

**UNIVERSITY OF IOWA CHAMBER ORCHESTRA**

**William Jones, director**

**VIOLIN 1**

Spencer Howard,  
*concertmaster*  
Miki Yuasa  
James Mothersbaugh  
Sergio Espinosa

**VIOLIN 2**

Stephen Shepherd \*  
Clifford Panton  
Quentin Arnold  
Kenya Esteve  
Annelisa Arnone

**VIOLA**

Sara Prah! \*  
Luiz Lange

**CELLO**

Jackie Emery \*  
Cora Kuyvenhoven  
James Ellis

**BASS**

Julia Holst \*  
Kyle Gassiott  
Valdir Claudino  
Bryon Hieronymus  
Cara Keller

**PIANO/CELESTE**

Forte Zhang

**PERCUSSION**

Tim Shaw \*  
Tim Shane  
Mike Masengarb

**FLUTE**

Amy Jackson \*  
Alice Park

**OBOE**

Emily Helvering \*  
Jolie Chrisman

**CLARINET**

Michelle Fox \*  
Jennifer Yuska

**BASSOON**

Krista Van De Velde \*  
David Bryant

**HORN**

Katie Strang \*  
Sarah Davis

**TRUMPET**

Jamie Koester \*  
Kyle Jahn

**TROMBONE**

Matt Baucum \*  
Matthew Ertz

**TUBA**

Travis Pierce

James Ellis, manager  
Beverly Everett, librarian  
\*Principal

**—Center for New Music—**

*forthcoming performances*

**Friday, November 13, 1998, Clapp Recital Hall**

*in a concert that begins the East Coast Tour, November 16-20*

*performing at Yale, Merkin Concert Hall, Harvard and Connecticut College,  
featuring the music of Albright, Daugherty, Davidovsky, Gompper, Rands and Zahler*

*University of Iowa, School of Music  
and the*

**Center for New Music**

David K. Gompper, *director*

*host the*

**1998  
Midwest Composers  
Symposium**

The University of Illinois  
Indiana University  
The University of Iowa  
The University of Michigan

**Friday, November 6, 1998  
Saturday, November 7, 1998**

# The 1998 Midwest Composers Symposium

November 6 and 7, 1998

hosted by the  
**University of Iowa School of Music**

and the  
**Center for New Music**

*Director, School of Music:* David Nelson.

*Composition faculty:* Michael Eckert, Lawrence Fritts, David Gompper (area head),  
and D. Martin Jenni.

*Student Committee:* Michael Cash, Eric Durian, Dimitri Papageorgiou and  
Vatchara Vichaikul.

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The Midwest Composers Symposium is a consortium made up of the composition departments of five American Midwest Universities: The University of Michigan, The University of Illinois, Indiana University, Oberlin College and The University of Iowa. The purpose is to allow students to have contact with other composers at nearby institutions, and to foster connections and self-identity.

The Symposium was begun in 1948 by Anthony Donato of Northwestern University and originally Michigan, Illinois and Iowa. For a few years during the 1960s, the symposium concerts stopped due to a change in academic calendars, but resumed in the early 1970s when most schools adopted the quarter system. Oberlin College joined at this point, and few years later, Indiana University. Northwestern dropped out in 1992.

## —acknowledgments—

David Nelson for his support in hosting this event;  
Lawrence Fritts for electronic playback equipment from the electronic studios;  
Donald Szeszycki and The Office of the Provost who has supported Iowa composition students  
and their travel to consortium schools over the years.

## —Program Schedule—

**Friday, November 6, 1998**

**Concert I** music of *Allemeier, Beavers, Hanks, Mäki and Pounds*  
8:00 p.m. Clapp Recital Hall  
*Reception following in the Lobby*

**Saturday, November 7, 1998**

### Coffee and Rolls

9:00 am Clapp Recital Hall Lobby

**Concert II** music of *Eberhard, Ewing, Gorecki, Hudson, Kikou, Lin, Lunsqui and Pieslak*  
11:00 am Clapp Recital Hall

### Faculty Business Lunch

12:30 pm meet in Lobby of Clapp Recital Hall

**Concert III** music of *Accolla, Barnett, Chen, Johnson, Ma, Raynovich, Vichaikul and Zupko*  
2:00 pm Clapp Recital Hall

**Concert IV** music of *Crockett, Gee, Hu, Jacob, Kuster, Pounds, Sandler and Toker*  
4:00 pm Clapp Recital Hall

**Concert V** music of *Artinian, Bennett, Bennett, Chubb, Frank, Palma, Papageorgiou, Schober and Stamatelos*  
8:00 pm Clapp Recital Hall

## Concert I

Friday, 8:00 p.m.  
Clapp Recital Hall

### program

#### Loose Associations

Michael POUNDS (IL)

Jamie Koester & Brian Umlah, *trumpets*  
Matthew Baucum & Denson Paul Pollard, *trombone*  
Travis Pierce, *tuba*  
Tim Shaw & Tim Shane, *percussion*  
Sergio Espinosa, *conductor*

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#### The Heart Asks

David MÄKI (MI)

Laura Tiong and Hanna Lee, *pianists*

#### Tota Pulchra

N. Lincoln HANKS (IN)

Margaret Olson, *soprano*  
Dirk Garner, *tenor*

### Kantorei

William Hatcher, *director*

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#### Bullet Train

Kevin BEAVERS (MI)

