

THE UNIVERSITY OF IOWA

MACBRIDE AUDITORIUM

THE UNIVERSITY OF IOWA SCHOOL OF MUSIC
CENTER FOR NEW MUSIC

SEASON 43, CONCERT X
DAVID GOMPPER, *DIRECTOR*

2009

OFF-CENTER CONCERT

SATURDAY, APRIL 25TH, 2009, 8:00PM

UNIVERSITY OF IOWA COMPOSERS
UNIVERSITY OF CHICAGO COMPOSERS

THE UNIVERSITY OF IOWA
DIVISION OF PERFORMING ARTS
COLLEGE OF LIBERAL ARTS AND SCIENCES

PROGRAM

Fluxion (2008)

Lisa BOST

Lisa Bost, *flute*

Prairie Spring (2007)

George HUFNAGL

Michelle Crouch, *soprano*
Kristin Naragon, *piano*

Two Percussion Pieces (2008)

Zachary FISCHER

I. *The Night, Nothingness, and Life* (drum set solo)
II. *Luna* (marimba solo)

Chris Sande, *percussion*

Wandering (2003)

Eun-Young LEE

Lisa Bost, *alto flute*

INTERVAL

Left Unsaid (2008)

Matthew DOTSON

electronics

Sonata Vitae (2007, rev. 2009)

Christopher GAINNEY

I. *Andante libero*
II. *Scherzo*
III. *Presto*

Lisa Bost, *flute*

surface.horizon (2009)

Allison OGDEN

Emily Rolka, *violin*
Chris Sande and Virginia Armstrong, *percussion*
Allison Ogden, *electronics*
Christopher Gainey, *conductor*

PROGRAM NOTES

Fluxion for flute solo

Fluxion was written for and premiered at PKN Productions's "UnTapped @ the Tank" 2008 Concert Series in New York. The title refers to the state of the melodic and timbral materials used in the piece.

Prairie Spring for soprano and piano

Prairie Spring is my first experience with setting music to text. My aim was to create a musical environment with which the imagery and meaning of the words could be expressed. I chose this poem by Willa Cather due to its simplicity in language and the clear imagery presented by the text. After having read the poem, I focused on the duality between the energy and work of the first section and the presence of vital youth against it in the second section. To clearly demonstrate the duality, this effort required a harmonic language that was flexible enough to invoke both dissonance and sweetness and could also be adapted to differing musical sections. It was through this harmonic language that continuity could also be drawn as well.

The piece is divided into two large sections. Accompanied by a steady pulse representative of the labor and effort from those around, the first section focuses primarily on the outlook of the land and its surroundings. The second section concentrates on youth and its illustrative qualities, characterized by both vibrant and reserved music. These two sections are brought together through smaller, transitional sections and oftentimes share melodic and harmonic content, represented in different guises. The piece ends similarly to the poem, with a return of the opening material, yet initiated under different circumstances.

Text:

*Evening and the flat land,
Rich and sombre and always silent;
The miles of fresh-plowed soil,
Heavy and black, full of strength and harshness;
The growing wheat, the growing weeds,
The toiling horses, the tired men;
The long empty roads,
Sullen fires of sunset, fading,
The eternal, unresponsive sky.
Against all this, Youth,
Flaming like the wild roses,
Singing like the larks over the plowed fields,
Flashing like a star out of the twilight;
Youth with its insupportable sweetness,
Its fierce necessity,
Its sharps desire,
Singing and singing,
Out of the lips of silence,
Out of the earthy dusk.*

- Willa Cather

Two Percussion Pieces

I composed these two short single-movement works in 2008 at the University of Iowa for Chris Sande. Both pieces are conceptually simple, yet technically challenging. *The Night, Nothingness, and Life* is a drum set solo; its rhythms and associated timbres become progressively faster, more complex, and varied as the piece moves along. In *Luna* for solo marimba, the straightforward formal design (characterized by motion to and from a central quote) underpins a network of complex rhythmic relationships. The quote, a reference to a popular Guatemalan waltz, is the focal point; the piece is essentially “about” the marimba itself, without actually resembling most standard marimba literature.

Wandering for alto flute solo

Although alto flute is a Western instrument, I hear deep and spiritual sound of Korea through this instrument. Therefore, alto flute became one of the very unique Western instruments that has given me a special and intimate feeling. *Wandering* is about my feeling that I had to go through in my first year living in Chicago: “I was wandering...”.

Left Unsaid for stereo playback

An exercise in taking motivic-development to its extremes, the majority of this piece was generated by a 10-second sound object comprised of an electric bass being played percussively. This source material was cut into very small fragments and manipulated in various ways in order to construct monophonic, gestural lines. These lines were then either cut-up and recombined (similarly to phonemes in language) or warped beyond recognition to facilitate the creation of a whole new sound-palette. This spurred the addition of contrasting sonic material consisting of bowed electric bass. The dialogue between these two elements (percussive and tonal) is the main dramatic focus of the work.

