

The University of Iowa, School of Music

Center for New Music

David Gompper, director

at UM Minneapolis Furguson Hall

Saturday, 31 March 2007, 7:30 p.m.

Featuring four premieres by Iowa alumni composed for
the centennial of The University of Iowa School of Music

Program

Piano Quintet (2006)

Joseph DANGERFIELD (b. 1977)

Gabrielle Harvey, *violin I*
Kelley Arney, *violin II*
Peter Calhoun, *viola*
Amy Phelps, *violoncello*
Liang-Fang Chang, *piano*

4 (2007)

John ALLEMEIER

Kelley Arney, *violin*
Peter Calhoun, *viola*
Amy Phelps, *violoncello*
Liang-Fang Chang, *piano*

Momenta (2007)

David MAKI

Hilary Hott, *violin*
Amy Phelps, *violoncello*
Emily Fenton, *flute*
Yasmin Flores, *clarinet*
Liang-Fang Chang, *piano*
Ginny Armstrong, *marimba*

A Tempered Wish (2007)

Ching-chu HU (b. 1969)

Scott Conklin, *violin solo* [SEP]
Kelley Arney, *violin I*
Gabrielle Harvey, *violin II*
Peter Calhoun, *viola*
Amy Phelps, *violoncello*
Alec Mariani, *contra bass*
Emily Fenton, *flute*
Mark Fitkin, *oboe*
Yasmin Flores, *clarinet*
Jeff Tilghman, *bassoon*
Peter Gillette, *trumpet*
Matthew Hellenbrand, *horn*
Paul Miller, *trombone*
Josh Calkin, *tuba*
Liang-Fang Chang, *piano*
Meghan Aube & Christopher Sande, *percussion*
David Gompper, *conductor*

Program Notes

Piano Quintet (2006), commissioned by the University of Iowa School of Music in celebration of its centennial, makes use of the fourth in similar ways. The melodic, harmonic, and formal structures of the work are all informed by the interval of a perfect fourth. Rather than using the interval as a way of structurally offsetting key areas contrapuntally, I exploited the interval's chameleon-like tonality and layered closely related key areas to create vertical configurations that are rich in timbre and melodic content. This allows me to adeptly move in and out of structurally significant foreign key areas. The three-movement work is played without pause.

4 (2007). As a composer, I have a tendency to write longer single movement pieces. *4* breaks that tendency because it is a multi-movement work. The title refers to the number of movements and the number of performers. For me, the main challenge in writing this piece was to reconcile the relationships between the different movements. The first two movements are complete ideas, independent from one another. The third movement, which starts as a fugue, functions as the development section for the entire piece. The fugal subject combines motivic material from the first two movements, and as it develops, material is drawn from the other movements. The final movement is more of a coda than a recapitulation, and restates material from the previous three.

Momenta (2007) - Before I started writing *Momenta*, I reflected on my time at Iowa and realized that in all aspects of my life, that experience was a crucial launching point. The momentum was so great that it caused my family and I to pull up roots to begin the next phase of our lives. As I started working on this composition, I found myself gravitating towards a more chromatic language than I have been writing — a language much like I was using as a student here. What is different is the way in which those angular materials are used to create longer lines and more formal unity. The piece is in two large sections, from slow to fast with a few wrinkles in between. I would like to thank David Gompper, the Center for New Music, and the School of Music for presenting me with this opportunity, and am honored to help commemorate the School of Music's 100th anniversary.

A Tempered Wish (2007) deals with Chinese sounds I recall from my childhood. Many a weekend morning I would wake up with Chinese folk, orchestral, and operatic music reverberating throughout the house. I've always appreciated the inflections, the energy, and the "feel" of Chinese folk music and wanted to capture that for the violin. In addition, colorful, bright and piercing sounds of instruments such as the *sheng* (a Chinese aerophone) have made a lasting impression. *A Tempered Wish* is a one-movement work that has three contrasting sections. The first has a slower folk music feel. The trumpet signifies the second section, which recalls the bright and nasal colors of a Chinese opera. This is followed by a faster folk-song conclusion.