

## THE MIDWEST COMPOSERS SYMPOSIUM

The Midwest Composers Symposium is a consortium made up of the composition departments of four American Midwest Universities: The University of Cincinnati, Indiana University and the Universities of Iowa and 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 began in 1948 by Anthony Donato of Northwestern University, and included the composition departments from the Universities of 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 this 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

#### The University of Cincinnati College-Conservatory of Music

Michael Fiday\*, Mara Helmuth, Joel Hoffman,  
Douglas Knehans and Miguel Roig-Francoli  
Carrie Magin, *student assistant*

#### Indiana University School of Music

David Dzubay, Don Freund, John Gibson, Jeffrey Hass, Claude Baker, PQ Phan,  
Aaron Travers\* and Sven-David Sandstrom (visiting)

#### The University of Iowa School of Music

Lawrence Fritts\*, David Gompper\* and Bert Van Herck  
Will Huff, Jason Palamara, Brian Penkrot and Justin Comer, *student committee*

#### The University of Michigan School of Music

Evan Chambers, Michael Daugherty\*, Kristy Kuster,  
Erik Santos, Paul Schoenfield and Bright Sheng  
Patrick Harlin, *student assistant*

*\*-attending conference*

THE UNIVERSITY  
OF IOWA

## Center for New Music *hosts*

David Gompper, *director*

# Midwest Composers Symposium 2012

*A consortium of composers from the  
Universities of Cincinnati, Indiana, Iowa & Michigan*

### Concert I

7:30 p.m. Friday, 2 November  
Iowa Memorial Union, Ballroom

### Concert II

10:30 a.m. Saturday, 3 November  
University Capitol Center Recital Hall

### Presentations

1:30 p.m.  
UCC Break Room

### Concert III

3:30 p.m.  
UCC Recital Hall

### Concert IV

7:30 p.m.  
Riverside Recital Hall

# Midwest Composers Symposium *Concert 1*

University of Iowa  
*Kantorei*  
*Center for New Music ensemble*  
*Symphony Band*  
*Symphony Orchestra*

Fri., 2 Nov. 2012, 19.30 IOWA MEMORIAL UNION  
SECOND FLOOR BALLROOM

## PROGRAM

**Three Rilke Poems for choir** (2010) David BIEDENBENDER (UM)  
I. Herbst (1902) (b. 1984)  
II. Lösch mir die Augen aus (1899)  
UI Kantorei  
James Judd, *tenor soloist*  
Timothy Stalter, *conductor*

**Qurama for chamber ensemble** (2012) Turkar GASIMZADA (CCM)  
(b. 1988)  
CNM ensemble  
Bert Van Herck, *conductor*

**Cave Paintings for chamber ensemble** (2011) Chris RENK (IU)  
(b. 1983)  
CNM ensemble  
David Gompper, *conductor*

## INTERMISSION

**Pale Blue on Deep** (2011) Aaron PERRINE (UI)  
(b. 1979)  
UI Symphony Band  
Mark Heidel, *conductor*

**Rapture for orchestra** (2011) Patrick HARLIN (UM)  
(b. 1984)  
UI Symphony Orchestra  
William LaRue Jones, *conductor*

*Please join us for a reception in the North Room,  
located on the first floor in the far northeast corner of this building.*

## University of Iowa Kantorei

Timothy Stalter, *director*

<i>Soprano</i>	<i>Alto</i>
Celia Brockway	Sara Blessing
Allison Crain	Kate MacRae
Sarah Fisk	Lisa Neher
Jessica Pray	Emily Spencer
Carolyn-Anne Templeton	Marie Von Behren
Sarah Zeitlow	Audrey Yoder
<i>Tenor</i>	<i>Bass</i>
John C. Hughes	Paul Drace
James Judd	Brian Dykes
Michael Lau	Steven Jepson
John P. Rakes	Sean Lynch
Mark Reagan	Nicholas Miguel
Jacob Stanbro	Matt Neuberger
	Michael Penick

