Jason PALAMARA

past every exit...

Imagine you are careening down a highway. Once you have passed every exit, is there any hope left to get back to where you began?

This piece is played on a Max/MSP patch that I have developed to aid in improvisation with Professor Jennifer Kayle’s dance improvisation classes. Jennifer’s knowledge and improvisatory experience has greatly influenced the composition of this piece. I would also like to thank my semester long collaborator, Justin Comer, with whom I have produced hours of unrecorded music while having immense amounts of fun. The patch itself directs the instrumentalists on what to play, and when to play it, and also records the performers and “improvises” along with them, making loops of the recorded material. The piece is globally determined but locally improvised.

Jason Palamara is a fourth year PhD candidate in music composition at the University of Iowa. He is an active performer on the violin, guitar and laptop and was/is a founding member of the Bonecrusher Ensemble of Louisville, the newly constructed Laptop Orchestra at the University of Iowa (LOUI) and the 24/24 Hour Composition Project in Iowa City, IA. Jason currently works as the in-house composer and audio engineer for the University Of Iowa Department Of Dance. Jason composes music for many dance department projects, specializing in electroacoustic music, collaboration, and improvisation. In his spare time, he teaches songwriting and musicianship to the inmates at Oakdale Community Prison. You can find links to his music, events and more info at www.jasonpalamara.com.

UPCOMING EVENTS

BAND EXTRAVAGANZA ...........................................November 11, 2014 at 7:30 p.m.
Carver Hawkeye Arena

IOWA BRASS QUINTET .............................................November 12 at 7:30 p.m.
Riverside Recital Hall

UISQRP: JASPER QUARTET ......................................November 14, 2014 at 7:30 p.m.
Riverside Recital Hall

FACULTY/GUEST RECITAL ........................................November 15, 2014 at 3:00 p.m.
Nicole Esposito, flute
Michel Bellavance, flute
Riverside Recital Hall

JAZZ REPERTORY ENSEMBLE .................................November 16, 2014 at 7:30 p.m.
Coralville Center for the Performing Arts

SYMPHONY BAND ..................................................November 20, 2014 at 7:30 p.m.
Mark Heidel, conductor
IMU Main Lounge
Program:

Train on the Crandic
for string quartet

Luke Kottemann

Andrew Gentzsch, violin
Rebecca Bressanelli, violin
Elizabeth Upson, viola
Matthew Laughlin, violoncello

Thravsmata
for solo clarinet

Alexandros Spyrou

Thiago Ancelmo de Souza, clarinet

Permutation (2014)
for voices, clarinet and piano

Nima Hamidi

Thiago Ancelmo de Souza, clarinet
Hanna Green, soprano
Stephen Snite, tenor
Korak Lertpibulchai, piano

Drumming on Ursonate

Andrew Thierauf, percussion

Sinews

Barry Sharp

Thiago Ancelmo de Souza, B-flat clarinet

Music For the Rain and Time
for violin, horn, trombone, piano and percussion

Leo Iogansen

Leo Iogansen, violin
Jonathan Payne, horn
Gavin Carney, trombone
Korak Lertpibulchai, piano
Andrew Thierauf, percussion
Jimmy Chen, conductor

Intermission

Program Notes (continued):

Leonid Iogansen is also an artist and has won many competitions for painting, local and national, both in
Russia and the United States. In 1997, he received the Gold Key Award at the Boston Globe competition.
Fifty of Leonid’s works were accepted to the fund of the National Russian Museum in St. Petersburg, some
of which were exhibited in the U.S.

Jonathan Wilson
Gap fill
explores registers in terms of large leaps; and by a pervasion of chromatic lines moving at variable rates.
Jonathan Wilson is a second-year doctoral student studying music composition with David Gompper at
the University of Iowa. Jonathan received his Master of Music and Bachelor of Music degrees in music
composition from Western Illinois University. He has also studied with Lawrence Fritts, James Romig, James
Caldwell, Paul Paccione, and John Cooper. Jonathan is a member of the Society of Composers, Inc., the
Iowa Composers Forum, and the American Composers Forum.

Christine Burke
Unequal Means
is a vehicle for exploring slow growth and expansion of ideas. The ensemble is divided into teams; the bassoon
on one side, and oboe/clarinet on the other. Each works with certain musical materials that, despite a short
moment of unity, end up being disproportionate in nature.

Christine Burke recently graduated with a B.M. in Clarinet Performance from Duquesne University. While
in Pittsburgh, she frequently performed with the city’s chamber ensembles, most notably appearing with
Alia Musica as the soloist for Krzysztof Penderecki’s “Quartet for Clarinet and String Trio”. 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.

