UPCOMING UI EVENTS

LATIN JAZZ ENSEMBLE ......................................................... April 19 at 3:00 p.m.
Riverside Recital Hall

KANTOREI .................................................................................. 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, piano
Riverside Recital Hall

CHAMBER ORCHESTRA AND ALL-UNIVERSITY STRING ORCHESTRA April 26 at 3:00 p.m.
Dr. William LaRue Jones, conductor
Riverside Recital Hall

FACULTY RECITAL ................................................................. May 2 at 3:00 p.m.
Rachel Joselson, soprano
Maurita Murphy Marx, clarinet
Rene Leeuwa, piano
Riverside Recital Hall

OPERA SCENES ........................................................................ May 2 at 8:00 p.m.
Bill Theisen, director
Riverside Recital Hall

IOWA CENTER FOR THE ARTS SCHOLARSHIP COMPETITION May 3 at 3:00 p.m.
Riverside Recital Hall

UNIVERSITY BAND AND CONCERT BAND ................................ May 4 at 7:30 p.m.
Steven Riley and Kevin Kastens, conductors
IMU Ballroom

FACULTY RECITAL ................................................................. May 5 at 7:30 p.m.
Jonathan Allen, trombone
UCC Recital Hall

Center for New Music
Concert

4:00 p.m. Saturday, April 18, 2015
UCC Recital Hall

Season 49 Concert XX
Session IV

SIXTH ANNUAL EXCHANGE OF MIDWEST COLLEGIATE COMPOSERS

The University of Colorado-Boulder
The University of Missouri, Kansas City
and The University of Iowa

David Gompper
Center for New Music director

Jonah Elrod, Nima Hamidi, Joshua Marquez
Student Committee

For the latest calendar updates visit our online calendar at: arts.uiowa.edu
Center for New Music Concert
Season 49 Concert XX
April 18, 2015, 4:00 p.m. UCC RECITAL HALL

PROGRAM

Daddy
Wannapha Yannavut and Andrew Viet, percussion
Asami Hagiwara, piano
Christine BURKE (UI)

Archipelago
Luke KOTTEMANN (UI)
Andrew Thierauf, percussion
Asami Hagiwara, piano

GT Project 01
Arisid KETJUNTRA (UMKC)
Fixed media

Six Enigmas for Viola
I. Elysia
III. Ijaat
Kayla M. GOODISON (CU-B)

Nine Coins
Luiz Viquez, clarinet
Esther Seitz, violoncello
Scott Steele, percussion
Scott STEELE (UMKC)

Winter’s Summer (2014) for saxophone and laptop
Ted KING-SMITH (UMKC)

Compass Correction
Thiago Ancelmo de Souza, clarinet
Jacob SIMMONS (UI)

Mind Crumbles Away
Bryce Reiber, trombone
Jamey Morgan, trombone
Mason Jackson, trombone
Brandon Bird, trombone
Aidan Patrick COOK (CU-B)

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

SIXTH ANNUAL EXCHANGE OF MIDWEST COLLEGIATE COMPOSERS

CONCERT I
Friday, April 17, 2015, 7:30 pm, Riverside Recital Hall

CONCERT II
Saturday, April 18, 2015, 10:00 am, UCC Recital Hall

CONCERT III
Saturday, April 18, 2015, 1:00 pm, UCC Recital Hall

PRESENTATION OF PAPERS
Saturday, April 18, 2015, 2:30 pm, UCC 1675 Classroom

CONCERT IV
Saturday, April 18, 2015, 4:00 pm, UCC Recital Hall

FESTIVAL HISTORY
First Annual Exchange
University of Iowa
March 26 & 27, 2010

Second Annual Exchange
University of Missouri, Kansas City
April 8 & 9, 2011

Third Annual Exchange
University of Iowa
April 13 & 14, 2012

Fourth Annual Exchange
University of Colorado, Boulder
February 22 & 23, 2013 (cancelled due to severe weather)

Fifth Annual Exchange
University of Missouri, Kansas City
April 25 & 26, 2014

Sixth Annual Exchange
University of Iowa
April 17 & 18, 2015

For more information, please visit
http://www.uiowa.edu/~cnm/NOW/49.150417.html

ACKNOWLEDGEMENTS
Sincere thanks to Carl Gompper (David Gompper’s father), who has consistently maintained and updated the information found on the the CNM website for so many years.
The inspiration for this piece first came from the desire to write a piece for a dear friend of mine and an extraordinary trombone player, Jamey Morgan. The sound of several trombones together has always enthralled me, exemplified for me by Bruckner on many occasions, most notably his Aqqul for trombones. I decided to really find out what the ensemble, which most people have never really thought about, is truly capable of.