## Center for New Music

David Gompper, *director*  
(Gasimzada)

Cheri Knight, <i>flute</i>	Elliot Czaplewski, <i>oboe</i>
Marjorie Shearer, <i>bass clarinet</i>	Laura Saylor, <i>trumpet</i>
Andrew Thierauf, <i>percussion</i>	Bryan Houts, <i>piano</i>
Andrew Uhe and Therese Slatter, <i>violins</i>	Manuel Tabora, <i>viola</i>
Tom Maples, <i>violoncello</i>	Patricia Silva, <i>double bass</i>
Bert Van Herck, <i>conductor</i>	

(Renk)

Cheri Knight, <i>flute</i>	Elliot Czaplewski, <i>oboe</i>
Marjorie Shearer, <i>clarinet</i>	Stephanie Patterson, <i>bassoon</i>
Drew Phillips, <i>horn</i>	Laura Saylor, <i>trumpet</i>
Jessica D. Butler, <i>trombone</i>	Shelby Kifer, <i>bass trombone</i>
Andrew Thierauf and Aaron Ziegler, <i>percussion</i>	Alex Ponomarchuk, <i>piano</i>
Pam Weest-Carrasco, <i>harp</i>	Andrew Uhe and Haley Leach, <i>violins</i>
Manuel Tabora, <i>viola</i>	Eunkyung Son, <i>violoncello</i>
Michael White, <i>double bass</i>	
David Gompper, <i>conductor</i>	

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*SVP, for the consideration of our performers and guests, take a moment to turn off your cell phone.*

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This program is supported in part by The Elizabeth M. Stanley Performing Arts Endowment.

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## University of Iowa Ensemble Rosters

UI Symphony Orchestra, William LaRue Jones, *director*

Flute	Piccolo	Oboe
Danielle Wroblewski*	Kiki Bryant*	Amanda Eldred*
Becky Neal	Bass Clarinet	Anna Pollema
Clarinet	Jeff Bosacki*	English horn
Marjorie Shearer*	Contrabassoon	Michelle Chou*
Tony Mai	Racher Leeper*	Trumpet
Bassoon	Trombone	Meagan Conley*
Fabio Benites*	Jessica Ducharme Butler*	Dee Bierschenk
Stephanie Patterson	Andrew Birschbach	Laura Saylor
Lieza Hansen	Shelby Kifer	Tuba
Horn	Percussion	Jayna Andersen*
Drew Phillips*	Andy Thierauf	Timpani
Nick Waymire	Tyler Swick	Aaron Ziegler*
James Naigus	Peter Naughton	Piano
Megan Starrett	Casey Mattes	Christine Tithecott

Chun-Ming Chen, *UI orchestra manager*

Hyeyoun Jang, *head librarian*, Ben Nadel, *wind librarian*, David Tedford, *string librarian*

UI Symphony Band, Richard Mark Heidel, *conductor*

Piccolo	Flute	Oboe
Madeline Trombly	Becky Neal*	Elliot Czaplewski*
Clarinet	Emily Duncan	Crystal Gillaspay
Lisa Wissenberg+	Madeline Trombly	Bassoon
Thiago Ancelmo+	Clarice Miller	Rachel Leeper*
Steven Riley	Megan Bailey	Joshua Draves-Kellerman
Tony Mai	Bass Clarinet	Lieza Hansen
Courtney Sorensen	Jeff Bosacki	Contrabassoon
Erin Abele	Soprano Saxophone	Lauren DiGiorgio
Olivia Petersen	Hantao Li*	Alto Saxophone
Trumpet	Tenor Saxophone	Jess Voigt
Chris Thompson*	Elena Pedersen	Baritone Saxophone
Eric Bush	Horn	Andrew Allen
Dee Bierschenk	Drew Phillips*	Trombone
Michelle Goldberg	Nick Waymire+	Andrew Birschbach*
Jessica Palmer	Megan Starrett	Kyle Pape
Tuba	Tania Satter	Justin Gingerich
Jayna Andersen*	Euphonium	Nathan Pettorini
Blaine Cunningham	Kevin Kessler*	Timpani
Percussion	Piano	Andrew Veit*
Brian Boron,	William Xie	
Devon Curry, Ernest Jennings, Peter Naughton & Caly Crouch		<i>*Principal Player</i>

## Program Notes

### Three Rilke Poems for Choir

The poem *Herbst* (Autumn) was written for Jerry Blackstone and the University of Michigan Chamber Choir.