Joshua Marquez
Matingkad
Tagalog for “bright,” Matingkad explores slight changes in color and texture through the expansion
and collapse of the harmonic spectrum. The piece unfolds in three, contrasting sections based, proportionally,
on the Fibonacci series.

Joshua Marquez (b. 1990) is a Filipino-American composer currently pursuing a PhD in composition at the
University of Iowa. Joshua holds degrees from the University of North Carolina at Greensboro (MM ’13),
and Campbell University (BA ‘11). Marquez’s music has been performed by ensembles such as the JACK
Quartet, Stony Brook Contemporary Chamber Players, Akropolis Reed Quintet, 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, Birmingham New Music Festival, Circuit
Bridges, and Vox Novus at venues such as Symphony Space, Abron Arts Center, Gallery MC, Weatherspoon
Art Museum, Hulsey Recital Hall, Georgia Southern University and other universities and institutions. Joshua’s
music for film has also been featured at the Canada International Film Festival and the Utopia Film Festival.

He has studied with David Gompper, Mark Engebretson, Alejandro Rutty, and Milen Paraskevov in addition
to private studies Samuel Adler, Derek Bermel, Anthony Cheung, Michael Harrison, Laura Kaminsky, Kristin

(continued on back)
Andy received his B.M. from the University of Cincinnati College-Conservatory of Music and M.M. from The Ohio State University. He has studied percussion with Rusty Burge, Dr. Susan Powell and Joe Krygier, and composition with Tom Wells, Marc Ainger, Larry Fritts, and David Gompper.

Barry SHARP

*Sinews*

By definition, a sinew is simply a piece of tough fibrous tissue that connects a bone to a bone or a muscle to a muscle. In Sinews (2014), I wanted to create a piece that is reminiscent of this concept; creating a motive that connects very different ideas throughout the piece but not necessarily related to the traditional rondo form (ABACABA, et cetera). The musical idea of the “connective tissue” is presented at the beginning of the piece from which it morphs and connects the primary musical ideas. Each iteration contains three elements: a short sound, a long sound, and a tremolo. Over time, these facets change and become ambiguous in the musical context, but they also remain much the same in concept. Each element provides an entrance and exit for new musical sections and can, potentially, become the primary force. These ideas may perhaps be equated further to the very tendons that connect our bones and muscles: they are not, per se, the center of attention but they are necessary for survival.

American composer Barry Sharp received his B.M. in Composition from Murray State University, and is currently pursuing his M.A. in Composition at the University of Iowa. Barry’s works exploit the gravity of a single note or notes to bring about a variety of textures and atmospheres from which developments of material can arise. Barry’s composition teachers have included Mike D’Ambrosio, Brian Ciach, Lawrence Fritts, and David Gompper. More of his work, including scores and recordings, can be found at www.barrysharpmusic.com.

Leo IOGANSEN

*Music For the Rain and Time*

is inspired by my childhood memories of growing up in Russia. The opening melody of the violin, employing microtones and the mouthpiece of Horn are reminiscent of folk singing, distorted in memory by time. As Violin develops the material, it presents a series of new techniques via reversed hand. That is, a player is asked to reverse the left hand and place it on the left side of the fingerboard to produce one-octave harmonics (which otherwise would be impossible to play) as well as sounds that imitate a bamboo flute. Sounds of falling water droplets inspired the second, a more rhythmic idea, for the piece—the “rain” theme. Although the idea is introduced in the opening, it only becomes prominent after the climax of the piece. The secondary melodic themes are also derived from the “rain” idea.

Born in St. Petersburg Russia in 1981, Leonid Iogansen started playing violin at age seven and started composing his first works shortly after. He has performed at numerous venues in the United States (where he moved at age twelve), as well as abroad and has won several competitions, including Young Virtuosi International Competition in 1999. As a composer, Leonid has received various commissions. In 2006, Shuang Yin International Music Festival has commissioned him to compose a number of humorous pieces for various chamber ensembles as well as for the Festival Orchestra, adding up in length to an hour of music.