University of Iowa Chamber Wind Ensemble

Myron Welch, *director*

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#### Locust Hour

John ALLEMEIER (IA)

University of Iowa Chamber Orchestra

William Jones, *director*  
Beverly Everett, *conductor*

*reception to follow in the Lobby*

## Concert II

Saturday, 11:00 a.m. - Clapp Recital Hall  
*program*

### Brouhaha (First Movement)

Alex LUNSQUI (IA)

Sergio Barrenechea, *flute*  
Lucia Barrenechea, *piano*  
Annette Machetta, *clarinet*  
Quentin Arnold, *violin*  
Luiz Lange, *viola*  
Jacqueline Emery, *violoncello*  
Lucia Matos, *conductor*

### Piece for solo piano (1998)

Jonathan PIESLAK (MI)

Gabriela Lena Frank, *piano*

### Sleep-walker for solo cello (1998)

Kenneth Farran EBERHARD (MI)

Thomas Gregory, *violoncello*

### Self-Portrait, 1994-1997 for tape

Christopher EWING (IL)

### Shadow? Mirror? Ney! for clarinet and trombone

Mei-Fang LIN (IL)

Alex Lazarevich, *clarinet*  
Tim Madden, *trombone*

### Six Bagatelles

Mikolaj GORECKI (IN)

I, II, III, IV, V, VI

Juha Viljanen, *violin*  
Brad Hawkins, *violoncello*  
Mischa Zupko, *piano*

### Driving to Town Late to Mail a Letter, poem by Robert Bly

J. J. HUDSON (IA)

Susan Oemig, *piano*  
Rachel Andrews, *mezzo-soprano*

### Impressions

Evangelia KIKOU (IA)

Brook Cuden, *piano*

### Concert III

Saturday, 2:00 p.m. - Clapp Recital Hall

*program*

**Telescopic for Solo Clarinet (1998)** Ariel Lauren BARNETT (MI)  
Monica Jacobsen, *clarinet*

**...primus homo corrui...for solo piano (1998)** Stephanie JOHNSON (MI)  
Kristy Kuster, *piano*

**Chemical Angels for tape and piano (1998)** Francesco ACCOLLA (MI)  
1. Alert: taking soundings  
2. Deciphering: "touch me"  
3. Conscience: the panic botton  
Gabriela Frank, *piano*

**Five Images for Flute and Piano** Ting-Yi MA (IN)  
Fantasia; Night Music I;  
Scherzo; Night Music II;  
Between Two Worlds  
Teddie Huang, *flute*  
Hakan Toker, *piano*

**Three Etudes** Mischa ZUPKO (IN)  
I. Les Innocence  
II. Melt  
III. Schizophrene  
Winston Choi, *piano*

**The Gleaners, based on a poem by Steven Frattali** Vatchara VICHAIKUL (IA)  
Kyle Gassiot, *double bass*  
Rachel Andrews, *soprano*

**MEan for piano** William RAYNOVICH (IL)  
Mai-Fong, *piano*

**Points of Arrival for violin and tape** Chin-Chin CHEN (IL)  
Leonine Curtin, *violin*

### Concert IV

Saturday, 4:00 p.m. - Clapp Recital Hall

*program*

**Three Songs (1998)** Felicia Ann SANDLER (MI)  
The Bone Flute (Text By Melanie Kenney)  
It Is Night Again (Text By Tzu Yeh)  
Plantation Delilah (Text By Melanie Kenney)

Anne Adams, *mezzo-soprano*  
Gabriela Lena Frank, *piano*

**Night for Cello and Piano (1998)** Ching-Chu HU (MI)  
Thomas Gregory, *violoncello*  
David Schober, *piano*

**In Haste for solo piano (1998)** Kristy KUSTER (MI)  
Kristy Kuster, *piano*

**Elision** Edgar CROCKETT (IA)  
Lynne Hart, *clarinet*

**Tone to Ground** Erin GEE (IA)  
Emily Truckenbrod, *soprano*  
Anton Hatwich, *double bass*

**Critical Mass for stereo tape** Michael POUNDS (IL)

**Solo violin for solo violin** Ben JACOB (IL)  
Anna Cleworth, *violin*

**Private and Unembarrassed Waltzes for a Pichju** Hakan TOKER (IN)  
1, 2, 3, Pichju!, 5, 6  
Hakan Toker, *piano*



## Concert V

Saturday, 8:00 p.m. - Clapp Recital Hall

### program

#### Oracle for mezzo-soprano and ensemble Katerina STAMATELOS (IA)

Katherine Eberle, *mezzo-soprano*  
Elizabeth Brown, Maria Delgado, Darlene Enke,  
Liz Rovane, Sarah Schmitt, Emily Truckenbrod, *soprani*  
Jamie Koester, *trumpet*

Stephan Shepherd, Elizabeth Redding, Sarah Prah, Martin Phillip, *string quartet #1*  
Lanette Gaskjen, Pamela Meier, Luiz Lange, Elizabeth King, *string quartet #2*  
Jon Donald, Joe Rebik, *percussion*  
David Gompper, *conductor*

#### Miniature 2 for harpsichord Arto ARTINIAN (IL)

Adam Wilson, *amplified harpsichord*

#### from String Quartet No. 1 Robert BENNETT (IN)

II Allegro; III Arabesque; IV Capriccio  
Heeyeon Lee & Holger Grohs, *violins*  
Pemi Paull, *viola*; Brad Hawkins, *violoncello*

