

(*Allemeier cont.*)

material, and it is presented over a low E pedal. Eventually, the pedal ends as the melody continues to climb into the highest register of the piano.

The second section is a circular melody built over a bass ostinato. The homogeneous construction of the first section is contrasted in the second section by delineating the differences between the melody and accompaniment. The harmony consists of a repeated ostinato of stacked 4ths. The melody is chromatic and constantly evolving. At the beginning of this section, the performer silently presses the keys for six pitches of the ostinato (E, A, D, G, C, and F) and uses the sostenuto pedal to allow only those pitches to sustain. This creates a contrast in the resonance between the melody and harmony. *Quiet Music* is dedicated to my son, who was sleeping while I composed this piece.

STACEY BARELOS

***Free and Unticketed (2007)***

I'm aware of certain elements in this piece that "sound like" the music of other composers. Although there are no quotes, I felt I was still getting something for "free." I suppose this happens in any composition, but on a less conscious level. Typically, I resist these sorts of similarities, but I decided not to fight here and explore the influences on a more conscious level. *Free and Unticketed* also speaks to my advice for audience members unfamiliar with modern music. There should be no prerequisites for having an opinion about music, no matter how complex. I'm frustrated when someone says, "I don't know, should I like it?" To say, "I liked the fast part" is just as valid as "The quartal harmony sounds similar to Schoenberg's Op. 9." Lastly, I'm hoping the phrase is not copyrighted by the UW-Madison or any other concert-giving institution so that the piece is truly "free and unticketed."

JOSEPH DANGERFIELD

***Eadem Mutato Resurgo (2003)***

***Tryglyph (2007)***

*Eadem Mutato Resurgo* and *Tryglyph* are piano etudes that establish a connection between music and a geometric shape. *Eadem...* explores how the shape of a pentagon might be represented through musical structure and physical gesture. Elements such as pitch, motive, and register are defined by the numeral five to further represent the pentagon. The title is taken from the epithet of the great mathematician Jacques Bernoulli, who was obsessed with the logarithmic spiral, which, like the pentagon, is structurally defined by the so-called Golden Ratio (.618). As an etude, it focuses on ametric rhythms and rapid lines.

A *Tryglyph* is a tablet in a Doric frieze with three vertical grooves that alternates with metopes. *Tryglyph* also refers to a three-layered work of art that depicts three scenes at three different depths. In my work, *Tryglyph*, I created three levels of rhythms all based on a single intervallic set that the pianist must shift in and out of at times, and at others, perform simultaneously. Each level is also attached to one of three registers in the piano, high, middle, and low. The etude helps to develop muscle memory and rapid leaps.

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SCHOOL of MUSIC ♦ HARPER HALL

## CENTER FOR NEW MUSIC

David Gompper, *Director*

Monday, November 12, 2007, 8:00 p.m.

42<sup>nd</sup> Season, Concert IV

Contemporary Works for Piano Solo

Stacey Barelos, *piano*

# Center for *New Music*

Stace Barelos, *piano*

12 November 2007, 8:00 p.m. CLAPP RECITAL HALL

## PROGRAM

**Hommage a W. A.**  
(William Albright) (2001)

David GOMPPER  
(b. 1954)

**Downward Courses** (2006)

Luke DAHN  
(b. 1976)

**Lake Sonata** (2007)

- I. *Flowing*
- II. *Floating, lonely*
- III. *Driving, with intensity*
- IV. *Violent*

David MAKI  
(b. 1966)

## INTERMISSION

**Quiet Music** (2006)

John ALLEMEIER  
(b. 1970)

**Free and Unticketed** (2007)

Stacey BARELOS  
(b. 1978)

**I. Eadem Mutato Resurgo** (2003)  
(although changed, I rise again the same)

Joseph DANGERFIELD  
(b. 1977)

**II. Tryglyph** (2007)

## PERFORMER BIOGRAPHY

**STACEY BARELOS** is a D.M.A. student in piano and composition at the University of Wisconsin-Madison. She holds degrees in history and music from Bowling Green State University (Ohio) and Luther College (Iowa).

As a pianist, she is the winner of numerous competitions in the U.S. Regarding her performance of Henry Cowell's "Dynamic Motion and the Five Encores to Dynamic Motion," Gunther Schuller said, "It was by far the best performing of Cowell's piano music I've heard in a half a century—or perhaps ever."

## NOTES

DAVID GOMPPER

### ***Hommage a W. A. (William Albright)***

This piano work was written in homage to my teacher, William Albright, who died prematurely on 17 September 1998. He and William Bolcom were among those who, in the 1960s and 70s, initiated and supported the revival of ragtime music in this country. He was also a first rate organist and pianist, and a dedicated composer.

All of the musical material was generated from the last letters of his name. While the work is in three main sections, the middle contains my dream of the type of rag Albright was fond of composing and performing.

LUKE DAHN

### ***Downward Courses*** (2006)

*Downward Courses* was written during the summer of 2006. Its title comes from a poem by the Kentuckian writer and poet Wendell Berry. Musically, descending melodic fragments, or "downward melodic courses," are pulled from a five-chord progression that serves as a basis for much of the work's harmonic content. These fragments occur most apparently in the work's slow middle section. The chord that begins the progression consists of all four triad types in interlocking fashion: minor, augmented, major, and diminished. *Downward Courses* was written for pianist Ryan Fogg and was premiered at The University of Iowa on 15 October 2006.

DAVID MAKI

### ***Lake Sonata*** (2007)

*Lake Sonata* isn't about a lake, and it isn't really a sonata; but the music does have some qualities that remind me of water (including the tempo markings), and the form shares some dimensions of sonata. The first movement presents the main melodic idea, which is first heard underneath a flowing, high ostinato figure, and consists largely of descending thirds and ascending seconds. The calm, quiet second movement presents a separate thought, while the third movement is a fast, twisting scale with a few interruptions of previous material and leads directly to the violent fourth movement. All of the thematic ideas from the previous three movements are revisited in the fourth movement before a crashing coda closes the work.

JOHN ALLEMEIER

### ***Quiet Music*** (2006)

*Quiet Music*, though conceived specifically for the piano, is void of typical piano gestures. I wanted to focus on the resonance, or the lack of resonance, of the different registers of the instrument.

The first section consists of a single melodic line dispersed throughout the various registers of the piano. The sustain pedal is held down throughout the first section so that the melody of one phrase becomes the harmony for the next. The second part of the first section consists of a canon based on the opening melodic

*(cont. on back)*

This program is supported in part by The Elizabeth M. Stanley Performance Fund.