

*University of Iowa, School of Music
and the*

Center for New Music

D. Martin Jenni, Director
David K. Gompper, Music Director

host the

**Midwest Composers
Symposium**

The University of Illinois
Indiana University
The University of Iowa
The University of Michigan
Oberlin College

**Friday, November 5, 1993
Saturday, November 6, 1993**

The Midwest Composers Symposium

November 5 and 6, 1993

hosted by the
University of Iowa School of Music

and the
Center for New Music

David Nelson - Director, School of Music
John Hill - Associate Director
D. Martin Jenni - Head, Composition/Theory
David K. Gompper - Music Director, Center for New Music

Student Committee: Ching-chu Hu, Steven Ledbetter, Glenn Lemieux, Kevin Siegfried, and Aitor Goyarrola - research assistant

The Midwest Composers Symposium is a consortium made up of the composition departments of five American Midwest universities: The University of Michigan, The University of Illinois, Indiana University, Oberlin College and The University of Iowa. The purpose is to allow students to have contact with other composers at nearby institutions, to foster connections and self-identity.

The Symposium was begun in 1948 by Anthony Donato of Northwestern University, and originally Michigan, Illinois and Iowa. For a few years during the 1960s, the symposium concerts stopped 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. This is the first year without Northwestern.

acknowledgments

David Nelson for his support in hosting this event
Mona Shaw and Barb Kreiman for their unending work and patience
West Music for additional electronic equipment resources
The Office of Academic Affairs who has supported Iowa composition students and their travel to consortium schools over the years

Program Schedule

Friday, November 5, 1993

Concert I *music of Cheng, Danby, Bielawa and Heuser*
8:00 p.m. Clapp Recital Hall
Reception following in the Lounge

Saturday, November 6, 1993

Coffee and Rolls
8:00 am Lounge

Panel Discussion
9:00 am Room 1027
Topic: *The Academic Composer: what universities have to offer, and what should be expected after graduation?*

Concert II *music of Worley, Hu, Hernandez, Regan, Richey, Haney, Strang, Ross*
10:30 am Clapp Recital Hall

Faculty Business Lunch
12:00 pm Music Lounge

Concert III *music of Hamman, Jagger, Roumain, Makan, Chien, Weise, Shin, Goudeseune/Fitz*
1:30 pm Harper Hall

Concert IV *music of Yampolschi, Siegfried, Johanson, Feller, Tharp, Bermel, Goyarrola*
4:00 pm Clapp Recital Hall

Concert V *music of Rao, Royall, Hause, Maki, Kasparov, Downs*
8:00 pm Clapp Recital Hall

Concert I

Friday, 8:00 p.m.
Clapp Recital Hall

program

Arrival of the East Wind (1992)

Tara NOVY - piccolo
Julie HOBBS - flute
Kristine EILS - oboe
Jennifer SUPALLA - english horn
Michelle LIPPERT - clarinet
Carl COLLINS - bass clarinet
Veronica RICKS - horn
Dulane AABERG - contrabassoon
Lee FERGUSON - percussion I
Tony OLIVER - percussion II
David GOMPPER - conductor

Chee-Swen CHENG (IA)
(10' duration)

Mirrors (1991)

University of Iowa Percussion Ensemble, Tom DAVIS**, director
Lee FERGUSON, Jerry CARPENTER, Tony OLIVER, Jake ROMIG
David GOMPPER** - conductor

Judd DANBY (IL)
(15' duration)

intermission

Beat Clinic for Big Band (1990-91)

Johnson County Landmark Band
John RAPSON** - director

Bruce BIELAWA (MI)
(10' duration)

Fever Tokens (1992)

University of Iowa Concert Band
Myron WELCH** - director

David D. HEUSER (IN)
(9' duration)

*=premiere
**=faculty

Concert II

Saturday, 10:30 a.m.
Clapp Recital Hall

program

To Tame the Beast (1992)

W. Todd HUNT - alto saxophone
Erik SANTOS - piano

Daniel WORLEY (MI)
(10' duration)

Taraxia* (1993)

Mark WEIGER** - oboe
Patrick HUGHES - horn
Carey BOSTIAN II - violoncello
Tek WINESBERRI - piano
David GOMPPER** - conductor

Ching-chu HU (IA)
(6' duration)

For Joseph (1993)