#### Runaway for Piano and Orchestra (1998) Gabriela Lena FRANK (MI)

*in two piano version*  
Gabriela Lena Frank & Kristy Kuster, *pianos*

—intermission—

#### Excerpts from Minor Arcana (1996-97) Rob BENNETT (IA)

1, 2, 4  
Thomas Drury, *piano*

#### Interlude (Before a Lifetime) for solo violin Paul PALMA (IL)

Julieta Mihai, *violin*

#### Stress Relations for two violins and tape Mark CHUBB (IA)

Clinton Arnold and Jennifer Baek, *violins*

#### Tasten for solo piano

Dimitri PAPAGEORGIOU (IA)

Laura Tiong, *piano*

#### Variations (1998)

David SCHOBER (MI)

Susan Bozell, *flute*; Gabriela Cohen, *clarinet*  
Alejandra Urrutia, *violin*; Thomas Gregory, *violoncello*  
Mike Masengarb, *percussion* (IA); David Schober, *piano*  
Chris Younghoon Kim, *conductor*

## —Composer Biographies and Program Notes—

Born in Italy, Francesco Accolla pursued studies in composition and contrabass at *Conservatorio Santa Cecilia* and Italian literature at *Università La Sapienza* both in Rome. Active since early age in the underground scene of Rome as both composer and performer he has been engaged in the writing of incidental music for the foremost Italian theater directors including Gabriele Lavia, Aldo Trionfo, and Memè Perlini. Involved as committed and sensitive educator, he co-founded a school of music nearby Rome (*Scuola di Musica Palazzo Crescenzo*) providing low and no-cost access to most of the major instruments and styles including classical, jazz, and rock. He was awarded twice the *Premio Roma* for best incidental music. Further awards recognitions include the *Premio Città di Corfù*, the Robert Wagner Competition, and the *Premio Internazionale della Critica* at *La Biennale Cinema* in Venice, for the soundtrack of *Traverse*, a film directed by the renown African director Mahmud Ben Mahmud. In the States since 1991, Francesco Accolla holds degrees from Eastman School of Music and University of Michigan. He is currently pursuing doctoral studies at University of Michigan. Teachers include Armando Renzi, Claudio Buccarella, Cristopher Rouse, Joseph Schwantner, William Bolcom, William Albright, Bright Sheng and Michael Daugherty.

John Allemeier, currently a Ph. D. Candidate in composition at the University of Iowa, received his Master of Music in Composition from Northwestern University and a Bachelor of Music in Guitar Performance from Augustana College (IL). He has studied composition with David Gompper, D. Martin Jenni, M. William Karlins, and Michael Pisaro. In May of 1997, he received the Henry and Parker Pelzer Fellowship Award from the University of Iowa, and most recently received honorable mention in the ASCAP Foundation/Rudolf Nissim Composers Competition in January of 1998. Currently, Mr. Allemeier is teaching composition, music theory and electronic music at Marshall University in Huntington, West Virginia.

The title, *Locust Hour*, stems from the recent obsession with the end of the millennium, which has inspired popular media to display biblical images of floods, earthquakes, and plagues of insects. Though the title *Locust Hour* refers to this view of the future, the music is indebted to the past. In the first section of the piece, motivic fragments are superimposed over a sustained background. The background consists of a three note chord (G, G#, B) that is gradually transposed one note at a time. Each pitch is transposed up a half step then down a whole step. This motive is taken directly from the third movement of Five Orchestra Pieces, Opus 16 by Arnold Schoenberg, and appears in every section of this piece. The three note motive is absent for the majority of the third section. When it finally returns, it is played by the strings as a background to the rest of the orchestra. Eventually, the orchestra dies away and all that remains is the three note motive.

**Arto Artinian** is pursuing his MM in composition at the University of Illinois at Urbana-Champaign. In 1997 he graduated with a BM in composition from the Eastman School of Music. In addition to his music studies he has pursued a degree in political science from the University of Rochester.

*Miniature 2 for solo Harpsichord* was written in February 1998, during my first year as a graduate composition students at the University of Illinois at Urbana-Champaign in the class of Heinrich Taube. It is part of a larger collection of pieces, the first one being a work for flute and piano, and the third an ongoing project for oboe and computed-generated sounds.

**Rob Bennett (IA)** received his Bachelor of Music degree from Illinois Wesleyan University in 1998. He has previously studied composition with David Vayo and Phillipe Bodin. At present, he is pursuing his MA in composition at the University of Iowa, studying with Larry Fritts. In addition to putting black dots on paper, Rob can occasionally be found in thrall to "the power of a cranked Marshall stack." He is a firm believer in jarring, obnoxious noise.

*Minor Arcana* is constructed from fragments developed while working on other compositional projects. The individual pieces are united by two characteristics — they are rather conservative in style, and are limited to no more than two minutes. *Arcana* is an ongoing exercise in miniatures for piano solo. The title does not infer any connection to the mystical or the occult.

**Robert Bennett (IN)** was born in 1974 in Salem, a small farming town in southern Indiana. He received his Bachelor's Degree in Music from Berklee College of Music in Boston, where he studied composition and film scoring with John Bavicchi and Dennis LeClaire. He attended the Rotterdam Konservatorium as an exchange student in 1996, where he studied with Klaas DeVries. He is currently working on his masters degree and teaching theory at Indiana University, where he has been studying with Marta Ptaszynska and Daniel Godfrey.

