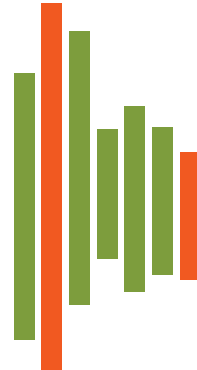




2016



Midwest
Composers
Symposium

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

Midwest Composers Symposium 2016

Schedule

Friday, 4 November

Concert I

19.30 — Concert Hall

featuring Cotallo Solares, Rubin, Meier, Wie,
Thatcher & Lanci

20.00 — reception following the concert in the lobby

Saturday, 5 November

Concert II

10.00 — Concert Hall

featuring Shekhar, Landrum, Toro-Tobón,
Hedges, Esbenshade, Zlatkin, Wallinga,
Simmons, Chen, Bizub & LaMont

Faculty lunch

12.15 — Eble Seminar Room (Library), 1451g

Concert III

14.00 — Concert Hall

featuring Lukaszuk, Spyrou, Tovar-Henao,
Kottemann, Mahlay, Giang & Li

Concert IV

16.00 — Concert Hall

featuring Duffy, Burke, Haynes, Karukas,
Hamidi, DiPronio, Posner, Ling & Pegram

18.00 — dinner reception at Share Wine & Lounge,
next to the Sheraton Hotel,
210 S. Dubuque St, Iowa City, IA 52240

Navid Jadidoleslam, *photography*

2016 Midwest Composers Symposium

University of Iowa School of Music

hosted by the Center for New Music

David Gompper, *director*

Student Committee

Nima Hamidi, Jeremy Maas, Alexandros Spyrou & Carlos Cotallo Solares

The Midwest Composers Symposium is a consortium made up of the composition departments of four American Midwest universities: the University of Cincinnati, Indiana University, the University of Iowa, and the University of Michigan. 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 Michigan, Illinois, and Iowa. For a few years during the 1960s, the symposium concerts ceased due to a change in academic calendars but resumed in the early 1970s, when most schools adopted the quarter system. Oberlin College joined at that point, and a few years later, Indiana University. Northwestern dropped out in 1992, as did Illinois and Oberlin in 2007. The University of Cincinnati joined in 2008.

Composition Faculty Rosters

University of Cincinnati College-Conservatory of Music (CCM)

Michael Fiday*, Mara Helmuth, Douglas Knehans, Miguel Roig-Francoli

Indiana University Jacobs School of Music (IU)

David Dzubay (chair), Claude W. Baker, Don Freund, John Gibson,
Jeffrey Hass, Eugene O'Brien, P. Q. Phan*, Aaron Travers

University of Iowa School of Music (UI)

David Gompper (chair)*, Michael Eckert, Lawrence Fritts*,
Jean-François Charles*, Zachary Stanton*, Joshua Levine*

University of Michigan School of Music, Theatre & Dance (UM)

Erik Santos (chair), Evan Chambers, Michael Daugherty*, Roshanne Eterzady,
Kristen Kuster, Paul Schoenfeld, Bright Sheng

**=in situ*

A Letter of Welcome

On behalf of the faculty, staff and students of the University of Iowa School of Music, I welcome you to the 2016 Midwest Composers Symposium. Since the inception of the Center for New Music in 1966, new and experimental music has held a place of prominence in our community, and we deeply value the ways in which professional gatherings like this stimulate creative work and forge connections between composers and performers. We are thrilled to be hosting you in our inaugural year in the Voxman Music Building, and look forward to hearing your compositions animate our new spaces.

With best wishes for a fruitful and enjoyable time in Iowa City,

David Gier
Director, School of Music
Erich Funke Professor, College of Liberal Arts & Sciences
david-gier@uiowa.edu





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)

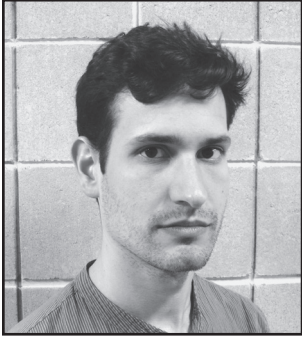
**Four Excerpts from Ten Short Poems
by Emily Dickinson** — Nathan THATCHER (UM)
Kantorei, Timothy Stalter, *director*

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



Concert II

Saturday, 5 November
10.00 — Concert Hall

Cajón — Nina SHEKHAR (UM)
Joshua DeVries, *violoncello*

A Brightness and a Quickening — Nicholas LANDRUM (IU)
David Tahere, *baritone* and Spencer Haynes, *piano*

Expanded Shapes — Carlos TORO-TOBÓN (UI)
Jose Barrientos, *alto saxophone*, Leonardo Perez, *viola*
Xuan Kuang, *piano* and Ho Yin Kwok, *conductor*

The Burning Babe — Jared HEDGES (UI)
Christopher Nakielski, *tenor* and Darron Carr, *percussion*

Interwoven — Ábel ESBENSHADE (IU)
Qianyi Fan, *violin I*, Alexi Whitsel, *violin II*
Julia Vici, *viola*, Christy Oscar, *violoncello*

Interval

Aftersuite — Daniel ZLATKIN (UM)
Ben Wulfman, *horn*

Driftless Valley Variations — Patricia WALLINGA (IU)
Lyrica Smolenski, *viola*

Cognatic — Jacob P. SIMMONS (UI)
Jeiran Hassan and Laura Canelo Cohen, *flutes*

Six Miniatures — Lang CHEN (IU)
Anne Daley, *flute*, Qianyi Fan, *violin*
Gabriel Viteri, *violoncello*, Spencer Haynes, *piano*

Divergence — Nicolas BIZUB (CCM)
Maya Stockman & Zhifei Zhang, *pianos*

Landscapes — Mack LaMONT (CCM)
Junhe Qiu, *violin*, Nicolas Bizub and Arturo Fernandez, *violas*
Wei-Shuan Yu, *violoncello*, Marissa DiPronio, *piano*

Cajón, for violoncello solo

A cajón is a box-shaped Peruvian instrument that is normally played by tapping it on its sides to make percussive sounds. My original idea for this piece was for a cello to play along with a cajón, but then I wondered what if the cello were the cajón itself...