- I. Gaze Grey
- II. Spin
- III. Scuttle-Stomp
- IV. Sometimes New

Bruce BIELAWA - piano

Katt HERNANDEZ (MI)
(5' duration)

A Spectacle of Humid Nightblue Fruit (1993)

Alison READ - harp
Toyin SPELLMAN - english horn
Edward CADMAN - violoncello
Cynthia MCGREGOR - french horn

Marty REGAN (O)
(7' duration)

Prelude and Fugue for Solo Guitar* (1993)

Mark ZANTER - guitar

John RICHEY (IL)
(2'-40" duration)

La Charmeuse de Serpents (1992)

Amy BROWN - flute
Dan QUINN - guitar

Jason HANEY (IN)
(8' duration)

Love Songs (1990)

- I. Invertebrate
- II. Digital
- III. Resonant
- IV. Passage

John STRANG - piano

John STRANG (MI)
(3' duration)

Inside an Enigma (1993)

Poppy CRUM - violin I
Lisa DONGLINGER - violin II
Michelle BENNETT - viola
Carey BOSTIAN II - violoncello

John ROSS (IA)
(6' duration)

Concert III

Saturday, 1:30 p.m.
Harper Hall

a program of electronic and acoustic music

Replatrage bassoon computer tape* (1993) **Michael HAMMAN** (IL)
(7' 25" duration)
Charles LIPP - bassoon

éclats* (1993) **Brian JAGGER** (MI)
for vibraphone and marimba (7' 35" duration)
Jeanine SEFTON - vibraphone and marimba

Tribute (1992) **Daniel Bernard ROUMAIN** (MI)
for electronic media (5' duration)

A Pre-Cursive Farce (1993) **Keeril MAKAN** (O)
for percussionist and speaker (7' duration)
theo-asininities I
EZ piece-SA
theo-asininities II
David SHIVELY - percussion
Joanna RAKOFF - speaker

Forbidden Decision (1992) **Sansan CHIEN** (IN)
(8' duration)
Lin-Ya SU - violin
Stefan FREUND - violoncello
Lourdes DIAZ - piano

Witness* (1993) **Christopher C. WEISE** (IL)
for tape and viola (7' 20" duration)
Kenneth WOLLBERG - viola

Wave* (1993) **Eun-Hee SHIN** (IA)
(5' 30" duration)
Marcia FULLER - flute

Nanocomposition I **Camille GOUDESEUNE and Kelly FITZ** (IL)
computer-generated two-channel tape (0'-10" duration)

Concert IV

Saturday, 4:00 p.m.
Clapp Recital Hall

program

Dialogues - I* (1993) **Roseane YAMPOLSKI** (IL)
scenes ii and iii (8' duration)
Elizabeth SHIRK - soprano saxophone
Mark MOORE - tuba
Charles LIPP - bassoon

Emblems (1992) **Kevin SIEGFRIED** (IA)
words by Juliet Kaufmann (5' duration)
Nancy HAGEN - soprano
Amy GETTER - viola

Trellis (1993) **Ross FELLER** (IL)
(11' duration)
Jeremy RUTHRAUFF - soprano saxophone
Nancy McMILLAN - alto saxophone
Dennis LINDSAY - tenor saxophone
Gail LEVINSKY - baritone saxophone

". . . la promesse de bonheur. . ." **Reynold THARP** (O)
for viola and piano (6-7' duration)
Mike KELLEY - viola
Amy MARSHALL - piano

Theme and Absurdities (1993) **Derek BERMEL** (MI)
(4' duration)
Derek BERMEL - clarinet

Traumes Wirren (1992) **Andrey KASPAROV** (IN)
(11' 30" duration)
Amy BROWN - flute
Tasha WARREN - clarinet
Kevin BENFIELD - bassoon
Chris RICHARDS - percussion

Dangerous Dreams (1993) **Aitor GOYARROLA** (IA)
(6' duration)
Robert BROWNLOW - trumpet I
Michael FLYNT - trumpet II
Marina MILLER - horn
Paul POLLARD - trombone
Chris RADANOVIC - tuba

Concert V

Saturday, 8:00 p.m.
Clapp Recital Hall

program

Pizarco (1993)
for unaccompanied cello

Jakub TRAWKOWSKI, *violin*

Vacillations (1992)

Marla FEENEY - *clarinet*
Robert FULLER - *piano*

Fields (1991), *for solo marimba*

- I. The Open Expanse
Woodrag
- II. Pastorate
Forked Road
Echo
- III. Plain Dance