#### Herbst (1902)

Die Blätter fallen, fallen wie von weit,  
Als welkten in den Himmeln ferne Gärten;  
sie fallen mit verneinender Gebärde.

Und in den Nächten fällt die schwere Erde  
aus allen Sternen in die Einsamkeit.

Wir alle fallen. Diese Hand da fällt.  
Und sieh dir andre an: es ist in allen.

Und doch ist Einer, welcher dieses Fallen  
Unendlich sanft in seinen Händen halt.

#### Autumn

The leaves are falling, falling as if from far up,  
as if orchards were withering high in space.  
Each leaf falls as if it were motioning "no."

And tonight the heavy earth is falling  
away from all the other stars in the loneliness.

We're all falling. This hand here is falling.  
And look at the other one. It's in them all.

And yet there is Someone, whose hands  
infinitely calm, holding up all this falling.

#### Lösch mir die Augen aus (1899)

Lösch mir die Augen aus: ich kann dich sehn,  
wirf mir die Ohren zu: ich kann dich hören,  
und ohne Füße kann ich zu dir gehn,  
und ohne Mund noch kann ich dich beschwören.

Brich mir die Arme ab, ich fasse dich  
mit meinem Herzen wie mit einer Hand,  
halt mir das Herz zu, und mein Hirn wird schlagen,  
und wirfst du in mein Hirn den Brand,  
so werd ich dich auf meinem Blute tragen.

#### Extinguish Thou My Eyes

Extinguish Thou my eyes: I still can see Thee,  
deprive my ears of sound: I still can hear Thee,  
and without feet I still can come to Thee,  
and without voice I still can call to Thee.

Sever my arms from me, I still will hold Thee  
with all my heart as with a single hand,  
arrest my heart, my brain will keep on beating,  
and Should Thy fire at last my brain consume,  
the flowing of my blood will carry Thee.



**David Biedenbender** is currently a doctoral student in music composition at the University of Michigan and has been fortunate to have many incredibly supportive and encouraging mentors for which he is very grateful. His first musical collaborations were in rock and jazz bands as an electric bassist and in jazz and wind bands as a bass trombonist and euphonium player. His present interests include working with everyone from classically trained musicians to improvisers, fixed electronics to live brain data.

Qurama is an ancient handicraft of Azerbaijan, a kind of patchwork made of cloth scraps of various sizes and colors. The etymology of the word ‘qurama’ also contains a meaning closer to ‘construction’ in English. Ideas of working with different shapes and colors, adding multiple layers on top of each other or subtracting, separating them, exploring different time concepts and listening experiences are important to the compositional processes of this piece. This piece is dedicated to Lale khanim and Mezhahir bey Avshars, Turkey-based painters and sculptors from Azerbaijan, friends of my family.



**Turkar Gasimzada**, a composer from Azerbaijan, currently lives in Cincinnati, Ohio. He received his MM degree in composition from Manhattan School of Music, New York, and is now a DMA student in composition at University of Cincinnati, Conservatory of Music. Gasimzada was a finalist at the III ALEA International Composition Competition, Boston University, Boston, USA (2012); a winner of the International Composition Competition “Unique Forms of Continuity in Space”, Italian Institute of Culture, Melbourne, Australia (2010); winner of the Jordan Berk Memorial Prize, Manhattan School of Music, New York, USA (2010); winner of the 5th “Crystal Kamerton” Union of Composers of Russia, The Moscow State Conservatory, Moscow, Russia (2006).

