

COMPOSER BIOGRAPHIES

TIMOTHY A. DAVIS (b. Springfield, Massachusetts) studied composition with Thomas Oboe Lee at Boston College (B.A., 2002) and with Bruce MacCombie at the University of Massachusetts (M.Mus., 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. Tim serves as a teaching assistant in the music theory/composition department at The University of Iowa.

DANIEL ROEDER is in his second year pursuing an M.A. in composition at The University of Iowa where he is currently studying with John Eaton. Daniel's interests lie primarily in vocal, chamber and electronic music. Other than Iowa, he has recently had pieces performed in Minnesota, Wisconsin and Scotland.

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 T.A. for theory.

CHRIS SHORTWAY is a Ph.D. student in composition 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.

MATTHEW DOTSON (b. 1981) spent many years of his life fiddling around with tape machines and rusty garbage in the sleepy town of Sycamore, Ill. 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).

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 was awarded a commission from the Baltimore Classical Guitar Society to compose *Chupacabra* for two guitars, which was subsequently published by Vogt&Fritz in Sweinfurt, Germany. His *Nantucket Sleighride* for orchestra and four guitars has been recorded by the Kiev Philharmonic as part of ERM Media's "Masterworks of the New Era" series. His ballet *No Sleep for the Wicked*, was recently staged by The University of Iowa Dance Department, and his *Flowing Through: Rhapsody on a theme of Egberto Gismonti* has been performed multiple times by the San Francisco Guitar Quartet and will be included on their forthcoming CD. He is currently the guitar instructor at Coe College and 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.

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UNIVERSITY OF IOWA • SCHOOL of MUSIC

COMPOSERS WORKSHOP

David Gompper, director

Sunday October 19, 2008

8:00 p.m.

Buchanan Auditorium, W10
UI Pappajohn Business Administration Bldg.

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

COMPOSERS WORKSHOP

Oct. 19, 2008, 8 p.m. BUCHANAN AUDITORIUM, W10

PROGRAM

Lux Aeterna (2008)	Timothy A. DAVIS (b. 1980)
Song of Simeon	Daniel ROEDER
Five Spirits (2008)	Lieschen MAST (b. 1983) Christina Craig, <i>cello</i>
Study for Clarinet	Matthew DOTSON Aaron Kirchner, <i>clarinet</i>
Respiration	Chris SHORTWAY Rolando Jose Hernandez Gaitan, <i>flute</i>
Dreamless Sleep (rev. 2008)	Christopher GAINNEY (b. 1981) Emmalee Hunnicutt, <i>cello</i>

PROGRAM NOTES

Lux Aeterna, Timothy A. Davis

Text:

*Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.
Requiem aeternum dona eis, Domine; et lux perpetua luceat eis.*

May everlasting light shine upon them, O Lord, with thy saints in eternity, for thou art merciful.
Grant them eternal rest, O Lord, and may everlasting light shine upon them.

Lux Aeterna was written in the summer of 2008 in the wake of the Iowa flood. After witnessing much destruction and upheaval, the piece is intended to represent both the somber tone of our situation, but also the message of hope and optimism through it all. The piece is unified through the initial Phrygian chant, first sung by a single soprano voice and heard in its entirety at various points throughout the piece. Fragments of that melody are pieced together in each of the eight voices to form coherent phrases and harmonies.

Lux Aeterna is dedicated to all the cities and towns in eastern Iowa which were affected by this summer's tragic flood.

The Song of Simeon, Daniel Roeder

The Song of Simeon is a trilingual translation of the Nunc Dimitis, a canticle located in the traditional Compline service. The translation was lifted from the New Zealand Book of Common Prayer, an Anglican prayerbook texted in both Maaori and English. Both tongues share the status of an official language of New Zealand and stand as a milestone in the development of the country's native culture. The existence of both languages on the same page of the prayerbook hearkens a message of peace for all peoples despite the war and animosity between the Maaori natives and English colonists. The presence of a Latin iteration of the text represents the constant challenge of the Church to renew its function in each generation.

Five Spirits, Lieschen Mast

Five Spirits, written for Christina Craig during the summer of 2008, is a cello suite with five distinct movements. Although these movements are all significantly different, they are connected by an underlying motivic thread, which is introduced at the beginning of the first movement. The title represents this connection of five branching out, yet moving as one.

Respiration, Chris Shortway

Respiration is a work for flute and electronics. All of the electronic sounds were created from recordings of the flute so as to extend and complement the live flute. The melodic material for this piece began with a simple concept of successive half-steps, an idea which was heavily manipulated through a number of algorithmic processes. The fragments that resulted led to a cellular construction of the material for both the flute and the electronics.

Dreamless Sleep, Christopher Gainey

Dreamless Sleep is excerpted from a ballet titled *No Sleep for the Wicked*. Rather than having a concrete plotline, this ballet deals specifically with issues of an insomniac's changing perception of night. This piece for cello solo represents an almost nostalgic longing for sleep that remains just out of reach. The title is taken from a poem by Lord Byron:

"The silence of that dreamless sleep,
I envy now too much to weep..."

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