Sonata Vitae for flute solo

Sonata Vitae was written for Anastasia Petanova. It takes its formal inspiration and the cyclical relations of its pitches from a poetic form known as “Pantoum.” The notation allows for considerable freedom concerning the temporal spacing of specific gestures; however, the notation of articulation and timbre are meticulous. This combination of interpretive flexibility with rigid control is meant to facilitate the collaboration between performer and composer.

surface.horizon for violin, percussion, and max/MSP

surface.horizon, for violin, percussion and Max/MSP was written in Louisville, Kentucky in the fall of 2008 and winter of 2009. While working on *surface.horizon*, I became very fascinated by how acutely aware I was of the functioning of both my body and mind during long distance runs, and how such awareness is akin to meditation. Indeed, I came to see that distance running a meditation. It was out of such thoughts and the many hours spent alone, hitting the pavement on cold Sunday mornings that this piece came into being.

COMPOSER AND PERFORMER BIOGRAPHIES

Virginia ARMSTRONG

Ginny Armstrong possesses extensive experience in percussion performance and education including concert, ethnic, and marching percussion. She received a Bachelor's of Music in Education and a Master's of Music in Performance from West Virginia University, where she was a member and featured soloist in the internationally renowned *Percussion '90* under the direction of Phil Faini.

As a freelance musician in Nashville, TN Armstrong was a founding member of the *Deep Grooves Steel Band*, led by steel drum performer and clinician Mat Britain. The group performed at a variety of venues, including the B.M.I. Awards and special events for Garth Brooks and Wynona Judd. She also founded and directed the Nashville Percussion Institute, an independent studio featured in *Modern Drummer* magazine.

Armstrong completed her Doctor of Musical Arts degree at the University of Iowa and is an Adjunct Assistant Professor in the Percussion department. In addition she is the Adjunct Percussion Instructor at Saint Ambrose University in Davenport Iowa and performs with the *Pandelirium Steel Band*.

Lisa BOST

Flutist, composer, and improviser **Lisa Bost-Sandberg** is currently the Adjunct Instructor of Flute and World Music at Clarke College, flutist with the Wild Prairie Wind Quintet, principal flute of the Ottumwa Symphony, and substitute flute/piccolo with the Dubuque and Cedar Rapids Symphonies. Recent guest appearances include the University of North Texas, Delta State University, the University of Wisconsin-Eau Claire, the University of Wisconsin-Milwaukee, Vassar College, Iowa State University, and the University of Evansville. She received her Bachelor of Music degree with Highest Distinction and Honors from the University of Iowa and her Master of Arts degree from New York University. Her principal teachers include Robert Dick, Tadeu Coelho, and Lawrence Fritts. www.lisabost.com

Michelle CROUCH

Michelle Crouch heralds from Alberta where she grew up in a musical household. She earned Bachelors and Masters degrees from the University of Alberta in Edmonton, studying voice with Eva Bostrand. She then joined the faculty of a small regional college for ten years, where she headed up the voice area, and also taught theory and musicianship courses. She is now completing a DMA in Voice Performance and Pedagogy at the University of Iowa. Her interests in vocal literature are extremely diverse from early music to new music. She has a particular interest in the music of the second Viennese school and turn of the century French music.

Matthew DOTSON

Matthew Dotson is currently pursuing a PhD in Composition at the University of Iowa where he has studied with Lawrence Fritts, John Eaton and David Gompper in addition to assisting in the operations of the Electronic Music Studios. Recent performances of his music include Muncie, Indiana (SCI Student Conference), Romeoville, Illinois (Electronic Music Midwest), Cleveland, Mississippi (Electroacoustic Juke Joint), Gainesville, Florida (Florida Electroacoustic Music Festival), and Santiago, Chile (Festival Ai-Maako). More info at www.matthewdotson.com

Zachary FISCHER

Zachary Fischer has studied composition with David Gompper, Charles Wuorinen, John Eaton, and Stuart Saunders Smith. He is working towards his Ph.D at the University of Iowa, where he is the recipient of the 2008-2009 Henry and Parker Pelzer Prize in composition and a 2010 Seashore Dissertation Fellowship.

Christopher GAINY

Christopher Gainey did his undergraduate and Master's level work at the Peabody Conservatory earning degrees in composition, guitar performance and music theory pedagogy. His music has been performed throughout the United States by The University of Iowa Center for New Music, The Affinity Chamber Players, Duo Transatlantique, and The San Francisco Guitar Quartet. His music has been published by Vogt&Fritz and the SCI Journal of Music Scores, and his music is included on recordings from SCI, Beauport Classical, ERM Media, and the San Francisco Guitar Quartet. In January of 2010, he will be completing a residency with the Yaddo Corporation and he recently received an honorable mention from the American Composer's Orchestra. He is currently the guitar instructor at Coe College and a doctoral student in composition at the University of Iowa, studying with David Gompper. For more information please visit www.christophergainey.com.

