

from The University of Iowa, where he studies with David Gompper, and serves as a teaching assistant in composition, and research assistant for The University of Iowa Center for New Music.

***Arbitrary Distinctions*** by Chris Shortway

*Arbitrary Distinctions* is a work for harp and interactive electronics. The music explores the various enharmonic tunings of the harp, as well as the instrument's wide range and ability to produce a variety of textures and timbres. The electronics follow the harp using pitch tracking in Max/MSP, triggering the playback of prerecorded soundfiles, which were created from recordings of the harp. Much of the electronic organization is generated randomly, creating a different result with each performance.

**Chris Shortway** is a second year Ph.D. student in composition, specializing in electronic music at The University of Iowa, studying with Lawrence Fritts. He completed his B.A. at the University of Virginia and his M.M. at the University of Northern Iowa, where he studied composition with Jonathan Schwabe, Alan Schmitz, and Kui-Im Lee. Chris has also studied under John Eaton and is currently focusing on live instruments with interactive electronics using Max/MSP software.

***Funerary text*** by Peter Juffernbruch

*Funerary text* was written during the Spring semester of 2009 for Jonathan Allen.

**Peter Juffernbruch** has studied composition with Roque Cordero, Robert Fleisher, David Maki, John Eaton, and David Gompper. He holds degrees from Illinois State University and Northern Illinois University. Peter is currently working towards a Ph.D. in composition at The University of Iowa where he also serves as a TA in music theory.



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UNIVERSITY OF IOWA • SCHOOL of MUSIC

# COMPOSERS WORKSHOP

David Gompper, director

Sunday, May 3, 2009  
8:00 p.m.

Macbride Hall Auditorium

THE UNIVERSITY OF IOWA  
DIVISION OF PERFORMING ARTS  
COLLEGE OF LIBERAL ARTS & SCIENCES

# COMPOSERS WORKSHOP

David Gompper, *director*

May 3, 2009, 8 p.m. MACBRIDE HALL AUDITORIUM

## PROGRAM

### "How Long?"

David DE VASTO  
(b. 1979)

Joe Ellickson, *baritone*; Minji Kwon, *piano*

### The Certain Gathering of Night (2009)

Anthony DONOFRIO  
(b. 1981)

- I. *As if the night had come and carried you away.*
- II. *You were not merely this profile.*
- III. *Forbidden Words.*
- IV. *On the moistened eyelids of the lilies.*
- V. *That night is gathering is certain.*

Clara Presser, *mezzo-soprano*  
Casey Rafn, *piano*  
Christina Craig, *cello*  
Meggie Aube, *percussion*

### Study for Harp

Matthew DOTSON  
(b. 1981)

Jacquelyn Venter Ridder

### 4 Haikus

Lieschen MAST  
(b. 1983)

Peter Gillette and Joshua Thompson, *trumpets*, Philip Runkel, *horn*  
Jonathan Allen, *trombone*, Blaine Cunningham, *tuba*

### Hijinks for Tenor Saxophone and Electronic Media (2009)

Seth CUSTER  
(b. 1980)

Scott Sandberg, *tenor saxophone*

### Arbitrary Distinctions

Chris SHORTWAY

Harp and Max/MSP, *instrumentation*  
Jacquelyn Venter Ridder

## PROGRAM NOTES & COMPOSER BIOGRAPHIES

### "How Long?" by David DeVasto

"How Long?" is a song of vexation based on Psalm 13. The form and composition process directly reflects the form and design of the text. When writing the piece, I wanted to encase the voice within the piano textures, creating a somewhat static vocal part, while the piano provides a constantly-changing backdrop. The result is that of a piano piece accompanied by a voice. The Psalm reads as follows:

How long, O LORD? Will you forget me forever?  
How long will you hide your face from me?  
How long must I take counsel in my soul  
and have sorrow in my heart all the day?  
How long shall my enemy be exalted over me?

Consider and answer me, O LORD my God;  
light up my eyes, lest I sleep the sleep of death,  
lest my enemy say, "I have prevailed over him,"  
lest my foes rejoice because I am shaken.

But I have trusted in your steadfast love;  
my heart shall rejoice in your salvation.  
I will sing to the LORD,  
because he has dealt bountifully with me. (ESV)

### The Certain Gathering of Night (2009) by Anthony Donofrio

*The Certain Gathering of Night* was written for Clara Presser and is a song cycle based on the poetry of Eugénio de Andrade. Each song is a personal reflection on the images and emotions felt from reading the text. Compositionally, I was interested in exploring the colors of both the high instrumentation register and the low vocal register while harmonically structuring the work over the opening A-B dyad. This dyad travels through all five songs and expands to the final diatonic cluster to end the work.

