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 Krehans 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

For the latest calendar updates visit our online calendar at: uiowa.edu/~cnm
Midwest Composers Symposium

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

I. Herbst (1902)  UI Kantorei
II. Lösch mir die Augen aus (1899)  James Judd, tenor soloist

Qurama for chamber ensemble (2012)  Turkar GASIMZADA (CCM)  (b. 1988)

Cave Paintings for chamber ensemble (2011)  Chris RENK (IU)  (b. 1983)

Pale Blue on Deep (2011)  Aaron PERRINE (UI)  (b. 1979)

Rapture for orchestra (2011)  Patrick HARLIN (UM)  (b. 1984)

INTERMISSION

Pale Blue on Deep  (2011)  Aaron PERRINE (UI)  (b. 1979)

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

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

Lösch mir die Augen aus

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.
Tarkar 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 9th “Crystal Kamerton” Union of Composers of Russia, The Moscow State Conservatory, Moscow, Russia (2006).

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 feels like you experience with all 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 image 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.

Pale Blue on Deep - 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.

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