Nina Shekhar (b. 1995) is a senior at the University of Michigan pursuing dual degrees in Music Composition and Chemical Engineering. Her works have been featured by the National Flute Association and in the Detroit REVIVAL Project in collaboration with dance troupe ArtLab J. She is a recipient of the 2015 ASCAP Morton Gould Young Composer Award. Nina is also a versatile performing artist, studying flute with Amy Porter and performing as a pianist with the Lublin Philharmonic. Nina currently studies with Michael Daugherty and has previously studied with Bright Sheng, Evan Chambers, Kristin Kuster, and James Hartway.

A Brightness and a Quickening, for baritone and piano

1. Final Curtain for the Cornfield
2. Breathing Down the House

A Brightness and a Quickening was written for my friend, baritone David Tahere, for his first recital on the faculty of Lee University in Cleveland, TN. The texts are by Ashley Seitz Kramer, a poet whom I've had the pleasure to work with over the years, and feature a consistent theme of brightness, introspection and poignant vernacular language. Though the language is simple, the message is potent and complex. The musical materials mirror these texts in their simplicity, potency and buoyancy in order to show the very sincere, but subtle message inherent in each poem. The first movement, Final Curtain for the Cornfield, shows the struggle of creation, and the nurturing nature of the artist at work. Breathing Down the House appears under a different title "Variations on a Theme by Sorescu" in earlier versions, and the meditative quality of the text, a subtle theme and variation into a sort of wild daydream that brings us back to the original message, is married to the repetitive nature of the accompaniment and the overall form of the work.

Nicholas Landrum (b. 1987) is a composer whose work focuses on the density and brevity of pitch and timbre as they relate to counterpoint and color. Recent recognitions include selection for performance at the Society of Composers Incorporated's national conference, Composition Fellow for the MusicaNova Orchestra of Phoenix, AZ, commission by the North Coast Winds, a recent performance of an opera scene by the Indiana University New Music Ensemble, and appointment to the faculty of the Cleveland Institute of Music's Young Composer Program. Nicholas is a current Associate instructor and doctoral candidate at Indiana University's renowned Jacobs School of Music where he teaches composition, notation and instrumentation.



Expanded Shapes, for alto sax, viola and piano

In *Expanded Shapes*, a distinctive envelope of each of the instruments served as a model to establish rhythmic, dynamic and texture parameters. These sound shapes were segmented, reversed, and rearranged, and their underlying characteristics were used in different sections of the work to create and transform the musical material.

Carlos Toro-Tobón, a composer born and raised in Colombia, received his MA degree in composition from the Universidad EAFIT in 2011. Since 2005, he has been a professor of music theory and composition at the Universidad de Antioquia, Colombia,

where he also coordinated the music education program. In 2014 he was granted a Fulbright scholarship to study in the U.S., and is currently pursuing a Ph.D. at the University of Iowa. His composition teachers have been Andrés Posada S, Moisés Bertrán, Marco Alunno, Lawrence Fritts, Nomi Epstein, and Josh Levine.

The Burning Babe, for tenor and percussion

As a 16th century English Jesuit, the metaphysical poet Robert Southwell led a life of intense and persecuted devotion. In his sonnet "The Burning Babe," Southwell contrasts extremes of high allegory, violent imagery, and great reverence, all to create a very unusual Christmas poem. I have tried to honor these jagged contradictions in my setting for the unfamiliar pairing of tenor and percussion.

As I in hoary Winters night stooode shyveringe in the snowe
Surpris'd I was with sodayne heat, which made my hart to glowe
And lifting upp a fearefull eye to vewe what fire was nere
A pretty babe all burning bright did in the ayre appeare
Who scorched with excessive heate such floodes of teares did shedd
As though his floodes should quench his flames, which with his tears were fedd.
*Alas, quoth he, but newly borne in fiery heates I frye
Yet none approach to warme their hartes or feele my fire but I.
My faultles brest the furnace is, the fuell woundinge thornes
Love is the fire and sighs the smoke, the ashes shame and scornes;
The fewell Justice layeth on and Mercy blowes the coales,
The metall in this furnace wrought are mens defiled soules
For which as nowe on fire I am to worke them to their good
So will I melt into a bathe to wash them in my bloode.*
With this he vanisht out of sight and swiftly shronke awaye
And straight I called unto mynde, that it was Christmas daye.



Jared Hedges' music has been performed throughout the United States and in Canada by musicians such as the JACK Quartet and Indiana University's contemporary vocal ensemble, NOTUS. His pieces have received awards from the Oregon Pro Arte Chamber Orchestra, the Holland Symphony Orchestra, the Music Institute of Chicago and Webster University. In 2014 his song cycle *Nellie Bly at Blackwell's Island* was featured at the inaugural Source Song Festival, and in 2015 he participated in the Vancouver International Song Institute's Art Song Lab. Hedges holds bachelor degrees in music composition and English literature from Bethel University (St. Paul, Minnesota), and is currently pursuing a master's degree in composition at the University of Iowa. www.jaredhedges.weebly.com

Interwoven, for string quartet

- I. Fiberoptic
- II. Interlaced

Interwoven uses rhythm, pitch, timbre and other musical elements to tell a musical narrative in two movements.

Ábel Esbenshade is a composer of primarily instrumental and vocal music. His work in other areas, such as photography and audio and video production, often inspire him and influence the form, use of timbre, and conceptual basis of his music. His music utilizes familiar musical gestures to orient and disorient listeners.



Aftersuite, for solo horn

- I.
- II.
- III. Italiano
- IV. March
- V. Maze of Lamentation

The music is a set of concise movements, some of which have traces to dance music. But each movement is also tinged with a feeling of post-ness. As if you are a ghost, returning to a place that everybody left long ago. Or thinking about something that no longer exists. The last movement specifically deals with how one can feel lost and disoriented after any sort of rejection. How, after such an experience, walls, real and illusionary, can become labyrinthine around you.



