

UNIVERSITY OF IOWA
SCHOOL OF MUSIC

SCI CONCERT

Saturday May 3, 2008, 2 P.M.

Dixon Hall

Perspective (2008)

Timothy A. Davis

Peter Calhoun, *viola*

Improvisations (2008)

George Marie

Michele Bowen, *bassoon*

Masquerade (2008)

Meara Oberdieck

Meara Oberdieck, *piano*

Dreamless Sleep (2008)

Christopher Gainey

Emmalee Hunnicutt, *violoncello*

The Perfect Woman (2008)

Emmalee Hunnicutt

Emmalee Hunnicutt, *violoncello and voice*

Half Step (2008)

David Pinsof

Kristin Naragon, *piano*

The Blue Bird's Tale (2008)

Minpyo Kim

Peter Calhoun, *viola*

Shadow Casting (2007)

Daniel Roeder

Sam Blickhan, *soprano*; Michael O'Hanlon, *harp*; Brian Lenth, *viola*

Perspective: Truman Capote (1924-1984) wrote, "Writing has laws of perspective, of light and shade just as painting does, or music. If you are born knowing them, fine. If not, learn them. Then rearrange the rules to suit yourself." This quote gives a fairly accurate representation of my compositional process, specifically in writing this piece.

Timothy A. Davis (b. Springfield, Massachusetts) studied composition with Thomas Oboe Lee at Boston College (BA, 2002) and Bruce MacCombie at the University of Massachusetts (MMus, 2006). Tim is currently earning his Ph.D. in composition at the University of Iowa, studying with David Gompper. He is a recipient of a Masterworks Prize from ERM Media: "In Memoriam" (2005) was selected for inclusion in an upcoming volume of the "Masterworks of the New Era" CD, recorded by members of the Prague Radio and Czech Philharmonic Symphony Orchestras.

Improvisations is a piece long in the works, resulting from a collaboration between Michele and me. The long journey has taken us from the anechoic chamber, to recording in the studio, to work with Max/MSP and Open Music. The piece you will hear today is a combination of motives and improvisations that are netted from the entire process.

George Marie is a master's student at the University of Iowa, studying with Lawrence Fritts. He serves as a Teaching Assistant for music theory and the electronic music studios. He holds an undergraduate degree from Drake University.

Masquerade was originally a homework assignment. With the help of my composition teacher and several tricky modulations, the piece was elaborated, and eventually finished.

Meara Oberdieck is a sophomore studying piano with Ksenia Nosikova and is the recipient of a 4 year full scholarship. At the University of Iowa, she plans to pursue studies in both performance and composition. In high school she won several statewide piano competitions, including various awards at the PMTA as well as 2nd place in the Cedar Rapids Symphony Concerto Competition. Several of her pieces have been performed in her hometown of Fairfield, Iowa.

Christopher Gainey (b. 1981) did his undergraduate and Master's level work at the Peabody Conservatory earning Master's degrees in composition, guitar performance and music theory pedagogy. At Peabody he was awarded the Gustav Klemm prize in composition and his *Iago* for violin solo, which is now being published in the SCI Journal of Music Scores and has been selected for an SCI CD to be released in 2009, won first prize in the 2006 Virginia Carty DeLillo composition competition. He is currently a doctoral student in composition at the University of Iowa, studying with David Gompper, where he is the recipient of the 2007-2008 Henry and Parker Pelzer Prize in composition, and a 2008-2009 Seashore Dissertation Year Fellowship.

The Perfect Woman was written as a reflection on the ancient Hindu practice of Sati. Sati is a tradition in which a recently-widowed woman would immolate herself on her husband's funeral pyre. For some Hindus this was seen as one of the most honorable things a woman could do. Rather than making a value judgment with this piece, I am just exploring the meaning of this ancient practice.

Emmalee Hunnicutt is in her second year as a cello performance major. She is currently studying with Anthony Arnone and Hannah Holman. She started playing cello at age 7, and hopes to continue until she is 107.

Coming up with a title for this piece was a challenge, to say the least. Imagistic titles, unless they are perfectly fitting and perfectly articulated, are almost always pretentious in my opinion. My piece isn't about remorseful raindrops or frolicking bumblebees, but rather it is simply meant to be an enjoyable, exciting piece of music. So, like the piece, the title is simple and concise: **Half Step**. Not only does the musical term

half step apply (you will hear many of them), but the more literal connotations apply, for you can view the piece as a series of sharp, faltering steps towards something that is just out of reach.

This is **David Pinsof's** compositional debut at The University of Iowa. Although he is not officially a music major, he has gained much experience as a guitarist and co-composer for his band "Modus Operandi," which is currently signed to the UK label, Lakeland Records. He also composes for the screen, and recently composed the soundtrack for the thesis film of UI graduate student Ashely Triffletti, entitled *Running Beyond the Past*. David would like to thank his parents for all their love and support.

One of the most popular traditional Korean folk tunes from the late 19th century, which is purely based on a pentatonic scale, is the main theme in the piece. Employment of some chromaticism into the pentatonic theme creates additional intervals, the most significant being the tritone and Major 7th. Therefore, the pitch content of the piece contains contrasts between Korean pentatonic sonorities and Western chromaticism. Also, the timbres produced by the various bowing techniques in the different settings of the motives result in a sense of contrast throughout the composition. Since the text of the folk song is mournful and somewhat resistant to the circumstances of the period, the passages alternate sadness and resentment. *The Blue Bird's Tale* is dedicated to the violist Peter Calhoun.

Minpyo Kim (b.1974, Korea) studied music composition with Eunsook Kim and Kuetae Kim at the Mokwon University in Korea (1999-2002), Cindy McTee at the University of North Texas (2003), and Jan Radzynski, Donald Harris, and Thomas Wells at the Ohio State University (2004-2005). Recently his *Grace* for flute duo, which is now being published by Carolyn Nussbaum Music Company, won the first prize in the 2008 Areon Flutes international composition competition. Minpyo is also active in Christian choral music, producing various works for churches and conducting church choirs in the Iowa City and Columbus areas, as well as in Korea. He is currently teaching theory and working toward his doctoral degree with David Gompper at the University of Iowa.

Shadow Casting was composed based on a fascination with the evolution of the Pastoral in Western Art. The Pastoral has roots in Greek antiquity, from Vergil's concept of locus amoenus, or a "pleasant place" where shepards could compose and poetize freely away from the stresses of life, inspired by nature. Pastorals usually portray a simple rural environment of essential yet fragile harmony, with the threat of disruption never far away. The 12/8 time signature in this piece is typical of the Pastoral. Other influences on the harmonic and rhythmic language include Debussy and Ravel. *Shadow Casting* can be played on both levered and pedal harp. It was written specifically for and in dedication to the harpist for this performance in thanksgiving for the many hours of harp lessons.

Daniel Roeder is a first year masters student at the University of Iowa studying with Lawrence Fritts. He also sings Tenor 1 in Kantorei and is an electrician for the University of Iowa Theater.