**Chin-Chin Chen** is currently an Adjunct Assistant Professor of Music at Millikin University, and a D.M.A. candidate in composition at the University of Illinois at Urbana-Champaign. Her primary composition teacher is William Brooks, and she has received a few electroacoustic music commissions from Scott Wyatt. Ms. Chen's electroacoustic works, *Points of No Return* (1997) and *Points of Arrival* (1998), received First Prize and Honorable Mention respectively in the Concorso Internazionale Luigi Russolo in Varese, Italy. Her works have been heard in Italy, Canada, Korea, Scotland, Finland, Brazil, Australia, Czech Republic, and the United States. She served on the music selection committee for the 1998 SEAMUS National Conference and is published by Media Press.

*If Points of Departure* (1996, for vibraphone and tape) is for new life raptures, *Points of Arrival* is for mature life meditations. *Points of Arrival* (1998) for violin and tape explores the relationships between a solo live performer and a 'musique concrete' sonic environment, through MIDI. The opening section for tape alone creates a ferocious but harmless environment, shortly to be contrasted by a lyrical exploration by the soloist, supported by the tape.

The subsequent return of the violin exhibits the virtuoso aspect of the instrument, this time in competition with the tape. The last section finds the lyrical material recapitulated, in new dramatic garb.

**Kenneth Eberhard** was born in San Jose, California in 1972 and was raised in the Los Angeles area. His musical studies began at age eight with piano lessons and shortly after became interested in composition. While continuing to study piano in high-school, he learned the bassoon, and as a result began performing with local orchestras and chamber

music ensembles. He concurrently developed a strong interest in jazz and spent two years studying jazz piano while attending Occidental College in Los Angeles. Kenneth then transferred to the University of Southern California in order to focus on composition. He completed his bachelor of music degree at USC where he studied with Stephen Hartke and spent two summers at the Aspen Music Festival and School. He has received scholarships and awards from ASCAP, ASMAC, BMI, USC, the University of Michigan, and the Bowdoin Music Festival, where he spent last summer. He has studied with Bright Sheng at the University of Michigan and is currently studying with Andrew Mead.

*Sleep-walker* for solo cello (transposed from the original for solo viola) consists of two contrasting musical ideas. As these motifs are developed, the distinctions between them become blurred and, at times, are difficult to tell apart. Just as the two ideas become almost indistinguishable their unique personalities again begin to emerge. An "argument" develops as each motif attempts to dominate the other, with only one victor as the piece comes to a close.

**Cris Ewing** graduated in 1993 from the University of Iowa School of Music. He left the United States in 1994 to study traditional Chinese composition in the People's Republic of China with Zhu Liang Kai, a composer for the Zhejiang Provincial Dance and Music Troupe. While there, he learned to play several traditional Chinese instruments, including the Gu Qin, an instrument with a history of nearly 3000 years. He has studied with David Gompper, Eric Ziolek, Robert Paredes, Herbert Brun, Stan Link, Heinrich Taube, and Scott Wyatt.

*Self-Portrait 1994-97* is an attempt to create an audible analogy to a three-year period in my life. The trajectory of the piece has close associations both with events during that time and the emotional states those events inspired in me. The sounds for the piece all come from four sound samples I brought back from my trip to China: a religious festival in Lhasa, a gathering of amateur Beijing Opera singers on a lakeside, the first phrase of a tune on the Qin and a few selected screams recorded one night in a fit of rage.

Currently a doctoral student in Music Composition and Theory at the University of Michigan, **Gabriela Lena Frank** is also active as a pianist in both the standard and contemporary repertoires. Ms. Frank's composition teachers have included Paul Cooper, Samuel Jones, William Albright, William Bolcom, and Leslie Bassett. Currently, she studies with Michael Daugherty. Her piano teachers have included Evelyn Brancart, Brian Connelly, Jeanne Fischer, and Louis Nagel. Currently, she studies with Logan Skelton. Recently, she won the University of Michigan Concerto Competition on piano with her own composition, *Runaway*, premiering it with the University Symphony Orchestra and subsequently performing it with the Illinois Symphony Orchestra. She has been recognized by such institutions as ASCAP, the Society of Composers Inc., the International Alliance of Women in Music Search for New Music, and the Fifth Festival of Women Composers at IUP. During the summer of 1998, Ms. Frank traveled in South America as the recipient of the 1998 Presser Music Award in order to study the music of Latin American composers.

**Erin Gee** received her B.M. in piano from the University of Iowa in 1997. She is currently at the University of Iowa working on a composition portfolio for graduate school with Lawrence Fritts. Recent projects have been composer and music coordinator for "ICE", a collaborative theater piece, and similar work for a small ensemble, Graffiti Theatre.

*Tone to Ground* outlines the story of Qat, the culture hero of the Vanuatu Islands. This mythical figure was born from the splitting of a stone and was given the ability to split life into cycles: the cycle of light and darkness, day and night, and action and reflection. In the Vanuatu Islands, Qat is known as the creator of night and sleep.

The interaction between the Soprano and double bass changes through time. They act as narrator and character, as conflicting emotions within one character, and lastly, one unified entity, as Qat dedicates the sleep-filled half of the earth back to its place of origin in stone and gravity. This piece traces Qat's growth from nativity, to creative act, to reflection and gratitude.