George HUFNAGL

George Hufnagl received his M.A. for composition in 2007 from the University of Iowa and his B.A. in 2005 from Western Illinois University, magna cum laude. His past instructors include David Gompper, Larry Fritts, James Caldwell, Paul Paccione and Bruce Briney, for trumpet. Until late 2008, George worked in Iowa City as a Band Sales Manager at West Music and taught theory and musicianship at the Preucil School of Music. Currently, he works for the College of Liberal Arts and Sciences at the University of Illinois Urbana-Champaign. While here, he is enrolled in coursework to supplement his latest musical interests including sound design, interactive music and collaborative projects that reach across disciplines.

Eun-Young LEE

Native Korean Eun Young Lee received the first prize at Tsang-Houei Hsu International Music Composition Award; the 2008 Max Di Julio Prize at the Nevada Encounters of New Music (N.E.O.N.) Festival; Honorable Mention in Great Wall International Competition; won the first regional award in the SCI/ASCAP composition commission (2006). Her music is chosen for broadcasts through Art of the States, EBU and KBS and is featured in the SCI Journal of Music Scores (Vol. 41) as well as CD series (No. 23). Prominent ensembles - New York New Music Ensemble, eighth blackbird, Pacifica String Quartet, Dal Niente, and Percu Benu Ensemble, Geumpa Flute Ensemble in Seoul, Korea - have performed her music. Her instrumental pieces, computer music, multimedia pieces, and film music were featured in festivals/concerts in many countries. She is a doctoral student at the University of Chicago, where her teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rands, and computer music with Howard Sandroff. She has participated in ACA (Atlantic Center for the Arts) as an Associate Artist-in-Residence to Master Artist, Augusta Read Thomas in 2008.

Kristin NARAGON

Kristin Naragon received an M. M. in organ performance from the Yale School of Music where she studied with Martin Jean, following her B.A. in music and psychology from Harvard University. Kristin has won awards at local and regional American Guild of Organists competitions, as well as the Wells Competition for Young Organists. She has also served as organist and choir director/accompanist at several churches in Boston, MA and New Haven, CT. Kristin is currently pursuing a doctorate in clinical psychology at the University of Iowa.

Allison OGDEN

An advocate for pioneering art and music, multi-media collaborations and cross-cultural partnerships, electro-acoustic composer **Allison Ogden** began studying composition at age 13 with Andrew Waggoner of Syracuse University. In 1997 she entered the Eastman School of Music as a double major, where she studied clarinet with Kenneth Grant and composition with Augusta Read Thomas, Joseph Schwantner, Christopher Rouse and David Liptak. It was during her time at Eastman that she became passionate about computer/electro-acoustic/multi-media works, after studying computer music with Alan Schindler at the Eastman Computer Music Center. In 2001 she moved to Chicago and entered the University of Chicago's PhD program in music composition, where she studied computer music with Howard Sandroff and composition with Shulamit Ran, Marta Ptaszynska, Elzbieta Sikora, Bernard Rands and Kotoka Suzuki. She is the cofounder of the Chicago-based new music group the Fire Wire Ensemble, which is dedicated to presenting acoustic, electro-acoustic and multi-media works by young and contemporary composers. Her music has been performed throughout the United States and Europe, most recently with the Polish Society for Electro-Acoustic Music, the Silesian Dance Theater, Contempo, at the International Computer Music Conference in Belfast, the 2009 Spark Festival of Electronic Music and Arts and the New York City Electroacoustic Music Festival. She received a PhD in Music Composition and Computer Music from the University of Chicago in June, 2008. An outdoor sports enthusiast and preservation and conservation advocate, she spends what small amount of free time she has running, hiking, doing yoga, meditating, cooking or reading. She lives in Louisville with her long-time boyfriend, fellow University of Chicago electro-acoustic/multi-media composer Krzysztof Wolek and her cat Arya, devourer of tuna, bane of all things stringy.

Emily ROLKA

Emily Rolka earned a Bachelor degree in violin performance with high honors from the University of Michigan. She is currently in the Masters degree program at the University of Iowa studying violin with Dr. Scott Conklin. Emily has traveled and performed in Italy and Bulgaria and has attended many music festivals including, Aspen Music Festival in Colorado, Weathersfield in Vermont, and the Henry Mancini Institute in Los Angeles, CA. In 2002, Emily was a winner of the Young Artists Competition in Toledo, Ohio and performed solo with the Toledo Symphony.

Chris SANDE

As an artist, Chris Sande enjoys constantly changing musical challenges and has worked in a wide range of musical settings. A native Iowan, he has performed throughout the United States and in China, most recently touring with the 2008 World Champion Phantom Regiment Drum & Bugle Corps. His current interests involve exploring the percussionist's limits as an expressive performer. This includes integrating theatric, vocal, and dance elements into percussion music, and especially developing an effective and uncontrived utilization of electronic media. Chris received his BM from the University of Iowa under Dr. Dan Moore in 2008 and plans on continuing his musical studies in Europe this winter.