



Midwest Composers Symposium

2016

FRIDAY AND SATURDAY, NOVEMBER 4 & 5

UNIVERSITY OF MICHIGAN
UNIVERSITY OF CINCINNATI CONSERVATORY OF MUSIC
INDIANA UNIVERSITY BLOOMINGTON
UNIVERSITY OF IOWA

CENTER FOR NEW MUSIC
THE UNIVERSITY OF IOWA
SCHOOL OF MUSIC



Concert I

Friday, 4 November
19.30 — Concert Hall

Branch — Carlos COTALLO SOLARES (UI)
Percussion Ensemble, Dan Moore, *director*

Hot Potato — Corey K. RUBIN (IU)
Center for New Music Ensemble, David Gompper, *director*

Reigniere — Zachery MEIER (UI)
Iowa Symphony Band, Mark Heidel, *director*

Interval

How Beautiful is Night — Jung Yoon WIE (UM)

**Four Excerpts from Ten Short Poems
by Emily Dickinson** — Nathan THATCHER (UM)
Kantorei, Timothy Stalter, *director*

Eva Variations — Michael LANCI (CCM)
University of Iowa Symphony Orchestra,
William LaRue Jones, *director*

Program Notes

Branch, for percussion quartet

Branch mainly concentrates on the subjects of polyphony and synchronicity. Throughout the piece, the four percussionists go from behaving like a single musician to becoming more and more independent from each other, playing together the same rhythm at first, then different parts of a single gesture, and finally performing the same process uncoordinately, resulting in four individual tempi coexisting at the same time.



Carlos Cotallo Solares was born in Vitoria, Spain, in 1989. He is currently pursuing a PhD in Composition at the University of Iowa. He previously completed a Master's degree at the Universität der Künste in Berlin and a Bachelor's degree at the Hochschule für Musik Freiburg. He has studied composition with Cornelius Schwehr, Iris ter Schiphorst, Daniel Ott, Lawrence Fritts, Josh Levine, Nomi Epstein, and David Gompper. His pieces have been performed in Germany, Poland, Spain, and the United States, by ensembles such as Ensemble Alarm, Ensemble Chronophonie, Ensemble handwerk, and Ensemble Kuraia. Carlos currently works as a teaching assistant in music theory and composition and is one of the curators of the concert series I Hear!C.

Hot Potato, for 11 players

1. Hot Potato
2. Flying Colors
3. Sine Qua Non

Hot Potato offers three different perspectives on the simple idea of sharing of material between instruments in an ensemble. The first movement (also titled "Hot Potato") is a study in hocket—in which a single melody is shared between two or more voices, such that one voice sounds while the others rest. Nearly every note in the movement is woven, via hocket, into a larger melody or texture involving multiple instruments. Melodies and chord progressions are tossed back and forth rapidly, not unlike the "hot potato" in the children's game of the same name. The second movement ("Flying Colors"), by contrast, allows instruments to share the same melodic and rhythmic material, but with a constantly-changing timbre, as the voices stagger their entrances and exits as parts of a single unison line.

The final movement ("Sine Qua Non") is about the way different thematic elements combine to occupy the same musical space. It contains four principal themes: an opening melody (heard at the outset in the bass instruments), a running sixteenth-note texture built from stacked thirds, a quasi-baroque fanfare with trills, and a chord progression borrowed from the first movement. Each is developed on its own and then combined with the themes that have come before; the climactic moment, therefore, occurs just after the introduction of the fourth and final theme, when all four motives are heard simultaneously. That four contrasting ideas would fit together seamlessly cannot happen by coincidence, of course—the climactic section had to have been composed first. It is the sine qua non of the entire movement: without it, the preceding sections could not have existed.

The first movement of *Hot Potato* was written in 2011 and first performed in a workshop at Cleveland State University in Cleveland, Ohio by the Slee Sinfonietta with conductor James Baker. It was heavily revised in 2015. The second and third movements were added in 2016.