Loren MACH - *marimba*

Creation* (1992)

Alison MAKI - *soprano*
David MAKI - *piano*

Variations (1992)

Lourdes DIAZ - *piano*

intermission

Masque Acoustic* (1993)

John Milton is Lost In His Head

John LYNCH - *Milton*
Channing WORK, Sandra DeLUCA - *TV people*
Kathryn KAMP - *soprano*
Amy SWANSON, Emily TRUCKENBROD, Kim CALKINS, Susan BENYA,
Christopher GODDARD, Jeffrey PAPPAS, Geoffrey ROYALL, Aaron CAIN - *chorus*
Shinobu SAITO - *violin*
Amy GETTER - *viola*
Hsien-Liang LIEN - *violin*
Tony OLIVER - *percussion*
David GOMPPER - *conductor*
Pauline TYER - *director*

Amitabh RAO (O)
(4' duration)

Geoff ROYALL (IA)
(5' duration)

Evan HAUSE (MI)
(10' duration)

David MAKI (IA)
(5' duration)

Michael JOHANSON (IN)
(8' 30" duration)

Patrick DOWNS (O)
(20' duration)

Program Notes

Concert I

Arrival of the East Wind - The historical novel *San Kuo Yen I* (*Three Kingdoms: Ching's Epic Drama*) by Luo Guan-Shong (ca. 1330-1400) has always been fascinating to me. The inspiration for **Arrival of the East Wind** is rooted in a battle - "The Battle of the Red Wall" - which takes place between two of the three kingdoms in Luo's novel. In this battle, a man named Ju-Ge Liang uses his magical power to turn the northwest wind into a southeast wind, and thus, with the help of this wind, defeats his enemy by destroying all of their battleships with fire. My intention is not to depict the battle, but rather to reflect and imagine the wind, and thoughts that go beyond the story.

The form of the piece is an arch (section I relates to section V, section II to section IV, and section II stands by itself). The pitch material is developed from the set 0157 and is organized in a manner similar to the unfolding of the arch. There is a quotation from the contemporary Chinese poet Chang Mo: "I stand in the wind, drinking with flying sands and stones."

Chee-Swen CHENG is an undergraduate composition major, and studies with David Gompper.

Mirrors is scored for a percussion ensemble of four members, each playing an array of instruments positioned in three different stations. The instrumentation comprises six pitched and six unpitched sets of instruments; six are metal, four are wood, and two, skins.

The piece is made up of ten sections, each employing a different number of ensemble members, as well as different groupings of instruments. The two central sections employ only members of the "keyboard" family, while all of the others combine pitched and non-pitched instruments.

Mirrors is contrapuntal throughout, with the "melodic themes" of the non-pitched instruments articulated through general contour coupled with timbral characteristics. The piece is best understood when an ear is leant to imitation and complementation of melody both within and between sections.

Judd G. DANBY is currently a candidate for the Doctor of Musical Arts in Composition degree at the University of Illinois, Urbana-Champaign, where he studies composition with John Melby and Thomas Fredrickson, and electronic music with Scott A. Wyatt.

Fever Tokens - Over the course of the piece there is a progression from clear, slow, straightforward music to an increasingly louder, denser, more polyphonic music. This progression is not in a straight line, but rather there are moments where, like waves, the music backs off somewhat until the next crest arrives. Likewise, there are points in the work where the intensity leaps upward in a more sudden way. After the climax, there is a soft coda involving the English horn, alto saxophone and percussion section.

David HEUSER received a B.M. from the Eastman School of Music in 1985 where he studied with Joseph Schwanter, Samuel Adler, David Liptak and Warren Benson. He received his M.M. and is pursuing a D.M. at Indiana University, where he works with Frederick Fox and Don Freund.

Concert II

To Tame the Beast juxtaposes violent, highly dynamic materials and severe, relatively static elements. The opposing musics are then synthesized in two different manners. Near the end of the piece the peaceful material is treated in a violent and dynamic manner and the severe statement of the opening saxophone material returns in the coda.

Daniel WORLEY received a B.M. from the University of Louisville, where he studied with Claude Baker, Steve Rouse and Frederick Speck. His short orchestral work *Toward Light* recently took first place in the Blue Ash Symphony's fanfare composition competition, where it was premiered. He is currently studying with William Albright, and is pursuing a M.M. in composition.