Daniel Zlatkin's music has been played by the Da Capo Chamber Players, The Orchestra Now, The Brass Project, the Bard Conservatory Orchestra, and members of the New Haven Symphony. His music was recently featured at the Music from Angel Fire festival. He performs regularly as a cellist, and has played with groups including the American Symphony Orchestra, New York Youth Symphony, and Contemporaneous. He is committed to musical outreach, and brought a team of musicians to Cali, Colombia to teach youth from 2014 to 2016. He currently attends the M.M. program in composition at the University of Michigan.

Driftless Valley Variations, for solo viola

The Driftless Area of the Midwestern United States is a small patch of the continent that the glaciers forgot to flatten. Lined with rolling hills and bluffs, carved with deep river valleys, and dotted with quaint family farms, it is a uniquely beautiful corner of the country. I spent the summers of my girlhood in the heart of this region, in the tiny town of Kendall, Wisconsin (population: 472). This set of variations on the old Scandinavian hymn-tune "Jeg ser deg o Guds lam å stå" is my ode to this region. It is dedicated with love to the Michelson family, my relatives who have lived in this region since before Wisconsin achieved statehood.

Composer and mezzo-soprano **Patricia Wallinga** specializes in writing and performing English-language art song, opera, and contemporary choral music. Her music has been performed across the continental United States, as well as in Europe. Wallinga's 2014 extended song cycle for tenor and piano, *Dreams in War Time*, received a 2015 BMI Student Composer Award, and its companion choral cantata *Portraits of Wartime* won the 2013 NOTUS Student Composition Contest and was performed and recorded by IU's elite contemporary vocal ensemble NOTUS, of which she is also a member. Originally from Naperville, IL, she is currently a senior at Indiana University, where she studies composition with Aaron Travers and voice with Jóhann Schram Reed.



Cognatic, for two flutes

From similar and complimentary pitch collections, two flutes embark down closely related paths of gradual transformation. Textural metamorphosis occurs in both voices congruently, yet at differing rates. This metamorphosis explores divergences in register, rhythmic character, density, and timbre. Likewise, both pitch collections are transformed through gradual reduction proceeded by reconstruction, until finally set A becomes set B, and vice versa. Antithetical to the prominence of homogeneity in *Cognatic*, each voice is given a unique element (a motive, or a distinct type of gesture) that recurs aperiodically throughout the piece, functioning as an interruptive factor in an otherwise fluid stream of transformation.

Jacob P. Simmons (b. 1987) is currently pursuing his Ph.D. in music composition at the University of Iowa. He holds Masters and Bachelor degrees in composition from Belmont University and Cornerstone University respectively. Jacob's music has been performed by the JACK Quartet, and has been featured at the Midwest Composers Symposium and the Exchange of Midwest Collegiate Composers. Jacob is presently studying composition with David Gompper, and has previously studied with Josh Levine, Nomi Epstein, Lawrence Fritts, Bill Pursell, Mark Volker, and David Culross. Additionally, he has participated in masterclasses or received individual lessons with Louis Karchin, Michael Fiday, Elainie Lillios, Ofer Ben-Amots, Caroline Shaw, and David Lang.



Six Miniatures, for flute, violin, violoncello and piano (premiere)

Six Miniatures was written in the spring of 2016. There are total of six movements with each of them characteristically unique. The first movement presents the motivic ideas of the piece. In the second movement, the music slows down, contrasting with the first. The third movement is expressive, followed by a slowing but in a different manner. The fifth movement is energetic, and the final a recapitulation of all the previously heard materials.



Born in Jiangxi, China on 16 February 1996, **Lang Chen** grew up in Shunde, a small town in Guangdong, China. In middle school, he became seriously interested in classical music. At the age of 17, he moved to the US and studied as an exchange student at Cedaredge High School, Colorado. Later, he was accepted to Jacobs School of Music at Indiana University, where he studies music composition with P. Q. Phan, and electronic music with John Gibson and Jeffrey Hass. Also, music theorist and composer Andrew Mead has given him a tremendous amount of support.

Lang enjoys composing all kinds of music. He likes to use different musical parameters contrarily or at an extreme level. Currently, he is exploring to bring hardcore rock or rap music into a chamber or orchestral music setting. Besides music, Lang has great passion for visual art as well.

Divergence, for two pianos

Divergence explores quartal/quintal harmonies complicated by half-step and tritone relations between two pianos. The two instruments utilize quartal/quintal sets that first overlap with each other but then diverge to their own harmonic language. Cross-rhythms between the pianos dominate the ebb and flow of texture. Gestures are sometimes bittersweet, and sometimes aggressive, each punctuated by subito dynamic and articulative changes. The two pianos converge on overlapping harmonic languages to close the piece as it began, which as a whole can be seen as a cycle of divergence and convergence.

Nicolas Bizub (b. 1992) is a composer and violist based in Cincinnati, Ohio. He is currently pursuing a master's degree in composition at the Cincinnati College-Conservatory of Music, where he studies with Mara Helmuth. Nicolas holds degrees in Composition and Viola Performance from Lawrence University, and an interdisciplinary certification in Innovation and Entrepreneurship from Lawrence University. His previous composition teachers include André Douw, Joanne Metcalf, and Asha Srinivasan, and his previous viola teachers include Frank Babbitt, Matthew Michelic, and Sven Tepl. His works have been performed at Bryn Mawr College, Central Connecticut University, College Light Opera Company, Conservatorium van Amsterdam, the Inter-



lochen School for the Arts, Lawrence Conservatory of Music, the University of Saint Joseph in Connecticut, the University of the South in Sewanee, Tennessee, and the University of Wisconsin-Whitewater. His compositions have received prizes from The American Prize, Lawrence University, Sewanee Summer Music Festival, and Wisconsin Cello Society.



Landscapes, for piano quintet

Landscapes is a piece inspired by the beautiful scenery one sees when driving long distances in the United States. There are five 'zones' in the piece, four of which end with an arrival at a 'landmark,' and the last, which fades into the distance. Technically, each 'zone' is full of randomly repeated blocks of music that lead to a cue from the cello. This cue, followed by a declamatory statement from the cello and piano, signal the arrival and departure from each 'landmark.'