There are two narrative ideas I was really drawn to while I was writing this piece. The first is this moment in a story when catharsis seems so close at hand, and just as we reach out to grab it, it dissolves in our hand. The second is the idea that something, which at first may seem to be joyful or innocent, is later revealed to be grotesque. I wanted to explore these ideas, and especially how the first might lead to the second.

"Mind Crumbles Away" imagines a psyche in the aftermath of some inconceivable tragedy. I was attracted to the idea that after such a trauma the mind might revert to an almost childlike state incapable or unwilling to grasp the gravity of transpiring events. This is the idea behind the names and structures of the movements: a dance, a lullaby, and a game. However, the protagonist of this story is not a child, and the music is a constant struggle between these two aspects of its mind. The first movement embodies the symptoms of trauma: a dance, a lullaby, and a game. However, the protagonist of this story is not a child, and the music is a constant struggle between these two aspects of its mind. The first movement embodies the symptoms of physical shock. It is intense, exhaustive, and, in the end, overwhelming. In the second movement, things have calmed down, and our character begins to process their trauma. For a brief moment, hope pierces through the fog, but we soon realize that it is not to be. From the eerie quiet, the third movement leaps forward without pause, a sardonic romp imaging the total departure of sanity, the destruction of the mind.

Aidan Patrick Cook grew up in Boulder, Colorado, in the shadow of the beautiful Rocky Mountains, whose timeless and colossal presence makes life for those beneath them a constant meditation on the utter futility of all of human existence. Thus liberated from the utilitarian pull towards the mad race of resource production and consumption, his music is an exploration of what, if anything, lies waiting for humanity.

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Kayla M. Goodison is a new composer in the “classical” tradition. Through her growing education and broadening horizons (such as experimenting with different types of tonal and modal music), she brings intriguing and new musical pieces to both concert audiences and moviegoers alike. She has had two premières and one reading in the past three years, and is gearing up for two more premières in the next semester.

SCOTT STEELE

Nine Coins

Literature is one of my main, nonmusical influences. The foundation of my approach to musical form is rooted books like Kurt Vonnegut’s Slaughterhouse V. It was Jorge Luis Borges who first initiated my fascination with time. After all, form is just the relationships between musical ideas within time as well as their durations. Borges also inspired Nine Coins.

The nation of Uqbar has never existed except in the dreams and writings of that beloved Argentine author and librarian. Borges’ Labyrinths, a collection of short stories and essays, is one of the most influential works I’ve read. The first story, “Uqbar, Tlön, Orbus Terrtius” tells of the discovery of a nonexistent country and the roots of a massive, intellectual conspiracy to invent a world.

My imagination ran wild, and I decided to pretend to be taking part in the conspiracy of Orbus Terrtius. The two folksongs from Uqbar are thus fictitious. They were written as though the two tunes were artifacts from Tlön. Measures 1-14 introduce the first folksong, “Upward behind the outstreaming it mooned.” The second folksong, “The Parable of the Nine Coins,” is first heard in measures 17-25. Both are presented by a solo cello. The rest of the piece is a development of these tunes.

In Paul McCartney’s approach to writing the Beatles’ Sgt. Pepper, he imagined he was a member of a different band, the Lonely Hearts Club Band. Adopting this new persona, he was free to write songs that Paul McCartney ordinarily wouldn’t. Likewise, with Nine Coins, I was similarly liberated from old habits. Composing thus became a fun, role-play exercise as I daydreamed the music of Uqbar.

Nine Coins is satisfying as a purely musical work. Nevertheless, the act of presenting the folksongs as being authentically from Uqbar adds a new dimension in its experience. Composing it, I had hoped that listeners would either recognize the allusion or be curious enough to look up Uqbar. The piece is an invitation to participate in the music of a fantastic place.