Taraxia is a Greek word meaning "disturbed". The composition portrays four distinct characters through four instrumentalists using a seven-pitch set. Each character differs in focus, rhythm and gesture. The stubborn characters will not submit to the others, but as tension builds to a peak, energy is released through a tightly unified, rhythmic section, and the seven-note scale "spills" over its pitch borders.

Ching-Chu HU received his B.A. from Yale University, where he studied composition and conducting with Michael Tenzer and Alisdair Neale. Last year he studied composition with Matthias Spahlinger and Johannes Schöllhorn at the Musikhochschule in Freiburg, Germany. He is currently working on a Masters degree in composition with David Gompper and a Masters degree in conducting with James Dixon.

For Joseph - I wrote this piece for my father, after his birthday this year. His name is George, but I know several Georges, so I used his middle name. He used to play the piano very well, a long time ago, and this piece is in respect of that memory.

Katt HERNANDEZ began composition at 15 with Karen Swanson, and studied with her through high school. During her senior year, Hernandez took courses in composition at the University of Michigan, and the following year, enrolled and studied with George Wilson. She is currently a sophomore studying with Michael Daugherty.

John RICHEY has studied composition with Donald Erb, Eugene O'Brien, William Albright, Leslie Bassett, Salvatore Martirano, and Paul Zonn.

"La Charmeuse de Serpents" (The Snake Charmer) is a title taken from a painting by Henri Rousseau which depicts the mysterious silhouette of a woman standing on a jungle riverbank, seducing snakes with the tones of her flute. However, the piece was not titled until after its completion. The piece begins with a series of elaborations on the idea of departing from and returning to a central pitch (the overall shape of the piece also reflects this notion), followed by cadenza-like passages for the flute and the guitar which leads into a freer section where the two instruments play independently. After a suggestion of the opening material, the piece closes with a return to the starting pitch 'a'.

Jason HANEY grew up near Dallas, Texas and attended Austin College, where he was a National Merit Scholar, earning degrees in piano performance and chemistry. He now attends Indiana University, serving as an associate instructor of music theory, and has studied composition with Claude Baker and Eugene O'Brien. His compositions have won awards from the Texas Music Teachers' Association, the Music Teachers' Association and the Music Teachers' National Association.

John STRANG is a second year Master's student at the University of Michigan. He has studied with Leslie Bassett, William Albright, George Wilson and Michael Daugherty.

Inside an Enigma was composed during the summer of 1993 while attending the American Conservatory in Fontainebleau, France. The title is taken from a speech by Winston Churchill. The poetic impact of this short phrase - the suggestion that something conceptual (an enigma) could have dimension (an "inside") - is one of puzzlement; a conundrum, a quixotism. These ideas well expressed what I wanted to achieve in this piece: the region between incoherence and mystery, between ambiguity and significance is explored; the idea that an object can express great import, yet denote nothing is touched upon; the meaning that a profound experience can remain unknown, and having lived through it, one has learned nothing, one has only felt, is investigated.

Inside an Enigma was first performed 14 August 1993 in the Salle Jeu de Paume at the Palais de Fontainebleau by students of the American Conservatory.

John C. ROSS, originally from Sussex County, New Jersey, grew up in Southwest Florida. He holds degrees from Florida State University (M.M. in composition) and Covenant College (B.M. in horn). His teachers have been John Boda, Roy Johnson, and Eric Ziolek. Currently he is an Interim Lecturer at Sam Houston State University. He is also working toward a Ph.D. in music composition at the University of Iowa, where he studies with D. Martin Jenni. His awards include the 1991 Abraham Frost Prize from the University of Miami, the Pelzer Prize from the University of Iowa, and the Maurice Ravel Prize from the American Conservatory in Fontainebleau, France. He has received grants from ASCAP and the John W. Work III Memorial Foundation, an invitation to Yaddo, and a commission from the University of Iowa's Center for New Music.

Concert III

REPLATRAGE concerns a framework for the differentiation of coordinated systems. Three such systems are presented: computer, bassoon, audio tape. Each system is composed such that it distinguishes those qualities in the others which might otherwise be undistinguished. In other words, each system is designed to amplify some performance characteristic which might or might not be characteristic of one or more of the other systems. At times, this "crosstalk" is accomplished literally: one system effects some very obvious change in the behavior of another system. At other times, it is accomplished surreptitiously, through the projection of cognitive mis-associations linking coordinated systems.