Mackenzie (Mack) Jacob LaMont (b. 1989) is expected to complete his DMA in music composition at the University of Cincinnati, College-Conservatory of Music in May of 2017. His composition teachers include John Berners, Michael Fiday, Joel Hoffman, and Douglas Knehans, and his percussion teachers include Paul Berns, James Culley, and Allen Otte. He holds prior degrees in composition and performance, and is an active music educator and owner/operator of a small music recording company.





Concert III

Saturday, 5 November

14.00 — Concert Hall

My Metal Bird Can Sing — Michael LUKASZUK (CCM)
fixed media electronics

Ataktos Errimmena — Alexandros SPYROU (UI)
Hongwei Cai, Xuan Kuang, Nate Filippelli, *piano*

¡Carnaval del Diablo! — Felipe TOVAR-HENAO (IU)
Wai Ki Wun, *clarinet*

Signals and Systems — Luke KOTTEMANN (UI)
Amalia Helmkamp and Andrew Willette, *violins*
Gregory Bowen, *viola*, Doron Tsachor, *violoncello*

sonata no. 1 — Maksym MAHLAY (CCM)
Maksym Mahlay, *piano*

breathe...blow...break — Baldwin GIANG (UM)
Adamas Quartet
Russell Kern, *soprano saxophone*
Connor Mikula, *alto saxophone*
Jonathan Hostottle, *tenor saxophone*
Jeffrey Leung, *baritone saxophone*

Music Diary — LI Qi (IU)
Melissa Hartman, *soprano*, Anne Daley, *flute*
Wun Wai Ki, *clarinet*, Qianyi Fan, *violin*
Stephen Karukas, *percussion*
Nicholas Landrum, *conductor*

My Metal Bird Can Sing, fixed media electronics

My Metal Bird Can Sing combines melody with audio glitches, and ambience with noise. Although the piece does not have any kind of strong programmatic elements, I chose the title based on the similarity of some of the sounds used near the end of the piece. I was fond of the way that the kind of lively digital chirping noises blended with some of my recordings of morning birds.



Michael Lukaszuk (b.1989) is a Canadian composer based in Cincinnati, Ohio. He is currently in the third year of a DMA in Composition at the University of Cincinnati, College-Conservatory of Music where he studies with Mara Helmuth. Michael holds degrees in music theory and composition from the University of Western Ontario. His music has been performed at events such as the International Computer Music Conference, the Toronto International Electroacoustic Symposium, the SEAMUS National Conference, the New York City Electroacoustic Music Festival, Electronic Music Midwest and New Music Edmonton's Now Hear This Festival of New Music. In 2015, Michael received 1st prize in the SOCAN Foundation's Hugh Le Caine Awards for electroacoustic music. While much of his recent output consists of fixed electronic works, improvisation with electronic and computer music instruments is an important part of his creative practice. Michael is the director of the Cincinnati Composers Laptop Orchestra Project (CicLOP). He is particularly interested in designing new musical instruments that allow users with any level of experience to create and perform electronic and computer music.

Ataktos Errimmena, for piano 6 hands

Ataktos Errimmena is a phrase found in Xenophon's *Memorabilia* and roughly translates to "disorderly dropped". In this piece each pianist performs six collections of fragments which are "disorderly dropped" in a series of metric taleas. In section A all three pianists are uncoordinated and play in fluctuating tempo. In section B there are three formations each one consisting of a pair of coordinated pianists and a pianist playing in fluctuating tempo. In part C all three pianists are fully coordinated.

Alexandros Spyrou is a Greek composer and music theorist. His music has been performed in Greece, Italy, the United Kingdom and the United States by such ensembles as the London Sinfonietta, JACK Quartet, Ensemble MDI Milano, Musica Nova Ensemble and Ensemble DissonArt. Alexandros studied composition with Michael Finnissy, David Gompper, Evangelia Kikou, Josh Levine and Athanasios Zervas. He has been a scholar of the Fulbright Foundation, IKY Foundation, Stanley Foundation, City Council of Ioannina, University of Iowa, and Harry Triantafyllu Foundation. He is a PhD candidate at the University of Iowa.



¡Carnaval del Diablo!, matachinesque ritual for amplified clarinet and fixed electronics

Every two years, a six-day carnival is held in a small Colombian town called Riosucio, a carnival in which the Devil himself is the main figure and host; not as the commonly known biblical and malignant force, but rather as a satirical, hedonistic and irreverent being who welcomes everyone to join in for celebration: a celebration that, at its core, is as structured as any other ritual or ceremony. It is then, in the spirit of capturing the excitement and eccentricity of this weird festivity, that *¡Carnaval del Diablo!* is brought to music and pays tribute — in a very strange manner- to diversion, euphoria and pleasure.

Strongly characterized by a deep interest in approaching a wide variety of poetics and aesthetics, as well as



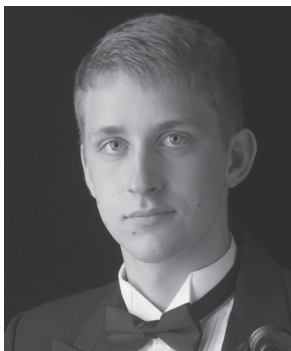
delving into ways to engage the audience in multiple perceptive levels, the music of composer **Felipe Tovar-Henao** (b. 1991) has been consistently awarded throughout his emerging professional career. In 2016 he was accepted to attend the Institut de Recherche et Coordination Acoustique/Musique (Ircam - Paris, France) for the CIEE Summer Contemporary Music Creation + Critique Program where he had the opportunity to develop in depth his knowledge on computer music techniques.

