestra Director at Cross Keys High School in Atlanta, GA. To Mr. Short, music is the expression of a person's soul that is best used as a way to communicate with someone without allowing words to obliterate the message.

CHRISTINE BURKE

Daddy

explores various types of resonances, textures, and the spaces between them. Certain gestural and rhythmic material is based off of Sylvia Plath's poem of the same name.

Christine Burke recently graduated with a B.M. in Clarinet Performance from Duquesne University. A composer as well, her music has been performed by the NOW Ensemble, Reed III Trio, the Eclectic Laboratory Chamber Orchestra, and at the New Music on the Point and soundSCAPE festivals. She is currently pursuing her master's degree in clarinet with Dr. Maurita Murphy Marx.

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