All sounds derive from digitally transformed reproductions of recorded bassoon sounds. These transformations were accomplished in the Computer Music Project at the University of Illinois, using software developed by the composer and based on the phase vocoder analysis system developed by Robert Maher and James Beauchamp. Original recording, as well as editing, mixing, and noise reduction were completed in the Experimental Music Studios, also at the University of Illinois. Live computer hardware systems were designed by the composer and built by Mike Schaffstein at SIGARCH and by Adam Cain.

Replatrage was commissioned by Scott Wyatt, director of the University of Illinois Experimental Studios, on the occasion of the 35th anniversary celebration of the studio facilities.

Michael HAMMAN composes works for solo instruments, instrumental ensembles, tapes, and computer. His work has been performed and presented throughout the U.S. and in Korea. His writings appear in *Interface*, and in a book (forthcoming) on the music of Morton Feldman.

éclats was written for Jeanine Sefton. The title refers to the fragmentary nature of the work.

Brian JAGGER completed his B.Mus. at Queen's University in Kingston, Ontario, his M.Mus. at the University of British Columbia in Vancouver, and is currently in his second year of the D.M.A. degree at the University of Michigan. He was awarded the second prize in the orchestral category of the CBC Young Composer Competition which included a performance of his "When Worlds Collide..." on the CBC national radio by the CBC Vancouver Orchestra.

Tribute consists of electronic "quotations" (or samples) of six of my most favorite composers. The work is more a commentary on the originality and identifiable styles of these men than it is purely artifice; nonetheless, all the drama of a standard work remains. Samples and synthesized sound sources were realized on the Roland S550 Digital Sampling Device and mixed down to two channels with a TASCAM #236 Mixing/Recording console. Additional Lexicon Sound Effects were dubbed into the final mix.

Daniel ROUMAIN is a first year Master of Music student at the University of Michigan. His *Haitian Essay for Orchestra* will be performed by five American orchestras this season, including the Oakland Symphony.

A Pre-Cursive Farce for Percussionist and Speaker

...The percussionist walks out onto a dimly lit stage; he/she is wearing a costume consisting of photocopies of my head, my hands, and my arms, five photocopies in all. After the first movement, he/she takes the left hand off and sets it on fire. The percussionist now has control of the rhythm he/she plays in the left hand. After the second movement, the percussionist takes off the right arm and sets it on fire. Now, he/she has control of which instruments his/her right arm plays. The third movement is played; takes off the left arm and sets it on fire. He/She now has control of which instruments both his/her arms play. The fourth movement: the right hand; fire; both hands have control of rhythms to be played, both arms control choice of instruments to be played. Fifth movement: the head is taken off and set on fire; the percussionist has control - he/she finishes the experience in any way that is desired...

...Sitting in his room, the composer becomes engaged in the problem of whether creating involves emotion, among other things. He writes; he composes a confessional - I offer you the blood from the encounter...

Note concerning the composition:

theo-asininites I = total formal control on my part; a text by T.S. Eliot

EZ piece-SA = my blood on my sleeve, both music and word; a confession

theo-asininites II = the percussionist makes decisions...within my formal outline; a story from my past.

Fobidden Decision consists of one long movement that is based on two contrasting ideas. One of these ideas can be thought of as representing sadness, the other anger. The way these two "moods" are contrasted in this music reminds me of conflict, leading me to choose the title.

Sansan CHIEN is a student in the doctoral program at the School of Music, Indiana University, where she studies composition with Fred Fox. She began her musical training at the age of five, and through the years, has been granted several awards and scholarships, including teaching assistantships. She is a member of ASCAP and the Pi Kappa Lambda music honor society.

Witness was commissioned by the Experimental Music Studios at the University of Illinois, in celebration of the studio's 35th anniversary. This work demonstrates the concept of dynamic pairings: instrumentation (tape/viola), technology (MIDI/analog) and sonic orientation (pitched/unpitched). These juxtapositions are flexible rather than static, for example, in the relationship of the continual tape and instrument fluctuations, each vacillating between foreground, background and middle-ground positions. 19-tone, equal-tempered tuning is employed throughout, by both the tape and viola.