In 2014 he was commissioned to write *Tubiphona exequialis: Images* for brass ensemble, percussion and celesta by Colombian-born conductor Andrés Orozco-Estrada, in collaboration with the Orquesta Sinfónica EAFIT and the Orquesta de la Red de Escuelas de Medellín. In 2013 he was also rewarded with a creative grant by the Medellín Administration to write a song cycle for mixed choir *Cinco cantos Embera-Chamí*. He has studied with composers Andrés Posada-Saldarriaga (Colombia) and Marco Alunno (Italy-Colombia), and graduated in 2015 with a degree in Music Composition from Universidad EAFIT (Medellín, Colombia) where he also received high honors for his thesis composition and was awarded an Honor Graduate Tuition Fellowship to pursue his graduate studies at the same university.

Sponsored by the Foundation Fraternidad-Medellín, Orquesta Filarmónica de Medellín, COLFUTURO, Ministerio de Cultura de Colombia, and Indiana University, he is currently pursuing a M.M degree in Composition at IU - Jacobs School of Music, in Bloomington, IN, where he studies with renowned American composers Claude Baker and Don Freund.

Signals and Systems, for string quartet

The inspiration for this piece came from a desire to incorporate concepts I learned in a Linear Systems course into a musical composition. *Signals and Systems*, for string quartet, is my attempt to accomplish this. Linear Systems is a field of study that influences things such as data processing and sampling theory, which makes many of the uses of computers possible. *Signals and Systems* explores the concepts taught in these courses.



Luke Kottemann is a composer and violinist who is currently pursuing a BM in Music Composition and a BSE in Electrical Engineering at the University of Iowa. Luke's music has been performed throughout the Midwest by ensembles such as CNM. He is currently studying composition with Jean-François Charles and has studied with Nomi Epstein, Josh Levine, David Gompper, Lawrence Fritts, Joshua Marquez, and Nima Hamidi.

sonata no. 1, for piano solo

In his recently composed "sonata no.1," Maksym Mahlay explores seven motifs as well as three colors: black, fire, and gold. The sonata does not follow traditional sonata form, but consists of a large development, exposition, and a coda. In addition, the composer interconnects all harmonies and rhythms throughout the piece.

All seven motifs appear early in the development section. Their embellishments resemble more of a 'reverse development,' as they break down to their purest forms. This development ends with a climax revolving around the D flat and G tritone, which quickly fades away. The exposition reveals the main motif of the piece, and the coda wraps up the sonata with a haunting D dominant chord.

Maksym Mahlay is a freshman year pursuing a double major in piano performance and composition. A recent graduate of the Cleveland Institute of Music Preparatory Department, Maksym has participated in piano and composition competitions, most recently winning 2nd place at the annual "Carl E. Baldassarre Composer/Performer Competition." Maksym has also served on junior juries and master classes, most



recently serving at the Cleveland International Piano Competition, where he performed for internationally acclaimed pianist, Andrea Bonnata. Maksym currently studies piano with Michael Chertock, Professor of Piano and Chair of Keyboard Studies at CCM.

breathe...blow...break, for sax quartet

"Batter my heart, three-person'd God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new..." John Dunne (1572-1631)

breathe...blow...break places the audience immediately in a breathy and dreamy world, and at the same time introduces the economized set of materials that are the basis of the entire piece. Out of harmonic ambiguity emerge lines of poignant yet restrained lyricism shared between all members of the quartet. Gradually, the textures and harmonies develop increasing tension as the germinal materials are sequenced repeatedly in a non-tonal and original procedure developed by the composer. Gentle breath sounds become harsh and noisy as the motivic material is energized in a fast and agitated middle section. After reaching a dramatic climax, the slow opening texture returns, but transformed harmonically. Throughout the piece, the musical ideas always react to each other and develop organically, yet ultimately yearn to be made new. At the conclusion, the voices of the quartet ultimately break in resignation.



Baldwin Giang's music aims to empower communities of audiences and performers by creating concert experiences that are opportunities for collective wonder and judgment. His music has been performed by such celebrated performers as the Arditti Quartet, JACK quartet, the Argento Ensemble, the Yale Symphony Orchestra, the Opera Theatre of Yale College, and the [Switch~ Ensemble] at venues across the US and Europe. Baldwin (b.1992) is a recent graduate of Yale University, earning a B.A. with Honors in Music and Political Science. Baldwin is currently a Regent's Fellow at the University of Michigan, Ann Arbor, pursuing a Master's in Music Composition.

Music Diary, for soprano, flute, clarinet, violin and percussion

1. Gossip!!!
2. Sleepy Rehearsal
3. Dawn
4. Bloomington Bus Driver

Before composing this piece, I had written a number of works based on serious topics (death, pain, etc). But my life in Bloomington is not as painful as my older music, so I decided to write a piece that comes close to my experience in daily life.

Music Diary is a composition meant for entertainment. Instead of using words, I attempt to capture interesting moments from my daily life through music. The idea of the first movement comes from girls' talk. Not only does the soprano giggle and laugh, but other instruments imitate the sound of girls coming together to gossip. The second movement is called "Sleepy Rehearsal." In my school, the choir rehearsals are usually in the afternoon, the sleepest time for students. I paraphrased one of the "conductors' favorite" warm-up exercise for choir, creating a relationship between the soprano and other instruments when the choir sings back what the piano plays. By getting more and more sleepy, the soprano finally cannot follow and falls asleep. The third movement is an intermezzo, which is about dreaming in the dawn. The fourth movement is about a Bloomington bus driver who always sings out the names of bus stops in funny tunes. "College mall", "Hunter ridge", and "Psychology" are all names of bus stops. In this movement, I used exactly his tunes for the names as I

remembered.



Born in 1990 in Beijing, China, **Li Qi** is currently pursuing a master's degree in composition at Indiana University Bloomington. Her teachers include Don Freund, Sven-David Sandström, Claude Baker, Aaron Travers, P.Q. Phan, and ZHENG Yang. Recent activities include two performances of *An Autumn Dusk in the Mountains...*, commissioned by the Composers Conference at Wellesley College, a performance of *Tristis est anima mea*, commissioned by Miguel Diniz (Portugal) for SSAB Choir, and a performance of her arrangement of *Yummy Music for IU Kids Compose* by the IU Concert Band. Her works have been performed at the Midwest Symposium in Cincinnati, HighSCORE Festival in Italy, the Composers Conference at Wellesley College, and "East Meets West: A Concert of New Chinese Music" at IU Art Museum. In addition to a Bachelor degree in music composition, Qi has obtained a Bachelor degree in computer science and technology in 2012, and also received scholarships from the Communication University of China.