Taut bright the sky, taut bright the wide, tipped as eep tight.

Sidelying stone, tone to ground.  
What rift wakes your two?  
What jag marks the half?  
Who threw the crack that broke your one?

I've often been dark, but not slept till now.

From crack made half my wonder grows.  
Pulled free it forms,  
tilts up like wake,  
woken side it shakes like spine and grows.

I've often been dark, but never so still as this.

Split side I lie one between rift, between stone.  
I mark the half,  
I wake the two,  
I split light to dark,  
Insides up, I break one into night and day.

And giving  
half to you, solemn stone,  
I give  
you half the earth  
with a gentle  
pull towards  
ground.

Sidelying, without light,  
they sleep  
and know of you.

**Mikolaj Gorecki** was born in 1971 in Katowice, Poland. He has studied composition with Henryk Gorecki at the Academy of Music in Katowice, where he received the Distinguished Diploma in 1995. His music has been performed in Poland and abroad. He is currently studying with Eugene O'Brien at Indiana University.

*Six Bagatelles for Violin, Cello and Piano* - This piece was written in 1997 during my summer session study at Indiana University, under Eugene O'Brien. Its duration is approximately fifteen minutes.

**N. Lincoln Hanks** has studied composition with Don Freund, Frederick Fox, and Claude Baker at Indiana University; he has also studied with John Harbison at the Aspen Music Festival. Awards and recognitions include National Winner- Collegiate Level of the 1990 MTNA Composition Competition and the 1997 Indiana University School of Music Dean's Prize in Composition. He has been selected as a participating composer in

the 1997 Chorus America National Conference and in the 1998 Society of Composers, Inc. National Conference; most recently he was awarded a commission by the Dale Warland Singers. Having worked with Paul Hillier and Thomas Binkley, Mr. Hanks has maintained a keen interest in early choral literature and is a founding member of The Concord Ensemble, a sextet of men's voices that specializes in early and contemporary vocal music. Hanks is currently a member of the music faculty at Pepperdine University.

*Tota Pulchra*—I love the Marian texts in the Catholic liturgy, and this text is gorgeous with its vivid imagery ("vestimentum tuum candidum quasi nix," "post te curremus in odorem unguentorum tuorum") and shapely phrases. I have composed the piece into three large sections; the second and last are related, and included in the final section are the *Tota pulchra* motives that begin the piece. These motives recur in other sections and help to unify the whole piece. I am very careful to use as much as possible the natural text accentuation when I set text - especially poetic texts where syllabic rhythm is obviously considered by the poet, and I have also tried to be sensitive to the cross relationships within the text itself; I sometimes even create my own by setting some text with similar (even slightly similar) musical material that I set in an earlier and seemingly unrelated text (note for example my setting of "facies tua sicut sol" and compare it to how I set the last two lines of text).

**Ching-chu Hu** received his B.A. from Yale University in 1992. After studying at the Freiburg Musikhochschule for a year, he went to the University of Iowa, where he received a M.A. in Composition and a M.F.A. in Orchestral Conducting in 1996. He has been a composition fellow at the Bowdoin Summer Music Festival, May in Miami Festival, June in Buffalo, and the Advanced Center for Composition at the Aspen Music Festival. He is currently working towards his D.M.A. in Composition at the University of Michigan. His composition teachers include William Bolcom, Bright Sheng, Evan Chambers, and Leslie Bassett.

*Night* is a short, two-movement work dealing with various stages of sleep. It was written for cellist Thomas Gregory.

**J.J. Hudson**, of Lakeland, Florida, is a first year Master's student in composition at the University of Iowa. He received a Bachelor of Music degree in composition and a Bachelor of Music degree in voice performance from Stetson University in DeLand, FL. Last February, his *While Running* for string quartet was a winner in the SCI Region IV Conference student composition contest.

This piece for piano and mezzo-soprano seeks to capture the scene as presented by Robert Bly in his poem of the same title. The speaker's comfort found in the solitude of a winter's night is presented by the singer. The pianist, through a variety of techniques, creates the sound-setting of the speaker's icy environment.

**Ben S. Jacob** is a student in Music Composition at the University of Illinois. Alongside the study of the Western musical tradition he pursues interests in the classical musics of North India and Indonesia.

*Solo violin* is a concise deliberation on a single event that apparently occurred just before the beginning of the piece. The nature of this stimulus is nearly arbitrary - the essence of the piece lies in the thought-process that the music reflects. Confusion, reassurance, doubts, haste, recoil, reconsideration, momentum, and, ultimately, reconciliation. Special thanks to Prof. William Brooks for his guidance during the composition of this piece.

**Stephanie Johnson** (b.1977) began her compositional studies at age 14 with William Buelow, chair of the music department at Marietta College. In 1994, she began her

undergraduate studies in composition at the University of Southern California, where she graduated with a B.M. in May of 1998, summa cum laude. She also studied at the Aspen Music Festival in the summer of 1997. Johnson has won several awards and honors, including the Hans J. Salter prize for her orchestra piece "Dancing Paradigm" (premiered by the USC Symphony in January of 1998) and USC School of Music's "outstanding graduate award" for 1998. Her teachers have included Donald Crockett, Frank Ticheli, Frederick Lesemann, and George Tsontakis. She is currently attending the University of Michigan in the M.M. program, studying with Michael Daugherty.