Christopher WEISE is completing his doctoral studies in composition at the University of Illinois. His instructors include Salvatore Martirano, Scott Wyatt, Paul Zonn and John Melby. At the University of Wisconsin-Milwaukee, where Weise received his Master's degree, his instructors were John Downey, Jon Welstead and Yehuda Yannay.

Wave - This work describes the waves of the wind, the water and breath. The wave appears quietly or with a slight tension. The opening and closing sections are based on the pentatonic scale, and the other parts represent variations of the same scale.

Eun-Hee SHIN, graduated from Suk-Myung University in Korea, and is currently working on a M.A. degree in composition with D. Martin Jenni.

Nanocomposition I - If it is true that it is the nature of humans to find in art an image of our own destiny, a reflection of the shadow, cast by our psychological and physiological inadequacies and deformities, in which we exercise our briefly-granted privilege of existence, consumed the while with the faint hope that we might emerge from that damp shade and bask in the light of an unknown, perhaps unknowable source (and surely the light from which the shadow is cast is the same light that creates the reflection in the art-mirror) capable of warming us in our frailty and preserving our souls beyond what we conceive to be our lifetimes, of extending our destiny far beyond any imaginable horizon until it brushes the infinite, then it must also be the case that as the art-mirror itself grows infinitely, it tends to show us all the same destiny, to reduce all of humanity to a common doom, just as a large mirror shows much the same reflection in art, without regard for the actual presence of any such reflection, and as long as there remains the ambiguity between destiny and directive, the confusion between what will come to pass irrespective of our actions or inactions and what we are responsible for bringing to pass in order that our destiny be fulfilled, there is a real danger that we all will be condemned by large works of art to suffer a common fate, and suffering it will be, since none of us wants a share in our neighbor's fate. Is it possible, then, that we could be spared this karmic uniformity by infinitesimal art? The reflection in a very small mirror changes dramatically in response to the slightest change of viewpoint, thus the art-mirror, as it shrinks, shows each of us a radically different destiny, potentially creating a world of truly different people, a world of individuals, bringing us, in the limit, to blissful anarchy, or perhaps to a new tower of Babel. On the other hand, if we see our destiny's reflection in art even in its absence (the reflection, not the art), then it may be that a change of scale of the art would pass without leaving any trace on our collective consciousness, because we ourselves create the reflection we seek, the reflection we think we would find if there were any reflection at all to be found, perhaps to protect ourselves from its absence, perhaps to protect ourselves from individuality, in which case the unfolding of infinite possibility before us is so much casting of pearls before swine, and none of this really matters anyway.

Camille GOUDESEUNE studies composition with Erik Lund and the rest of the universe. **Kelly FITZ** argues about composition with anyone who will take him up on it, and, between pieces, is a graduate student in electrical engineering.

Concert IV

Dialogues - I is a theater piece based on qualitative modes and generic characteristics of speech dialogues. It is dedicated to Charles Lipp, Elizabeth Shirk, Mark Moore, and William Brooks.

Roseane YAMPOLSKI (b. Brazil) is currently working towards a DMA in composition at the University of Illinois, where she holds a graduate assistantship teaching music theory and aural skills. Important

presentations of her works include the Concert of the Sinfonica Abruzzese, Rome (1990), and the Villa-Lobos Festival, Rio de Janeiro (1991). She has studied composition with William Brooks, Salvatore Martirano, Paul Hayden and Ronaldo Miranda.

Charles LIPP, composer-bassoonist, works 9 to 5 as a writer for a software company in Urbana, Illinois. After hours, he pursues the myth of being an un-coöpted musician. While on the loose, he constructs tunes, solicits bassoon pieces, and performs with *WALLEYE* and as a soloist.

Mark MOORE is an Associate Professor of Music at the University of Illinois. Many of his students have won honors at international conventions of the TUBA Association and hold teaching positions at universities throughout the country. As a founding member of *Sonus Brass*, Moore has performed in the United States (St. Louis Symphony) and on tours to the Far East.

Emblems

Solitude	Touch	Silence
Here and there clouds move	Remove the glove open the sleeve	Beyond the hand beyond the tongue
winter trees birds leave	reveal the hand bone by bone	leaves unfurl Snow hems the field
ashen fields Sky's	The vein's wing	over and over. White
curve: turn away	at the wrist pulses	is enough. The wordless hum
and return	in and out	of flame below <i>Juliet Kaufmann</i>

The result of a relationship that developed in the *Words and Music* course at the University of Iowa last Fall, these Emblems grew out of a mutual love of iconography and attempt to capture the interior resonance both poet and composer found in the conditions set forth in pruned-down, elemental forms.