*Cave Paintings* - Tens of thousands of years before the written word or the invention of agriculture, anatomically modern humans began painting deep within the caves of southern France and northern Spain.

Almost entirely depictions of ice age animals, these powerful and mysterious images are both elegant and abstract, remarkably sophisticated and deeply expressive. Though we may never know the full story behind these paintings, they are a testament to the creativity of the human spirit and of our innate desire for artistic expression. My goal with “Cave Paintings” is to evoke the beauty, drama and mystery of these ancient images, to imagine the mythology and spirituality of their creators, and to honor the incredible sense of wonder and awe that these paintings continue to inspire in me.

**Chris Renk** (b. 1983) grew up in Iowa City, IA where he demonstrated a love for music at an early age. As a teenager, he studied clarinet with world-renowned pedagogue and scholar Himie Voxman and was active in orchestra, chorus, band and jazz band. In 2005, Chris graduated with distinction from St. Olaf College in Northfield, MN with a Bachelor’s of Music degree in Music Education. At St. Olaf, he studied composition with professors Justin Merritt, Timothy Mahr, and Peter Hamlin, as well as conducting with Anton Armstrong and Steven Amundson. In 2009, Chris received his Masters of Music in Composition from Indiana University where he has studied with professors Claude Baker, Don Freund, David Dzubay, P.Q. Phan, and Aaron Travers. Chris is currently pursuing a Doctor of Music degree in Composition at Indiana University.



*Pale Blue on Deep* - I arrived at the title while sitting on the shore of Lake Superior. Though I’ve visited this lake countless times, I’m always mesmerized by its power and serene beauty. You don’t just see this Great Lake; it’s a feeling you experience with all of your senses.

While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water’s surface. Above all, I believe the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior.

*Pale Blue on Deep* was named an “honorable mention” in the 2011 CBDNA Young Band Composition Contest.



**Aaron Perrine** has received degrees from the University of Minnesota, Morris, the University of Minnesota, and is currently pursuing his Ph.D. in composition from The University of Iowa, studying with David Gompper. *April*, one of his compositions for band, was a finalist in the first Frank Ticheli Composition Contest, a JW Pepper “Editors’ Choice” and was a featured composition in Teaching Music Through Performance in Band. Recently, his composition *Bridge Suite* was performed at the 2012 NASA Biennial Conference and his composition *Primal*, for saxophone quartet, was performed at the 2012 World Saxophone Congress XVI. For more information, see [aaronperrine.com](http://aaronperrine.com).

*Rapture* for Orchestra—A few years back I read a book about super cave exploration, in particular an expedition that descended the Mt. Everest of caves, the deepest point in the deepest cave on earth. Towards this endeavor climbers spent weeks at a time underground often in complete darkness, and deafening sound (due to extreme wind or underground waterfalls). These cave expeditions are as deadly as the most extreme mountaineering summits. What I found most intriguing about the book was an experience all ultra cavers have at some point in their career, a phenomenon known as “The Rapture.” After weeks underground absent of the normal circadian rhythms of life climbers experience a near crippling onset of emotion. This experience is described as exponentially worse than a panic attack, a near religious experience. While this piece is neither about religion or super caving, what I did want to capture was the blueprint which I think is a fundamentally human experience, the onset of extreme emotion without a clear catalyst. As in extreme emotional states, elements in this piece are magnified and echo throughout.

Originally from Seattle, **Patrick Harlin** has composed and played piano since age seven. Patrick is currently completing his DMA at the University of Michigan where he studies with Evan Chambers. Former teachers include Michael Daugherty, Bright Sheng and Roger Briggs. Recent performances (2012) include *Shadow Dancer* for Alarm Will Sound, and *Marea Alta* for La Orquesta Metropolitana de Cordoba, in Argentina. Recent awards and residencies include a Lightworks best original soundtrack, CAP Grant from New Music USA, and a residency at the MIZZOU New Music Summer Festival. For more information and recordings visit [www.patrickharlin.com](http://www.patrickharlin.com)