The music of composer **Corey K. Rubin** (b. 1983) has been presented across the United States and Europe. Rubin has composed a large number of choral works, which have been premiered by such ensembles as The Crossing, The Princeton Singers, the Isthmus Vocal Ensemble, Choral Chameleon, the Cleveland Chamber Choir, and C4: the Choral Composer/Conductor Collective. An avid chorister himself, he is a member of NOTUS: the IU Contemporary Vocal Ensemble; before that, he was a longtime member of the



Cleveland Orchestra Chorus. Rubin's instrumental works have been performed by such artists as the Momena String Quartet, Ensemble Dal Niente, the Slee Sinfonietta, the Meridian Arts Ensemble, violinist Rolf Schulte, pianist Geoffrey Burleson, clarinetist Pat O'Keefe, and cellist David Russell. Currently pursuing a Doctor of Music degree in composition at the Jacobs School of Music at Indiana University, Rubin's teachers have included David Dzubay, P.Q. Phan, Claude Baker, Don Freund, Sven-David Sandström, and Andrew Rindfleisch. He is also an occasional contributor of crossword puzzles to The New York Times and Los Angeles Times. He resides in Bloomington, Indiana. www.ckrubin.com.

***Reigniere*, for wind ensemble**

Reigniere (pronounced: Rainier) is a programmatic work depicting a traveler's experience of discovering Mount Rainier located outside of Tacoma, Washington. As a three section work, the exploration takes the listener from the thick forest that surrounds the mountain into a majestic, open field that reveals the mountain in all of its spectacular color and size. Sparking with bright orange, purple, and pink outlined with white lines of snow, the listener takes in the beauty as they continue through the clearing and into the forest once more. The call of the mountain is presented in the Alto Flute both at the beginning and at the close of the piece, reflecting on the Native American heritage that surrounds this area.

Reigniere was composed as a commissioned work from the Washington State University Symphonic Wind Ensemble's director, Dr. Danh Pham.



Zachery S. Meier (b. 1992), originally from Duluth, MN, is a composer currently living in Iowa City, Iowa. Prior to his arrival in Iowa, Meier has studied composition at Washington State University and the University of Minnesota. As a composer, Meier has written for a wide range of ensembles and soloists that have been featured internationally and locally. His music has been heard in numerous venues and festivals throughout the United States, Canada, and Vietnam, and has received a guest spotlight recognition for MPR's Regional Spotlight Showcase. He was named the 2015 Washington Idaho Symphony Composition Competition winner with his Chamber Orchestra work,

"The Journey." Meier is currently pursuing a PhD at the University of Iowa as a graduate teaching assistant, where he is studying with Josh Levine. Along with his studies at the University of Iowa, his additional composition professors include Ryan Hare, Scott Blasco, Gregory Yasinitsky, and Justin Rubin.

How Beautiful is Night by Robert Southey (1774 – 1843)

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain,
Breaks the serene of heaven:

In full-orbed glory yonder moon divine
Rolls through the dark blue depths;

Beneath her steady ray
The desert circle spreads
Like the round ocean, girdled with the sky.
How beautiful is night!

***How Beautiful is Night*, for SATB chorus**

Born in Seoul, South Korea, **Jung Yoon Wie's** works have been performed by leading ensembles such as the New Jersey Symphony, Cleveland Chamber Symphony, and the Wooster Symphony. Recently, her chamber work, *Whimsical Sketches* for two clarinets, two percussion, and piano, received the Second Prize for the 2016 Robert Avalon International Competition, which will be premiered at the Museum of Fine Arts,



Houston on this November. Avid as a performer, Wie performed her own piano concerto, *Jindo Arirang Concerto*, with the Wooster Symphony at the Symphony Space, New York City in April of 2016. Wie is pursuing the Doctor of Musical Arts in composition at the University of Michigan with Paul Schoenfeld.

Four excerpts from *Ten Short Poems by Emily Dickinson*, for SATB chorus

II. Words	VII. Perjury	III. Prairie	IX. Dawn
"The words the happy say	"Lad of Athens, faithful be	"To make a prairie it takes	"Not knowing when the
Are paltry melody	To Thyself,	a clover and one bee,	dawn will come
But those the silent feel	And Mystery -	One clover, and a bee,	I open every door;
Are beautiful - "	All the rest is Perjury - "	And revery.	Or has it feathers like a bird,
		The revery alone will do,	Or billows like a shore?"
		If bees are few."	