Kevin SIEGFRIED, a graduate of Antioch College, is currently working towards a M.A. in composition at the University of Iowa and studies with D. Martin Jenni.

Variations attempts to explore the musical potential of a motivic cell presented in the opening of the work. Each variation focuses on specific manipulative processes which feature parameters such as texture, rhythm, dynamics, register, and figuration. *Variation* was written for and is dedicated to Lourdes Diaz.

Michael JOHANSON began musical studies at the Peabody Preparatory at the age of ten. For eight summers, he attended the Walden School for Young Composers. He received his Bachelor's degree from the Eastman School of Music, where his teachers included David Liptak, Samuel Adler, Warren Benson, Joseph Schwantner, and Robert Morris. There he received the McCurdy prize for large ensemble composition for his *Epiphanies* (1990), and *Re-emergences* (1991). While a student, he wrote *A Whisper from Long Ago*, which was commissioned by the American Friends Service Committee for their Peace Day celebration. He has also studied and received performances at the Aspen Music Festival, June in Buffalo, and the American Conservatory in Fontainebleau, France. He is now completing a Master's degree in composition at Indiana University, where he has studied with Fred Fox and David Dzubay.

Trellis was premiered on November 5, 1993, by the Vision Saxophone Quartet, at Curtis Hall, Chicago. *Trellis* engages the saxophonists in an exchange of complex, maze-like movements. The legitimate saxophonist's predicament, in this country - forced to live a Parisian dream while dancing the dance of fried chicken - is dislodged, naturally.

Ross FELLER is currently a Visiting Lecturer in Composition-Theory at the University of Illinois. His principle composition teachers include Morgan Powell, Salvatore Martirano and Paul Zonn. His compositions have been performed throughout the U.S. and have been reviewed in the Computer Music Journal, the Chicago Tribune, the Chicago Reader, and the Port Orange Observer. He has received several commissions, as well as awards from ASCAP, the University of Illinois, and the Atlantic Center for the Arts.

Vision Quartet interprets works of twentieth century artists. Its interest in the exploration of new performance possibilities has led to such projects as multi-media collaborations and improvisational performances. **Jeremy Ruthrauff** received a BM degree in Saxophone performance from Northwestern University where he studied with Frederick Hemke and was the 1990 concerto competition winner. **Nancy McMillian** holds a MM degree from Northwestern University, where she is pursuing a DMA degree as a student of Frederick Hemke. **Dennis Linday** received a BM Education degree from Bowling Green State University, where he studied saxophone with John Sampen, and a MM degree from Northwestern University. **Gail Levinsky** completed her BM degree in Music Education at Butler University, where she studied with William Hochkoppel, and is pursuing a DMA degree at Northwestern.

Theme and Absurdities is a spoof on all those lovable, yet undeniably annoying, theme and variations pieces based on some aria. A whole bunch of these were written for clarinet between about 1850 and 1930, and they make great encore pieces. This one is a particularly nightmarish tribute to the genre. The variations are served up in eight-bar chunks, growing steadily in ridiculousness.

Derek BERMEL is a doctoral student at the University of Michigan, where his principal teachers have been William Albright and William Bolcom. He has been the recipient of a Javits fellowship, Dorot and Horowitz fellowships, an NEH grant, and the National Jewish Congress Prize, among other awards. As a clarinetist, he has premiered over a dozen new works, and was performed as a soloist with the Goldman Band at Lincoln Center and on WQXR radio in New York City.

Dangerous Dreams is based on gestures, and the melodic, harmonic, and rhythmic aspects play a paramount role in projecting these gestures.

Aitor GOYARROLA initiated his musical studies in piano and organ at the age of five in London with Dr. Winston Ingram. Since that time he began composing small works for piano and organ. At the age of seven he entered the Miami School of Musical Arts, the institute that led him to the studies of theory, solfege and formal composition with Dr. William Banchs. In 1983 he returned to Caracas, Venezuela where he continued his musical education. In 1989 he moved to Cambridge University to start a B. Mus. degree, and finished it at the University of Miami. Aside from his education, Goyarrola has won numerous grants and competitions, and has had numerous works performed in Europe, North and South America. He is currently working toward a M.A. degree in composition at the University of Iowa, and studies with Martin Jenni.