Concert IV

Saturday, 5 November

16.00 — Concert Hall

Ys — Paul DUFFY (UI)

Thiago Ancelmo de Souza, *clarinet*

go or cross over — Christine BURKE (UI)

Christine Burke, *piano*, Elizabeth Fleissner, *oboe*

Keegan Hockett, *bassoon*, Carlos Cotallo Solares, *amplification*

Pained Memories — Spencer HAYNES (IU)

Luke Acerra, *violoncello*

I am [electric] — Stephen KARUKAS (IU)

Leigha Amick, *violin I*, Alexi Whitsel, *violin II*

Lyrice Smolenski, *viola*, Christy Oscar, *violoncello*

Suspended Notions — Nima HAMIDI (UI)

Elizabeth Fleissner, *oboe*, Jenna Ferdon, *violin*

Varinia Oyola Rebaza, *viola*

Interval

I Don't Think the Snare Drum Thinks — Marissa DiPRONIO (CCM)

Wade Selkirk, *snare drum*

Your Tidal Breath — Andrew POSNER (UM)

Nina Shekhar, *flute*, Cassidy Goldblatt, *violin*

Aimee McAnulty, *viola*, Joshua DeVries, *violoncello*

Septa Thresholds — Huijuan LING (CCM)

Lu Chen and Junhe Qiu, *violins*, Arturo Fernandez, *viola*,

Wei-Shuan Yu, *violoncello*, Huijuan Ling, *melodica*

Hell or High Water — Jules PEGRAM (UM)

Adamas Quartet

Russell Kern, *soprano saxophone*

Connor Mikula, *alto saxophone*

Jonathan Hostottle, *tenor saxophone*

Jeffrey Leung, *baritone saxophone*



Ys, for clarinet solo

Originally written for the University of Iowa's 24+24 concert, *Ys* was guided structurally by a simple trajectory of pitch material expansion. The first passages are restricted to C4; contrast is provided only by dynamics, rests, and two eighth-tones. As the piece progresses, further microtonal deviations are combined with rhythmic agitation to create a drive outward from C4, eventually allowing pitch differentiation to become the primary source of contrast. As expanded pitch material becomes the norm, however, the contrasting role returns to dynamics, rests, and microtones; air noise also provides contrast as material that sounds but is nearly devoid of pitch.

Paul Duffy (b. 1989) is a doctoral candidate in composition at the University of Iowa. He has studied composition privately with Josh Levine, Nomi Epstein, Lawrence Fritts, David Gompper, and Craig Weston, and has attended master classes with Michael Fiday, David Lang, Elainie Lillios, Louis Karchin, Augusta Read Thomas, and Caroline Shaw. His works have been performed recently at the Alba Music Festival, the International Computer Music Conference, and Electronic Music Midwest.



go or cross over, for oboe, bassoon and piano

In "go or cross over", the piano becomes prepared throughout the piece in an effort to understand qualities of the double reed sound. The bassoonist and oboist play with their bells positioned towards the soundboard of the piano to create a more extended and homogenous sound world within the resonance of the piano. Because of the performer's proximity to this resonance, their experience of the total sound world is significantly different than that of the audience. This adds an extra element to the existing performer-audience relationship, which I chose to examine by using microphones to occasionally reveal the performer's sonic experience to the listener in the audience.



Christine Burke is a composer and clarinetist. She holds a Bachelor's Degree in clarinet performance from Duquesne University, where she studied clarinet with Jack Howell and composition with David Stock. As a composer, her accomplishments include selection for the John Donald Robb Composers' Symposium, Núcleo Música Nova's International Symposium of New Music, the 1stPlace prize in the Pittsburgh Festival Orchestra's Composition Competition, and performances at the Pittsburgh New Music Festival, Exchange of Midwest Collegiate Composers and the New Music on the Point and soundSCAPE festivals. Her music has additionally been performed by the NOW Ensemble, Cola Guitar Quartet, Kamratōn Ensemble, and the Eclectic Chamber Laboratory Orchestra, among others.

Christine is currently pursuing a Master's degree at the University of Iowa, where she has studied with Lawrence Fritts, Nomi Epstein, Josh Levine (composition) and Dr. Maurita Murphy Marx and Jorge Montilla Moreno (clarinet). She is on faculty at the Preucil School of Music as the instructor for the "Literature and Materials of Music" class.

Pained Memories, for violoncello solo

Pained Memories reflects on the psychological scars left by tragic events in one's life. The piece's development conveys the journey of a suffering individual making endless associations between events in everyday life and the tragedy itself. Thus, the opening motive represents the harmless event of an individual in a melancholic state of mind. As the piece progresses, this motive is transformed and expanded, reflecting the different ways in which this initial thought is associated throughout each aspect of the tragic event. This transformation also conveys the growing intensity of the individual's anxiety as the memory becomes more and more

real to them. As the first section comes to a close, this anxiety turns to a brutal sadness, as the tragedy overcomes the individual. Thus, when the individual once again returns to the original thought, the thought takes on a very numb and hollow character. From this numbness, the individual loses all control of their thoughts, and the torture of the tragedy takes over every aspect of their being. When this torture finally subsides, the individual is left to cope with the tragedy again. They do so by trying to embrace the life they had before the tragic event. This is represented musically by a brief, peaceful soliloquy. However, this peace is short lived. The individual opens their eyes to see a familiar world around them, but knows it will never be the same again.

Spencer Haynes is an up and coming composer and pianist originating from outside Rochester, New York. His most notable compositions are his String Quartet, and Solo Cello work, Pained Memories. Currently, Spencer is a sophomore at Indiana University pursuing a B.M. in Music Composition studying under Aaron Travers.