*...primus homo corrui...* was composed for a close friend, Steven Niles, a Los Angeles based pianist. He requested that I write a "transcription" in the vein of Liszt for an upcoming recital. The "theme" I have chosen is a 12th century piece of Aquitanian polyphony, originally entitled "O primus homo corrui in fraude femines" (the first man was ruined through the deceit of woman). The text in seven stanzas describes how the downfall and sin of man (Adam) was wrought through a woman (Eve) and how all women must forever atone for this original sin. Instead of merely transcribing the existing musical material, I chose to "deconstruct" it in a series of seven continuous variations, thus reflecting both the nature of the text and its original form. Various numerological associations present in early Christian mysticism permeate the setting.

**Evangelia Kikou** was born in Thessaloniki, Greece. From 1983 to 1987, she completed her studies from the Department of Chemistry of the University of Ioannina and at the same time attended courses in classical guitar. Her studies in music continued with courses in piano, music theory and composition in the class of Christos Samaras. At the New Conservatory and at the School of Music Studies at Aristotle University of Thessaloniki. She has participated in several composition seminars in Greece and in Germany. Currently, she lives in Iowa City working on her PhD in composition at the School of Music. Her works include chamber and orchestral music. Many of them have been presented in concerts, especially the work *Antikatoptrismos* was a finalist in the Alea III competition for young composers in 1995 and it was performed in Boston that year.

*Impressions for piano solo*—Two basic concepts could clearly describe the musical thought of this particular composition: proportion and transposition. The concept of proportion is relative to the dimension of "time" and "rhythmical procession" and define the moments—points through time—that musical events appear or leave away. Proportions co-exist among different parts as well as among the partial units of its part. On the other hand, transposition refers to circumvolution of musical notes around of comprehensible axis, which lead to different musical spaces. Combination of these two concepts finally create continuous alternations of musical images, unpredictable and unexpected. These alternations are the impressions of different, imaginary worlds transformed into sounds through this piano-work.

**Mei-Fang Lin** was born in Taiwan in 1973. As a pianist, she has participated in numerous performances, including those in Taiwan, in U.S., as well as in France. As a composer, her compositions have also been performed in Taiwan, France, and here in the States. She has won the "Special Prize" in the "Music Taipei 1997 Composition Contest" and honorary mention for the same contest the following year. She was the recipient of the "Geraldine Cooke Fellowship" in 1997, and is now studying with Professor Sever Tipei for her Master's degree in U. of Illinois.

*Shadow? Mirror? Ney!* was written last year when I first started to become more interested in trombone. I had intended to explore the similar effects between clarinet and trombone, and on the contrary, the features that belong only to the individual

instruments themselves. Thus the piece becomes a game of following (Shadow), synchronizing (Mirror), and of surprises where no one could really expect what is going to happen. Timbre in this piece becomes the real protagonist in a sense. So is the clarinet following the trombone or the other way around? Or...?

**Alexandre Lunsqui** was born in Sao Paulo, Brazil. He is currently in the second year (MA) of the composition program at the University of Iowa. His works have been performed by the In Sanum Ensemble (Brazil) and Ensemble Contrechamps (Switzerland), among others.

*Brouhaha* has a very fluent texture. The movement that will be performed has one main section followed by three relatively brief commentaries. The instruments gravitate around an 'obsessive' and soloistic piano, adding melodic and rhythmic layers to it. The repetition of a single note in the last part works as an opposition to the rapid lines played by the piano in the previous sections, but the obsessive character remains.

**Ting-Yi Ma** (b. 1962) is currently a graduate student at Indiana University in Bloomington, where he studies with Prof Fred Fox.

*Five Images for Flute and Piano* (1997), consists of five movements, subtitled *Fantasia*, *Night Music I*, *Scherzo*, *Night Music II*, and *Between Two Worlds*. The first image, *Fantasia*, is composed of two contrasting figures. One constitutes the main part of the flute's melody, while the other runs through the whole movement in the piano, except for a middle contrasting passage.

The second image, "Night Music I," juxtaposes tonality with atonality. It is strongly influenced by Berg and early Schoenberg.

The third image, "Scherzo," is an ABA form, and differs from the previous images in style.

The fourth image, "Night Music II," depicts the sound of wind in the night. In the last image, "Between Two Worlds," I used fixed notes in the low register of the piano, which I call a pedal motive, as the background of the image. The flute line stems from a pentatonic melody as a contrast in the high register of the piano.

**David Mäki** is completing a PhD in composition/theory at the University of Michigan, and studied with Evan Chambers and Eric Santos. He earned a MA in composition from the University of Iowa and a BA from Northern Illinois University.

The Heart asks Pleasure — first —  
And then — Excuse from Pain —  
And then — those little Anodynes  
That deaden suffering —

And then — to go to sleep —  
And then — if it should be  
The will of its Inquisitor  
The privilege to die — Emily Dickinson

**Dimitri Papageorgiou**, born in 1965 in Thessaloniki, Greece, he studied composition with Hermann Markus Pressl and Andreij Dobrowolski in the Hochschule für Musik und Darstellende Kunst in Graz, Austria. He graduated in 1990 with special distinction and has been awarded the Doris Wolf Prize. In 1990 he returned to Greece where he has been working as a teacher of counterpoint, fugue and composition. His compositions have been performed both in Greece and in Austria and they have been recorded for the Greek and



Austrian national radio. He is co-founder of the Austrian artistic group DIE ANDERE SAITE (the other string) and a member of the UNION OF THE GREEK COMPOSERS. He is currently in the PhD composition program at the University of Iowa and has been awarded an Iowa Fellowship.