As a teacher, Leonid taught at various music schools such as the Music Conservatory of Westchester in NY and at Biryukov Academy of Art and Music in NJ. Leonid holds a Summa cum laude Bachelors of Music in violin performance 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 currently is currently pursuing PhD in Composition at the University of Iowa as a student of David Gompper.
Stranded, Bewildered, and Forgotten

This piece is intended to invoke an intense feeling of loneliness, a loneliness similar to the loneliness felt by someone who is stranded, without the hope of rescue. There are many different ways that one could become stranded. Perhaps they are lost in the desert, stranded at sea, or floating through space in a ship doomed to run out of oxygen. Whatever the landscape, the idea of being stranded denotes a bleak and empty world. This is conveyed in the piece, with long drawn-out phrases and the use of the pentatonic scale to paint a primitive picture, one devoid of the complexity of modern life. The use of quarter tones in this piece causes a sort of “bewildenment” and confusion that would add to the stranded person’s hopelessness.

The title Stranded, Bewildered, and Forgotten implies just this: You are alone, you don’t know where you are, and no one is looking for you.

Luke Kottemann is a composer at the University of Iowa pursuing a BM in Music Composition and a BSE in Electrical Engineering. An Iowa native, Luke’s music is often inspired by the many beauties of Iowa. Kottemann is currently studying composition with Joshua Marquez in addition to private studies with David Gompper and Lawrence Fritts.

Alexandros Spyrou

Thravsmata (greek θραύσματα) [those which are broken, fragments, wrecks, pieces].
How can you collect all the thousands pieces of every human being.
— Giorgos Seferis: Haiku XI, from Sixteen Haiku.

Thravsmata was created through a process of disintegration, fragmentation and rearrangement. Fractures of the initial material have been disseminated through the time span of the work to create a mosaic-like texture. This procedure is an attempt to create a form, which may be perceived as unary by a distant observer.

Alexandros Spyrou is a Greek composer. His music has been performed in Greece, the United Kingdom and the United States by such ensembles as the London Sinfonietta, the JACK Quartet, the New York Miniaturist Ensemble, the Contemporary Directions Ensemble, Musica Nova Ensemble and DissonArt ensemble. He studied music theory and composition in Greece with Michael Finnissy, Evangelia Kikou, Georges Papoutsis and Athanasios Zervas. He is presently a PhD candidate at the University of Iowa studying composition with David Gompper. Visit his website at www.alexandros-spyrou.tk.

Nima Hamidi

Permutation

is based on text written by Sam Collier set for Male and Female voices, arguing about unclear topic that could be realized differently according to the context of the music, from listener to listener. Whole piece is based on a hexachord set and permutation of a pentachord subset that avoids any possible repetition except the first statement of the subset, which is repeated in an exact order. The pitch material is kept the same for whole piece without any transposition.

The rhythmic formation of the piece is based on a probability function, which also generates the formal structure. The golden ratio proportion was considered in designing the function but in backward order. The idea of starting an argument in the text is source of this formal design.

In another level piece is trying to discover some timbral features of clarinet and voice, effected by some Iranian traditional music elements. The piece reaches the climax at two points. The first climax is the formal climax that happens in 1/3 of the piece but the more important climax is an ant climax that includes a clarinet solo section stating the original idea of music behind the piece.

Andrew Thierauf

Drumming on Ursonate

is a setting of Kurt Schwitter’s poetic work Ursonate. As part of the Dadaist movement in Germany during the 1900s, Schwitters worked in several different media including music, poetry, sculpture, and painting.

The poem is composed of nonsensical German syllables meant to suggest a speech-like cadence but never actually saying anything; possibly a satire on public orators of the time. He leaves interpretation up to the performer saying, “As with any printed music, many interpretations are possible. As with any other reading, correct reading requires the use of imagination.” In this piece I’ve taken motives from the original poem and expressed them rhythmically on the drums. There are moments where the drums directly mimic the voice and at other times provide counterpoint.

Andy Thierauf is a percussionist and composer who specializes in the creation and performance of contemporary music. He is particularly interested in the conjoining of percussion with theater and dance and was recently featured as the dancing percussion soloist for a commemorative video recording of Paul Elwood’s Edgard Varèse in the Gobi Desert. His collaborative work, Growing Fast in Sawdust, was featured at the 2013 PASIC Technology Day in Indianapolis, IN. He continues to produce collaborative performances with various choreographers, and he also organizes and directs iHearIC, a concert series in Iowa City that features local performance artists. He has premiered many new works for percussion and has worked with composers such as Zach Zubow, David Gompper, and Paul Elwood.

Andy is currently pursuing the D.M.A. in percussion performance and pedagogy at The University of Iowa under the direction of Dr. Dan Moore. He has performed with the Dan Moore Percussion Group in the US and at the 2012 Patagonia International Percussion Festival in Argentina. He is a private percussion teacher and a clinician/performer for the Yamaha Sounds of Summer Percussion Camp at The University of Iowa. In addition, he is adjunct professor of percussion at St. Ambrose University.