I am [electric], for string quartet

I am [electric] is a realization of the intangibility of one's self. As humans, we've always thought of the self as an internal process, a source for everything we are..."I am", one of the shortest sentences in the English language, is also the most basic and indisputable piece of knowledge one can possess. We consider our identity to come from somewhere within, formed from the complex and unique "wiring" of the brain. At its core, the self is nothing more than data, receiving constant edits by electrical signals from synapses. If this is what it is to "be", then we are all electric.



Stephen Karukas is a composer living in Bloomington, Indiana. He is a graduate of the Interlochen Arts Academy and a current undergraduate student at the Indiana University Jacobs School of Music, where he is pursuing dual degrees in percussion performance and music composition. He is inspired by improvisation and color, and he is currently focusing on exploring spectral and timbral concepts in a tonal context.

Suspended Notions, for oboe, violin and viola

Concepts are instances of instability. Relativity of time might be a mean for expression or interpreted in a shape of visualized meaning. A musical gesture is an individual concept. However, it earns it's meaning in relation to surroundings. Although abstract concepts can be presented in a variety of art forms, they may be identical. Suspended Notions is a sonic realization of visualized thoughts detached from time. Physical density forms musical expression, effecting dynamic, and orchestration, while time receives its essence from the realization of this density.

Nima Hamidi (b.1984) is an Iranian composer, improviser and music scholar. His music is the sonic representation of a visual imagination, integrating music perception and computation featuring unstable timbral spectra. Influenced by a diverse musical background that includes Iranian traditional music, his compositions are a temporal study of sound that conceptualizes a cultural auditory experience.

Nima's music has been performed internationally by such ensembles as JACK Quartet, the Center for New Music (University of Iowa), Sorāyesh Ensemble, and resident performers of New Music on the Point. His music was performed and awarded at the International Fajr Music Festival, Roudaki Hall, SCI regional conference (Friends University), Iowa Composers Forum, and number of symposia and workshops.



In addition to writing concert music, Nima collaborates with playwrights, dancers, and filmmakers. For the past three years he has been working as a concert organizer promoting new music, serving as the president of University of Iowa SCI student chapter, a research assistant for both the Composers' Workshop and the Center for New Music (University of Iowa), and the founder of two experimental/improvisatory ensembles Comprovisors and TetraXord.

Nima is currently pursuing the PhD in music composition at the University of Iowa. Prior to Iowa he earned his MA in composition and BSc in Civil Engineering in his home country. He has studied composition with Josh Levine, David Gompper, Lawrence Fritts, Shaheen Farhat, Kambiz Roshanravan and Kiawasch Sahebnaasagh. He also has participated in master classes with David Lang, Wolfgang von Schweinitz, Stephen David Beck, Hans Thomalla, Anthony Cheung, Augusta Read Thomas, Amy Williams, Robert Morris, Juraj Kojs, Marcos Balter, Laura Kaminsky, and Michael Fiday.

***I Don't Think the Snare Drum Thinks*, for snare drum**

The title of this piece seems to evoke some sort of existential brilliance, but I promise you, its origins were quite basic. See, percussionists spend hours of their lives with their snare drums, playing rudiments, learning solos, practicing techniques - and eventually, this makes them all go a little bit insane. So one day, one of these insane drummers stepped out of his practice room after a long - but not nearly long enough - practice session, and he began to personify his drum: "I think my snare drum wants me to practice a little more", to which another insane percussionist replied, "I don't think the snare drum thinks." And it was such a perfectly ridiculous title that I couldn't not use it.

This piece was commissioned by and written for Wade Selkirk, the originator of the title, a wonderful percussionist, and - believe it or not - a surprisingly great karaoke performer.

Marissa DiPronio is a pianist and composer currently living in Cincinnati, OH and pursuing a doctorate of musical arts in composition at the Cincinnati College-Conservatory of Music. Primarily a composer of percussion music, her works have been commissioned and performed by notable percussionists across the U.S. and Central America. Compositionally she is fascinated by the timbral possibilities of percussion instruments and explores these possibilities both by employing new and extended techniques for performers and by electronically processing percussion instruments in various ways. She is currently serving as teaching assistant in the computer music department at CCM, where she teaches introductory courses in electronic music and regularly performs with the laptop ensemble.



***Your Tidal Breath*, for flute, violin, viola and violoncello**

The inspiration for this piece comes from a line in the poet David Whyte's "The Sea In You", in which a man compares the aspects of his sleeping wife to those of the sea.



Andrew Posner is currently pursuing a Master of Music in Composition at the University of Michigan, where he studies with Evan Chambers. He previously studied with Kristin Kuster and Bright Sheng. Andrew completed his undergraduate degree at the Peabody Conservatory of the Johns Hopkins University in the studio of Kevin Puts. In addition to creating music, Andrew studies and practices mindfulness and secular Buddhist meditation. If you would like to listen to more of his music, please visit <https://soundcloud.com/andrew-posner-composer>.

Septa Thresholds, for string quartet and melodica

I. Echo...

V. A Window

VI. A Lake of Tears

VII. Dawn, Midday, Dusk, and Night

"Septa Thresholds" means "seven doors," thus the title of this piece refers to seven different interpretations or possibilities. This piece is loosely related to Belà Bartok's one-act opera, *Bluebeard's Castle* in that the titles of certain movements are shared with Bartok's opera—"A House of Weapons," "A Storehouse of Riches," "A Secret Garden of Great Beauty," "A Window," "A Lake of Tears," "Dawn, Midday, Dusk, and Night." The piece explores timbral possibilities for combining melodica and string quartet.



Huijuan Ling (b. 1990) is a Chinese composer of contemporary concert music whose work has been performed throughout China and the United States. In 2011, she won the Distinguished Work in Experimental Music Award from the Shanghai Conservatory of Music (SCM). In 2014, she graduated from SCM with the highest distinction and received funding from SCM and city of Shanghai to study at the University of Cincinnati College-Conservatory of Music as a Visiting Scholar for one year. Huijuan is currently pursuing her MM at CCM, studying with Michael Fiday. Her past teachers include Douglas Knehans, Miguel A. Roig-Francoli, Guohui Ye, Guang Zhao, Ying Ding.