Scott Steele

As a composer, Scott has worked with diverse ensembles and artists such as Trillium Ensemble, Music From China, Duo Scordatura, the Alia Musica Chamber Players, Hamiru, Made of Win, clarinetist Jori Qin, the Alia Musica Wind Ensemble, the Kutztown University Percussion Ensemble, the Duquesne University Percussion Ensemble, percussionist Brett Dietz, cellists Alvin Wong, cellist Carter Enyart, percussionist Frank Kumor, percussionist and cimbalom player A.J. Merlino, artist Caroline Record, Plug, Panta Rhei New Music, and The Pillow Project.

His music has been selected for the 2007 Pennsylvania Award for Achievement in the Creative Arts for Composition, the 2011 Pittsburgh Symphony Orchestra Student Readings, and the Duquesne Composition Ensemble Call for Scores. Scott has been featured on the 2014 Pittsburgh Festival of New Music, 2014 Ion Project, 2012 Host Skull Festival, 5th International Percussion Festival in Argentina, and he has been a guest artist with The Pillow Project, a dance troupe based in Pittsburgh, PA.

Scott has studied composition with David Stock, Jim Mobberley, Chen Yi, Paul Rudy, and Zhou Long.

In addition to being a composer, Scott is a conductor, educator, percussionist, and new music advocate. Currently, he is the assistant director of Musica Nova, UMKC’s new music ensemble. He has been on faculty as a music theory and ear training instructor at the UMKC Academy of Music and Dance. He is a founding member of Fusebox, a Kansas City based composers collective. Since 2011, he has been a member of Alia Musica Pittsburgh.

TED KING-SMITH

Winter’s Summer

Written for Duke Sullivan in April 2014, Winter’s Summer is inspired by his poem Re-Blooming:

But,
In the depth of winter
I had an invisible summer
to feed the buds
a chance to bloom again

This piece emulates various aspects of the poem, but specifically the last phrase. It shifts between a winter soundscape, still and quiet; and summer one, bright and active. The Alto Saxophone and fixed media are often intertwined with each other, as the fixed media was written almost entirely with filtered sounds and techniques on saxophone. Winter’s Summer begins with a winter soundscape of melancholic phrases in the Alto while being accompanied by a cold, empty wind in the fixed media. Several interruptions in the fixed media foreshadow the arrival of summer, which contrasts winter with fast, rhythmic, and jazz-like gestures. Summer gradually fades away and returns following the climax of the piece. However, at winter’s return the Alto is no longer melancholic. Having had the opportunity to “bloom” in the brief summer of this piece, the Alto waits once more for winter to fade away, and is given one final reminder of it in the fixed media before the winds of winter finally let go.

Ted King-Smith is a composer, educator, performer, and arranger currently based in Kansas City, Missouri. As a composer he strives to synthesize aural, visual, kinesthetic, and/or conceptual influences into engaging musical works that emphasize variety and virtuosity. Recent awards for his music include 3rd place in the 2014 American Prize and the 2012 Washington-Idaho Symphony Young Artist Award. He holds degrees from the Hartt School of Music, Washington State University, and is currently attending the University of Missouri – Kansas City. Notable performers include several college wind ensembles, saxophone ensembles, the Saxophila Quartet, and others. His music has been performed at the Kaufman Center for the Performing Arts, several College Music Society and Society of Composers Inc. conferences, the Root Signals Electronic Music Festival, the New Horizons Music Festival, the New York City Electroacoustic Festival, and the Florida State University-New Music Festival.

JACOB SIMMONS

Compass Correction

Compass Correction, for solo clarinet, was written in the fall of 2014. The piece largely explores disoriented palindromic pitch materials through rows that are related to scales or harmonic structures found in tonal and modal music. In the latter portion of the piece, a collection of dyads are used as focal points, which are connected through serialized rows. The number of pitches found between each set of dyads are systematically decreased and then increased in even amounts. The result of this method is then distorted by the displacement and expansion of selected moments.

Jacob Simmons is a first year PhD student of composition at the University of Iowa. He is currently studying with Lawrence Fritts. He holds a Bachelors degree in composition from Cornerstone University (Grand Rapids, MI), and a Masters in composition from Belmont University (Nashville, TN). His former teachers include Bill Pursell, Mark Volker, and David Caltress.