Emily Dickinson's poetry is one of the pillars of 19th-century American literature, but it is never monumental. It maintains a cordial self-control, often using the simplest of meters, but within this stricture Dickinson plays, reveling in ambiguity. She often deals with mystery and profundity with arrestingly commonplace imagery or a mismatched tone. Seldom is this more apparent than in her wealth of very short poetry. What could be more unexpected than a single couplet which ends in a slant rhyme? Here I have set a selection of texts, the longest of which is six lines. May the music not detract from their wit and power.



Nathan Thatcher (b. 1989) is a composer, performer, and arranger. He has received commissions from numerous soloists and ensembles, including New York's esteemed yMusic. His arrangements have been performed by the Kronos quartet and the Brooklyn Youth Chorus as well as Son Lux, Woodkid, Joshua Winstead, and Okkervil River. He is also the author of *Paco*, a memoir and musicological exposition of the discovery of the music of the recently retired Spanish composer Francisco Estévez. Having received a Bachelor of Arts in music composition from Brigham Young University, he is currently pursuing a master's degree at the University of Michigan.

Eva Variations, for orchestra

The title of this work comes from the two main ideas of this composition. "Eva," derived from the Hebrew name meaning "life" or "living one," refers to the bright, lively, energetic and almost "fanfare" like character of this work. The large majority of this composition is based off a single chord or collection of five pitches. The term "variations" refers to the variety of different ways in which this fundamental chord is developed throughout each section of this work.

Michael Lanci (b. 1984) is an active composer, teacher, and performer residing in Cincinnati, Ohio. Michael's music has been performed throughout America and Europe, and he has worked with a variety of ensembles, including Klangpar2, Duo D'entre Deux, Tres Por Radio, the Erie Trio, the harp duo Beyond Pluck, the Decho Ensemble, the Azalea Quartet, the pierrot ensemble All of the Above, the Fredonia Saxophone Ensemble, Fredonia Brass Ensemble, and the Buffalo Chamber Players. From 2012 through 2014, Michael was an instructor at State University of New York at Fredonia, teaching courses in music theory and musicianship. Michael holds a Bachelor of Music degree in piano performance from SUNY Albany, where he also studied composition with Max Lifchitz, and a Master of Music degree in composition from SUNY Fredonia, where he studied with Rob Deemer and Karl Boelter. Michael is currently pursuing a Doctorate of Musical Arts in composition at the College-Conservatory of music at the University of Cincinnati where he is studying with Michael Fiday and teaching courses in music theory and composition as a graduate assistant. Michael has also received instruction in masterclasses and lessons from composers Julia Wolfe, Gabriella Lena Frank, Paola Prestini, Dan Welcher, Ulrich Krepplein, and Ana Sokolovic.



University of Iowa Symphony Band

Richard Mark Heidel, *Director*

PICCOLO

Maeve McGonigal

FLUTE

*Anya Egense
Elizabeth Salerno
Chun-Ya Pien
Cristina Bates

OBOE

*Matt Goulding
Dan Ellis

ENGLISH HORN

Dan Ellis

BASSOON

Keegan Hockett

CLARINET

*Thiago Ancelmo
Devan Cummings
Joe Valenti
Sydney Coloff
Michael Leyden
Julia Poska

BASS CLARINET

Adam Himmel
Olivia Petersen

ALTO SAXOPHONE

*Matthew Kobberstad
David Nicholson

TENOR SAXOPHONE

Eric Rierson

BARITONE SAXOPHONE

Dennis Kwok

HORN

*Anna Marshall
Nick Westphal
Michael Kegel
Drew Horning

TRUMPET

*Leah Ledtje
Jarrid Jaynes
Aunna Marzen
Joseph Arch
Lee Stickney
Jared Thompson

TROMBONE

*Noah Perkins
Eriq Vazquez
Matt Johnson
Teddy Van Winkle

BASS TROMBONE

Jasen Smith

EUPHONIUM

*Will Emrich
Joe Cernuto

TUBA

*Wiatt Cariveau
Jakson Cole

PERCUSSION

Shelby Carney
Paul Downing
(personnel manager)
Katie Franzen
Peter Grubisich
Mary Kate Naughton
Shelby Tracy
Kelvin Tran