Hell or High Water, for sax quartet

Written for the Donald Sinta Quartet in 2014, *Hell or High Water* is music rife with diabolical motives and hellish figures. Sinewy harmonies and a constant, pulsating rhythmic undercurrent drive the four saxophonists to a stinging finish, come hell or high water...

Jules Pegram (b. 1991) is pursuing the Doctor of Musical Arts in Composition at the University of Michigan, where he also received the Master of Music degree. He received the Bachelor of Music in Composition summa cum laude from the University of Southern California. Pegram has participated in the 2016 ASCAP Film Scoring Workshop, the Los Angeles Film Conducting Intensive, and the 2015 Underwood New Music Readings. In 2013, his *Neon Nights* was winner in both the Marilyn Glick and Symphony in C Young Composers Competitions, with performances by the Indianapolis Symphony Orchestra and New Jersey's Symphony in C, respectively.





2017

University of Michigan - November 10 & 11

2016

University of Iowa - November 4 & 5

2015

Indiana University - November 6 & 7

2014

Cincinnati Conservatory of Music November 14 & 15

2013

University of Michigan, November 15 & 16

2012

University of Iowa, November 2 & 3

2011

Indiana University, November 11 & 12

2010

Cincinnati Conservatory of Music, October 22 & 23

2009

University of Michigan, February 13 & 14

2008

University of Iowa, February 8 & 9

2007

Indiana University, February 16 & 17

2006

University of Illinois, Feb. 24 & 25

2005

2004

University of Michigan, October 29 & 30

2003

University of Iowa, November 7 & 8
Oberlin Conservatory, Feb. 14 & 15

2002

Indiana University, Feb. 15 & 16

2001

2000

University of Illinois, November 10 & 11

1999

University of Michigan, October 29 & 30

1998

University of Iowa, November 6 & 7

1997

Oberlin Conservatory, Nov. 7, 8 & 9

The **Center for New Music**, a performance organization devoted to the late 20th and early 21st century repertoire, is the focus of contemporary composition and performance at the University of Iowa. The Center, like the internationally renowned Writers Workshop, embodies the institution's commitment to the vital role of the creative arts at the frontiers of human experience.

The Center functions as a laboratory and performance extension of the School's composition area, and as a repertory ensemble for the creation and presentation of new music in general. Depending on funding, the size of the core ensemble has varied from as many as 26 persons (including a vocal ensemble of 12) to as few as seven players. Extra players are hired on occasion in order to present larger-scale compositions. The Center also serves as the locus of activities for guest composers whose visits range from a few days to entire academic terms.

The Center remains an advocate of contemporary music performance. Its programming reflects the range of current compositional styles as well as what is considered classic repertoire from the mid-20th century into early 21st. The high quality of performance results from working with a core ensemble, solidly grounded in the repertoire, over an extended period of time. New and more diverse audiences are carefully cultivated through outreach concerts, and the Center's professional reputation is steadily being established through CD recordings as well as through the collaboration of nationally-known guest composers and performers.

The Center was originally funded by a \$100,000 matching grant from the Rockefeller Foundation in 1966. From the start, the Center sparked the composition of new works expressly for the ensemble, and brought professional realizations of both local and international repertoires to the University community as well as to tour audiences throughout the state of Iowa and beyond.

With the success of the Center, the same foundation granted \$456,000 (again to be matched by the University) for an interdisciplinary Center for New Performing Arts (1969-1975). Since that time, the Center for New Music has been continuously funded by the University through the School of Music.

Over virtually the entire span of its existence, the Center has enjoyed the guidance of its founding members, Richard Hervig and William Hibbard. Its brilliant success is indeed a tribute to their imagination, wisdom and devotion. With Hervig's retirement and Hibbard's death, the administrative direction of the Center was passed to D. Martin Jenni, a long-standing composer-participant of the organization, and then in 1991 to David K. Gompper.

Concert II

- 6 Solo horn Cello Solo 6:30 3 trio pinc 7 Michigan
5 Tenor-perc 5 Duet flute 5 2 Br-piano 7
5 St quartet 6 Viola solo 7 4 pian-quintet 10
9 St quant+M 7 10 2 piano 7 Indiana

Concert III

- 1 fixed-Elec Trio P/ob/bss+Elec 6 Cincinnati
4 clarinet+fixed 6 - 7 pr Ensemble 9
5 Sax quartet 8 6 pian solo 12
3 St quartet 8 (59) Iowa

Concert IV

- 1 Clarinet solo 8 2 trio/oboe 9 8 pian six ind 8
4 St quartet 5 3 Cell solo 5 7 Flut quartet 6
6 Snare sd 7' 5 Sax quartet 6 9 pian-quintet 7
(54+9.)

- 8' Sax quartet (g) ✓ clarinet+fixed 6' ✓ Fixed-Elec 10'
6' ✓ Flut quartet ✓ Bariton+piano 7' ✓ Share-Solo 7'

- 8' Solo Horn ✓ St-quartet 5' ✓ St quartet+Mello 10'

- 6:30 Cello solo ✓ viola solo 7' ✓ Piano solo 12'

- 6' ✓ Sax quartet ✓ Cello solo 5' ✓ 2-pianos 7'

- 8' ✓ clarinet solo ✓ St-quartet 6' ✓ piano-quintet 7'

- 8' ✓ St quartet ✓ pr-Ensemble 9'

- 7' trio-pian ✓ piano-quartet 10'

- 9' ✓ trio-oboe

- 6' ✓ trio-p/ob/bss+Elec *

- 8' ✓ piano-six hands

- 6' Tenor+perc

- 5' Duet Flutes



75

Michigan

Indiana

Cincinnati

Iowa



Concert I

Friday, 4 November

19.30

Concert Hall

Concert II

Saturday, 5 November

10.00

Concert Hall

Concert III

14.00

Concert Hall

Concert IV

16.00

Concert Hall

