

My intention in this piece is the juxtaposition of musical elements signifying the trend in musical perception from pitched based to sound based. Traditional ideals of melody, pulse, and technique are contrasted with modern notions of clarity and noise, relative timing, and extended techniques. Instead of being perceived as disparate elements, they are presented in a fluid manner, fading in and out of one another, as one would experience a chain of events in time. Despite the somewhat cynical nature of the quote, I had no intention of commenting on the validity of either musical aesthetic and none should be assumed.

Brian Penkrot is an American composer of concert, film, and stage music. Brian is originally from Chicago, but has lived and worked in cities across the United States. He is a guitarist and conductor with additional studies in violin, piano, drum set, vocal performance, improvisation, film, and dance. He received his Master of Music degree from the University of Nevada-Las Vegas and his Bachelor of Music degree from Columbia College in Chicago. For a full listing of news and upcoming performances, please visit his website at www.brianpenkrot.com.

Jonathan TAUSCHECK

Piano Study No.5 (2008)

is a jovial piece that contains a short motive consisting of quick repetitive notes within a thin texture. It is reiterated throughout the piece in different guises: canon, inversion, and in octaves. The short, disjunctive phrases are filled in with rests, avoiding long continuous melodies. It is included within a collection of studies that display the influence of the Russian school on the composer's works. This piece has also been transcribed for string quartet.

Jonathan Tauscheck was born and raised in Minneapolis, Minn. He began taking piano lessons from a neighborhood teacher in second grade and transferred to MacPhail Center for the Arts in fifth grade. He was awarded a music scholarship in piano performance at the University of Minnesota-Twin Cities, where he studied with Alexander Braginsky. He earned his bachelor's and the Master of Music degree while attending the university. Jonathan is also an active composer. He has written many works for solo piano which have been performed at liturgical services, weddings, and as commissions for ballet performances. He has given solo composition recitals at the University of Minnesota and Kirkwood Community College. His current projects include orchestrating many of his works along with the completion of three piano concertos. He is currently a music accompanist and piano instructor at Kirkwood Community College in Cedar Rapids and is pursuing his D.M.A. at The University of Iowa in piano performance under the tutelage of Rene Lecuona and Eugene Gaub.

Jason PALAMARA

Perforation

is the seventy-fifth in a series of one hundred pieces, each written in a single day. The self-imposed rules of this project allow for one day to compose, followed (often years later) by one day of revision. Many of these pieces were written for unspecified instrumentation, allowing for a plethora of performance experiences. A few of these pieces have been performed, notably *Symphony 6* and *...dot...*; many have not been performed, some cannot be performed and still others must not be performed. This piece was composed on 9-27-2007 and revised on 10-31-2010.

Jason Palamara is a first-year doctoral student in music composition at The University of Iowa. He recently graduated with a master's degree from the University of Louisville and has a bachelor's degree from Butler University. Mr. Palamara is currently studying with Dr. Larry Fritts. All resemblances are purely coincidental.

THE UNIVERSITY
OF IOWA

Composers *Workshop 3*

7:30 p.m. Sunday, March 4, 2012
Riverside Recital Hall

Season 46 Concert XIV

CENTER FOR NEW MUSIC

David Gompper, *director*

Zach Zubow, *Center for New Music research assistant*

Brian Penkrot, *concert organizer*

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March 4, 2012, 7:30 p.m. RIVERSIDE RECITAL HALL

PROGRAM

A Night at Iowa City for String Quartet

Leonid IOGANSEN (1981)

Leonid Iogansen & Andrew Uhe, *violins*
Miranda Blakeslee, *viola*
Yoo-Jung Chang, *cello*

'Quartet in Five Parts'

Stas OMELCHENKO (1982)

for amplified or non-amplified strings (2012)

Leonid Iogansen & Michael Wright, *violins*
Manuel Tabora, *viola*
Yoo-Jung Chang, *cello*

Angelus Novus II

Brian PENKROT (1978)

Nora Epping, *flute*

Piano Study No. 5

Jonathan TAUSCHECK (1979)

Jonathan Tauscheck, *piano*

Perforation

Jason PALAMARA (1977)

Michele Aichele, *flute*
Jeff Bosacki, *bass clarinet*
Michael Meyer, *trumpet*
Shelby Kifer, *trombone*
Andrew Thierauf, *xylophone*
Katie Meyer, *piano*
Alysia Raine, *piano*
Brian Penkrot, *guitar*
Jason Gregory, *violin*
Lucy Lewis, *violin*
Leonid Iogansen, *violin*
Lori Palamara, *double Bass*
Jason Palamara, *laptop*

NOTES & COMPOSER BIOGRAPHIES

Leonid IOGANSEN

A Night at Iowa City for String Quartet

Inspired by the nightlife of Iowa City, the piece strives to describe the impressions one might get while walking through the downtown of the city after sunset. The work calls for the violins to be retuned to microtonal tunings to add an air of exoticism to the piece. The thematic material draws its influence from the popular tunes one might hear while passing by the local bars.

Leonid Iogansen was born in St. Petersburg, Russia in 1981 and began playing violin at the age of seven. As a violinist, he has won a number of competitions and has performed at numerous venues in the United States (where he moved seventeen years ago) as well as abroad. He has written much solo, chamber and orchestral music. As a composer, Leonid has received a number of commissions, most notably from the Shuang Yin International Arts Festival in Taiwan, where he served as a composer-in-residence in 2006. Leonid holds a *summa cum laude* Bachelor of Music degree in violin performance and composition from Boston University, where he was a Trustee Scholar from 2001–2003 and a master's degree with the same majors from Peabody Conservatory.

Stas OMELCHENKO

Quartet in Five Parts

Composed in three short weeks, *Quartet in Five Parts* is a humorous, yet absolutely sincere tribute to American composer, theorist, writer, philosopher, and artist John Cage. The first part celebrates Cage's life and is based on his musical cryptogram. The second part develops the cryptogram and introduces indeterminacy. The third part introduces silence and is constructed entirely from the material borrowed from Cage's *Quartet in Four Parts* (1950). The fourth part... The fifth part re-opens the quartet.

Stas Omelchenko (b. 1982) has studied composition with Lawrence Fritts, David Gompper, Stacy Garrop, Kyong Mee Choi, Don Malone, Gyula Fekete, and John Eaton. He has had additional studies and masterclasses with Marta Ptaszynska, Bernard Rands, and Mark-Anthony Turnage. He received his Bachelor of Music degree at the Chicago College of Performing Arts at Roosevelt University and the Master of Arts degree at The University of Iowa. He is currently pursuing a Doctor of Philosophy degree at The University of Iowa, where he serves as a teaching assistant in music theory.

Brian PENKROT

Angelus Novus II

"*Angelus Novus*" shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress." —Walter Benjamin

(continued on back)

For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank You.

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