PIANO

Joseph Stiefel

*Principal

Kantorei

Timothy Stalter, *Director*

SOPRANOS

Rachel Barloon
Aurora DePaul
Caitlin Lyon
Mackenzie Uhlenhopp

ALTOS

Lindsey Bruner Woodcock,
assistant conductor
Katie Knight
Kylie Toomer
Anna Zittergruen

TENORS

Ryan Deignan
Kevin Dibble
Dan Laaveg
Taylor Mayne
Christopher Nakielski
Nathan Swartzendruber

BASSES

Paul Duffy
Joshua Edmond
Ben Ross
Jordan Pohlmann

UI Percussion Ensemble

Daniel Moore, *Director*

Craig Hatter
Andrew McDonald
Shelby Tracy
Kelvin Tran

Center for New Music

David Gompper, *Director*

Laura Cohen Canelo, *flute*
Christine Burke, *clarinet*
Ethan Brozka, *horn*
John Kenneth Gorder, *trumpet*
Robert Parker, *trombone*
Christine Augspurger, *percussion*
Nicha Pimthong, *piano*
Leonardo Perez, *violin*
Elizabeth Upson, *viola*
Matthew Laughlin, *violoncello*
Nicholas Bowes, *double bass*

University of Iowa Symphony Orchestra

William LaRue Jones, *Director*

VIOLIN 1

Jenna Ferdon
Joshua Palazzolo
Ho-Yin Kwok
Yixue Zhang
Samuel Stapleton
Philip Rudd
Maryanne Kirsh
Andrew Willette
Maia Hove
Amalia Helmkamp

VIOLIN 2

Can Balcik Moretti
Catherine Rinderknecht
Kethry Hunter
Joanna Held
Mila Kaut
Erika Klabunde
Anna Bonder
Luke Kottemann
Daniel Thompson
Arielle Soemadi
Guillermo Najarro
Patrick Hiatt
Montana Crawford
Nicholas Hardy
Haemin Han

VIOLA

Varinia Oyola-Rebaza
Elizabeth Upson Perez
Alyssa Adamec
Mary Otto
Dana Mietus
Gregory Bowen
Margaret Allen
Kaitlyn Voss
William Narhi
Kate Will
Alyena Zerkel
Kathryn Adams

VIOLONCELLO

Ghyas Zeidieh
Hannah McGarvey
Tonio Meade
Caleb Fruhling
Rachel Gibbons
Fox Henson
Nathan Golden
Grace Coleman
Mousa Abuissa

DOUBLE BASS

Nicholas Bowes
Austin Vawter
Rebeca Furtado
Derek Barnes
Haviland Gilbert
Dalton Hinz
Benjamin Alston
Greta Tesdahl
Anthony Soberanis Fern

PICCOLO

Anya Egeense

FLUTE

Laura Canelo Cohen
Elizabeth Salerno

OBOE

Jonathan DeBoer
Elizabeth Fleissner

ENGLISH HORN

Matt Goulding

CLARINET

Olivia Petersen
Joe Valenti
Bass Clarinet:
Thaigo Ancelmo de Souza

BASSOON

Patrick O'Brien
Cesar Torres

CONTRABASSOON

Keegan Hockett

HORN

Ethan Brozka
Komsun Dilokkunanant
Anna Marshall
Nick Westphal

TRUMPET

Evan Fowler
Kenken Gorder
Matthew McCan

TROMBONE

Caleb Lambert
Matthew Reiland

BASS TROMBONE

Robert Parker

TUBA

Wiatt Cariveau

TIMPANI

Christine Augspurger

PERCUSSION

Michal Sue Brauhn
Shelby Carney
Peter Naughton

KEYBOARD

SungZin Kim