Concert V

Vacillations combines seemingly contrasting musical ideas to form a coherent structure. Common motivic elements from one idea to the next persist, whether they are rhythmic or pitch-oriented. The fluctuation of these various elements was the inspiration for the title.

Geoffrey ROYALL received a B.M. degree in theory at Eastman School of Music, and studied composition with Samuel Adler, David Liptak and Christopher Rouse. He is currently pursuing a M.A. degree in composition, and studies with David Gompper.

Creation is a large work, based on the Biblical story of Adam and Eve, that came about through a collaboration with Geoff Woolfe, a graduate student in the Writer's Workshop. *Creation* is a set of 27 poems in three sections of 9 poems each, and every section is written in a different voice: section one is Eve's voice; section two represents Adam; section three describes the serpent. I selected three pieces from section one, partly because the number three is an important structural element for the composition.

David MAKI received a B.M. degree in composition from Northern Illinois University, where he studied with Jan Bach and Donald Walker. He is currently pursuing the M.A. degree in composition, working with David Gompper.

Evan HAUSE is currently a doctoral student at the University of Michigan where he studies with William Bolcom. He has been the recipient of the U-M Rackham Regents Fellowship and composition awards from ASCAP, the ITG, and Oberlin Conservatory, where he earned a B.M. (1990) in Percussion and Composition.

Traumes Wirren - My piece is named after the piano piece "Traumes Wirren" by Robert Schumann from his famous *Fantasiestücke* op. 12. "Traumes Wirren" can be translated into English as "Tangled Dreams," and was the initial idea for this piece. Moreover, the word "tangled" determined the type of aleatory techniques used, with different segments and sections of a piece overlapping.

Andrey KASPAROV (b. Baku) presently studies composition with Claude Baker at the Indiana University, where he was awarded the full scholar scholarship for the year 1991-2 to study composition. He has won several composition contests in the former USSR, and as a pianist, was the prize winner of the Gina Bachauer International Competition.

Concert Band

Myron Welch, Director

Flute
Linda Pereksta
Gail Gavin
Tara Novy
Julie Hobbs

Oboe
Aimee Higgins
Kira Wharton
Jennifer Supalla

Bassoon
Marcia Gansen
Mick Phipps

E-flat Clarinet
Chris Bellomy

Clarinet
Laura Kelly
Amy Ashmore
Carl Collins

Saxophone
Randy Susevich
Shelly Conner
Shayne Cofer
Linda Sawin
Dan Engling

Horn
Veronica Ricks
Ann Sonneleitner
Brian McLaughlin
Daren Robbins

Trumpet
Bob Brownlow
Lane Powell
Greg Schwartz

Trombone
Ed Wueschner
Peter Drahozal
Tom Nelson

Euphonium
Bruce Gleason
Erica Wueschner

Tuba
Scott Wilson

Percussion
Kara Kehoe
Tom Dostal
Eric Kaberle
Mike Tracht

Johnson County Landmark

John Rapson - director

Reeds
Dan Engling
Maria Feeney
Jessica McKone
René Recinos
Joe Ritland

Trumpets
Michael Kaplan
Les Miller
Greg Schwartz
Jacob Varnus

Tuba
Scott Wilson

Trombones
Dave Clancy
John Lebitsch
Mike McMann
Tom Nelson
Jim Sherlock

Rhythm Section
John Rosenberg - *viola*
Jeffrey Dunitz - *guitar*
Rafael Dos Santos - *piano*
Patrick Williams - *bass*
Eric Thompson - *drums*
Jim Dreier - *percussion*

Composition faculties

Indiana University

Claude Baker
David Dzubay
Fred Fox
Don Freund
Jeff Hass
Eugene O'Brien

University of Illinois

James Beauchamp
William Brooks
Zack Browning
Lucinda Lawrence
Erik Lund
Salvatore Martirano
John Melby
Morgan Powell
Sever Tipei
Heidi von Gunden
Thomas Wirtel
Scott Wyatt
Paul Martin Zonn

University of Iowa

Michael Eckert
David K. Gompper
Elizabeth Hinkle-Turner
D. Martin Jenni

University of Michigan

William Albright
William Bolcom
Evan Chambers
Michael Daugherty

Oberlin College

Randolph Coleman
Richard Hoffmann
Edward J. Miller
Param Vir
Timothy Weiss
(Wind Conducting)