**Anthony Donofrio** has studied composition with David Gompper, Frank Wiley, John Eaton, Paul Schoenfeld, and Thomas Janson. He earned his Bachelor of Music, Master of Music in percussion performance, and Master of Arts in composition from Kent State University, and is currently working towards the Ph.D. in composition from The University of Iowa.

I. *As if the night had come and carried you away.*  
As if the night had come and carried you away,  
hunger was the only thing that ached in me;  
I say farewell as if I won't return  
to the land where first your body came to be.

(continued)

*II. You were not merely this profile.*

You were not merely this profile.  
You were not merely this peace nestled  
in the lap of my hands.  
You were not just  
this horizon of sand with distant trees.

*III. Forbidden Words.*

The words I send you are forbidden now,  
even, my love, by the glow of fields of grain;  
if one of them came back I would no longer  
recognize in its bright curves your name.

*IV. On the moistened eyelids of the lilies.*

I remember a night when we lay naked  
to rock a kiss or a tear,  
struggling, with hands adrift, till day broke,  
vast, untouched,  
on the moistened eyelids of the lilies.

*V. That night is gathering is certain.*

That night is gathering is certain now.  
Leave, we have to leave, stay, we have to stay.

***Study for Harp*** by Matthew Dotson

**Matthew Dotson** (b. 1981) spent many years of his life fiddling around with tape machines and rusty garbage in the sleepy town of Sycamore, Illinois before acquiring an undergrad degree in media studies from Northern Illinois University. Following this he remained at NIU to obtain a degree in computer music and new media technology under Dr. James Phelps. Currently he is pursuing a Ph.D. in composition at The University of Iowa where he studies with Lawrence Fritts and John Eaton in addition to assisting in the operations of the Electronic Music Studios. He has had works performed in Muncie, Indiana (SCI Student Conference), Chicago (Roosevelt University), Kansas City and Romeoville (Electronic Music Midwest), Mississippi (Electroacoustic Juke Joint), San Diego (New West Electro-Acoustic Music Organization), Vancouver (Signal and Noise), Florida (Florida Electroacoustic Music Festival), Syracuse, New York (Urban Video Project) as well as Stockton and Oakland, California (SoundImageSound V and T-10 Video Festival respectively). Internationally, he has had works performed in Poland, Argentina, Brazil and Italy (SoundLAB IV).

***4 Haikus*** by Lieschen Mast

*Four Haikus*, written for brass quintet in 2008, is based on several short works written by the seventeenth century Japanese poet Matsuo Basho. Divided into four sections, this piece is intended to characterize the haikus, which are provided below.

Darkening sea.  
The cry of wild duck  
Faintly white.

Autumn wind.  
The mulberry branch  
Lies strangely broken.

As the bell's notes fade  
The scent of cherry lingers  
Evening twilight.

Wake up, butterfly!  
Come on- wake up!  
I want friendship!

**Lieschen Mast** is currently in her second year as a master's student in composition at The University of Iowa where she has studied with Lawrence Fritts and John Eaton. Before coming to Iowa, Lieschen received her bachelor's degree from Washburn University where she studied piano and composition with James Rivers. At Iowa, Lieschen is a TA for theory.

***Hijinks for Tenor Saxophone and Electronic Media (2009)*** by Seth Custer

*Hijinks* utilizes musical material that is generated from recorded saxophone sounds, including ordinary tones, glissandi, key clicks, slap tongues and multiphonics, among others. The goal of this piece is to use these recorded sounds in the electronic part to both enhance and communicate with the saxophone part toward the depiction of mischievous buffoonery. Though this piece was commissioned by and written for Scott Sandberg, the implications of the title do not in any way reflect the composer's thoughts about the conduct or playing ability of his friend and fellow University of North Dakota alumnus.

**Seth Custer** (b. 1980) is a native of East Grand Forks, Minn., where he grew up studying the saxophone and piano. He received his B.M. (2004) in saxophone performance from the University of North Dakota, where he studied saxophone with Elizabeth Rheude and composition with Michael Wittgraf. He received his M.M. (2006) in composition from Central Michigan University, studying with composers David Gillingham and Jose Luis Maurtua. He will graduate in May 2009 with a Ph.D. in composition

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