**Tasten** shifts the listening attention to the echo chamber of the piano. The title comes from the German word that has two meanings: "keys" and "to touch."

**Jonathan Pieslak** was born in 1974 in Wilmington, Delaware. He studied piano at an early age, but gave it up at age 10 to pursue a promising career in street hockey and Atari. After the inevitable dead end of both these aspirations, he renewed his interest in music by taking electric bass through high school. Jonathan studied jazz, Latin, and contemporary bass performance in Philadelphia and New York, and went to study Chemistry and Music at Davidson College. While at Davidson, he studied Composition and Theory with Mauro Botelho, Richard Prior, and Cynthia Lawing. He won recognitions and awards, including the Samuel G. Gill Jazz Scholarship, the Richard Ross Award. Jonathan is a Master's student in Theory at the University of Michigan and studies with Andrew Mead, Kevin Korsyn, and Marion Guck. Presently, he studies composition with Erik Santos.

*Work for Solo Piano* was written for Gabriela Frank and dedicated to my father, Robert E. Pieslak.

In the end, those who were carried off early no longer need us:  
they are weaned from earth's sorrows and joys, as gently as children  
outgrow the soft breasts of their mothers. But we, who do need  
such great mysteries, we for whom grief is so often  
the source of our spirit's growth —: could we exist without them?  
Is the legend meaningless that tells how, in the lament for Linus,  
the daring first notes of song pierced through the barren numbness;  
and then in the startled space which a youth as lovely as a god  
had suddenly left forever, the Void felt for the first time  
that harmony which now enraptures and comforts and helps us.

- Rainier Marie Rilke

**Paul Palma** finished his undergraduate degree at the University of Tulsa studying under William Heinrichs (now at UWM). Currently, he is working toward his MM in composition at UIUC. He has studied under Zack Browning, Herbert Brun, Heinrich Taube, and Bill Brooks. He is interested in alternate tunings and microtonality and their application in electro-acoustic music.

*Interlude* is a violin solo written for Paul's wedding. The microtonal inflections are meant to suggest not only the expectancy but also the deeper spiritual clarity caused by life changes and our perception of those changes.

**Michael Pounds** was born in Cleveland, Ohio in 1964. After a relatively short career as a mechanical engineer, he decided to give up a life of comfort and stability for a career in music. He is currently pursuing a doctorate degree at the University of Illinois, where he is the Operations Assistant for the Experimental Music Studios. At the University of Illinois he has studied composition with Erik Lund, Guy Garnett, and Scott Wyatt. He was recently awarded the 1998 ASCAP/SEAMUS Student Commission Award and a Residence Award at the 1998 International Electroacoustic Music Competition in Bourges, France.

From its conception, *Critical Mass* was to involve the accumulation of sounds, evolving from discrete events to conglomerations that begin to form their own identities. The title suggests an increasing intensity that reaches a point where an abrupt change is imminent. This change may be catastrophic, as in a nuclear reaction, but perhaps it can also be a sudden transformation into something new

and wonderful. *Critical Mass* was realized at the Experimental Music Studios of the University of Illinois.

**William Jason Raynovich** completed a bachelor's degree in cello performance with music composition honors and a master's degree in music composition with cello performance honors at Syracuse University in 1993 and 1996, respectively. His compositions have been performed by the Society for New Music of Central New York, the Oberlin New Music Ensemble, the University of Illinois Orchestra, and the Syracuse University Orchestra. Raynovich is continuing his composition studies at the University of Illinois as a DMA student. He has worked with P.Q. Phan, Daniel S. Godfrey, William Brooks, and Zack Browning on composition, and cello with Suren Bagratuni and Greg Wood. As a performer Raynovich is the cellist for the Cetacea Ensemble, the University of Illinois New Music Ensemble and a member of the Danville Symphony Orchestra. His music will be featured in an upcoming tour of the Cetacea Ensemble planned for the summer of 1999.

MEan

... Into 27/125 onto 9/25 into K from 3/5 into L into K onto D into H into J into L onto E into J into a' into K onto D into H from A into J onto B into H into F into G into J onto C into Q into G into I into L onto E into J from 1/3 into a' into J onto C into G into I into a' onto 1/9 into I into 1/27. . . This piece is for Sever, for without his presence MEan would not have happened. - - - - MEan is still about ME!-WJR

**Katerina Stamatelos** is finishing a DMA in piano performance and a MA in composition at the University of Iowa.

*Oracle* is based on a simple ABA' song form preceded by an extended introduction. The function of this opening is not to introduce the work, but rather to reflect the idea of the "He, the Unobscured" by obscuring through elaborated isorhythms.

The main body of the composition (using the text) is presented by the mezzo-soprano, always preceded by the trumpet and accompanied by a small female chorus. Both mezzo and chorus present the *Oracle* in two ways: in a meditative as-a-matter-of-fact way and in a childlike manner (ultimate state of enlightenment).

The strings and percussion play around certain ideas presented in the poem: "unthinkable-perished-unobscured" (using different, and canonic entrances of the same material), and the words "reliving-galaxies" (circling around). This work was written for and dedicated to Prof. Katherine Eberle.

I have for once envisioned  
the unforeseen events of the past  
as they appear into the Unknown,  
the Unthinkable, the Perished.

I will not extol the beauty of my dreams  
for I only know:  
I am reliving them.  
I am not to perish  
I am not to be withheld  
I disappear not.  
I draw conclusions on the Above  
and scatter them among you  
to play with.

Thou shall not fear:  
it is He, the Unobscured,

the ultimate cause of pain and destruction  
 who governs you  
 until you become butterflies  
 in His galaxies of joy!

(May 28, 1997-Iowa City)

**H.A. Toker** was born in 1976, Adana-Turkey. He started his formal music education at the age of 12 as a cello student. The following year he switched to piano. In 1997 he transferred from Bilkent University School of Music (Ankara-Turkey) to Indiana University School of Music as a double major in piano and composition, BM. He worked with Marta Ptaszynska in his first year there and has recently switched to Samuel Adler. H.A. Toker has given piano recitals in Turkey, Russia, Ukrainian, Denmark, Iceland and USA, including festivals. He has written for various mediums, the larger part of his work being over 50 solo piano pieces ranging from 20" to 25U which he has been performing in his concerts.

**Vatchara Vichaikul** (Oak) was born in Chicago and is completing his second year in the MA program in composition at the University of Iowa. He finished his BS degree in Music Business at Millikin University where he studied with David Burdick and Greg Steinke. He is currently a co-editor of the SCI Newsletter.

*glean—to collect bit by bit.*

*The Gleaners* was written during a collaboration project with a poet from the University of Iowa's Writers Workshop. The poem itself was written at the same time as the music so the piece was conceived "in transit." The text helps to unify the piece and guides the music to its ultimate destination: the end.

**Mischa Zupko** is a doctoral composition major and associate instructor of composition at Indiana University. Mr. Zupko has studied with Eugene O'Brien, Fredrick Fox, David Dzubay, and Augusta Read Thomas. Mr. Zupko has received performances at the Oberlin Conservatory, Aspen Music Festival, and the Royal Academy of Music to name a few.

These are the first three works of a projected seven etudes. In addition to a definite focus on pianistic techniques, these works explore the coloristic possibilities of the piano utilizing only the keyboard and the pedals. I think it is a common misconception that the piano, although possessing a greater range and breadth than the orchestral instruments, is somewhat "gray" timbrally in comparison. This may account for all the plucking, strumming, damping, poking, beating, drumming....that we so often see on the piano in new music. One of the most characteristic features of the piano is the ability to produce both very dry and articulated sounds as well as rich reverberant ones, and all the possibilities in between.

The sustain pedal is a very important element to these pieces in that it allows for a somewhat seamless evolution of harmony (rather than an obvious progression). Another important element of these works is form. It is in these etudes that I began a formal process I like to call 'virus'. In this process, a steady state idea is projected in which small anomalies subtly disrupt its continuity. As the work progresses, these anomalies gradually possess more and more of the fabric of the work until they completely take over by the end. Essentially, in the context of these pieces, you get two etudes in one. It is also important to note that the etudes are paired, so that what the first of a pair presents, the second picks up in a very obvious way, but quickly mutates into new material. It is really this constant process of evolution that fascinates me.

## KANTOREI

**William Hatcher, conductor**

**Gregory Milliron, assistant conductor**

### SOPRANO

Heather Buffington  
 Maria Delgado  
 Kristin Eggers  
 LeAnne Foust  
 Margaret Olson  
 Rebecca Seeman  
 Michelle Suschena

### ALTO

Kelly Bjugan  
 Ann Cravero  
 Megan Franzen  
 Danielle Phillips  
 Jane Samsal  
 David Shaler  
 Jennifer Valle  
 Marie Von Behren

### TENOR

Dirk Garner  
 Kevin Kriegel  
 Jeff Krueger  
 Greg Milliron  
 Jarad Parker  
 Oliver Stoutner  
 Yiping Wu

### BASS

Daniel Afonso  
 Martin Dicke  
 J. S. Endres  
 James Haase  
 John Hudson  
 Colin Johnson  
 Samuel Kwok  
 Joss Nichols

## UI CHAMBER WIND ENSEMBLE

**Myron Welch, director**

### PICCOLO

### FLUTE

### OBOE

### BASSOON

### E-FLAT CLARINET

### CLARINET

### BASS CLARINET

### TRUMPET

### HORN

### TROMBONE

### TUBA

### PERCUSSION

### PIANO

Mauricio Garcia  
 Tineka Ciaravino  
 Alice Park  
 Julia Simoes  
 Amy Jackson  
 Megan Hanzlik  
 Megan Weiss  
 David Bryant  
 Krista Van DeVelde  
 Annette Machetta  
 Michelle Fox  
 Megan McKillip  
 Victor Acevedo  
 Jennifer Yuska  
 Daniel Sorce  
 Jamie Koester  
 Brian Umlah  
 Russell Kramer  
 Glen Olson  
 Sarah Davis  
 Catherine Strang  
 Troy Hascall  
 Carol Persing  
 Matthew Baucum  
 Aaron Nuss  
 Bradley Palmer  
 Kenneth Ausman  
 Travis Pierce  
 Michael Davies  
 Scott Levendofsky  
 Michael Masengarb  
 Joseph Rich  
 Timothy Sievers  
 Andy Liao