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Society of Composers, Inc.



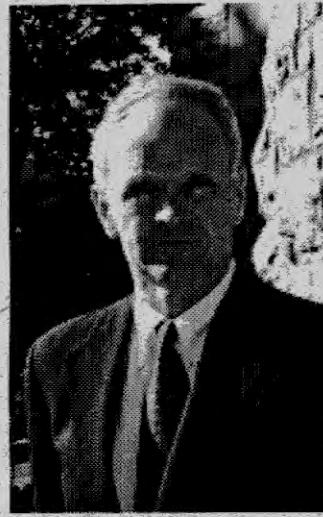
The Mid-America Composers Festival

October 1-3, 1999

Grinnell College

Iowa Composers Forum
Society of Composers, Region V

Iowa Arts Council
Grinnell Area Arts Council



Welcome to Grinnell and the Mid-America Composers Festival, one of the first major events in the new Matthew and Carolyn Bucksbaum Center for the Arts. Grinnell College is delighted to share this facility, designed by world-renowned architect Cesar Pelli and dedicated last weekend, with the sixty composers and hundreds of performers and audience members attending this event. We hope you'll find time to tour the building and view the inaugural exhibition *Re-Structure* in the Grinnell College Art Gallery. We urge you to sample the other pleasures of our vibrant campus and community, which range from architectural gems like the Louis Sullivan bank at 4th and Broad Streets to pleasing vistas of golden fields from the edge of town. We join with the other sponsors — the Iowa Composers Forum, Region V of the Society of Composers, Incorporated, the Grinnell Area Arts Council, and the Iowa Arts Council — in welcoming you and wishing you a stimulating and enjoyable weekend.

Russell K. Osgood, President

Schedule of Events

Thursday, September 30

7:00 p.m.
Carman Center
Mayflower Home

Preview concert: The Grinnell High School Treble and Concert Choirs; Roger Henderson, director. Music by Eastman, Hoover, Rush.

Friday, October 1

4:00-7:30 p.m.
Gordon Rotunda

Registration and reception.
Special hours for Grinnell College Art Gallery opening exhibition "*Re-Structure*."

4:30-5:30 p.m.
Sebring-Lewis Hall

Concert 1: Andrea Gullickson, oboe and English horn; Marianne Chaudoir, piano -- University of Wisconsin-Oshkosh. Music by Bahr, Chaudoir, Clearfield, Phillips.

7:30-9:00 p.m.
Sebring-Lewis Hall

Concert 2: University of Iowa School of Music, Center for New Music; David Gompper, director. Music by Blauvelt, Brooks, C. Lee, Richards, Smooke, Yannay.

9:00-10:30 p.m.
Gordon Rotunda

Reception.

8:00-9:00 a.m.
Grinnell Productions, Inc.
Commercial Street

Coffee and registration.

9:00-10:15 a.m.
Grinnell Productions, Inc.
Commercial Street

Panel presentations by McFerron & Nass , "The Composer's Toolbox," and Beck, "Discovering the Composer: Teaching What Can't Be Taught," moderated by Rush.

10:30-11:45 a.m.
Grinnell Productions, Inc.
Commercial Street

Chamber, electronic, theater, and dance performances.
Music by Lin, Polashek, Power, Rubin and Hollander, Weston, and Yasui with Teresa Heiland and Kristina Marty, dancers.

12:00-1:00 p.m.
Central Park Gazebo

Picnic. Bring your own food from one of the restaurants downtown.

1:00-3:00 p.m.
Sebring-Lewis Hall

Concert 4: Chamber music performed by Grinnell faculty and students. Music by Besharse, Callender, J. Chenette, Gallagher, Hu, Kucera, P. Lee, Schwabe.

3:30-5:00 p.m.
Sebring-Lewis Hall

Concert 5: Choral and chamber music, including the premiere of this year's ICF Pyle Commission Award composition. Music by Arakaki, Dunker, Eastman, Hoover, Koykkar, Rush, Russell, Timpson.

5:00-6:00 p.m.
Bucksbaum Center
Room 152

Keynote address "Composing Lessons from Children." Dr. John Kratus, Michigan State University.

6:00-7:20 p.m.
Grinnell House

Banquet (reservations required).

7:30-9:30 p.m.
Sebring-Lewis Hall

Concert 6: The Minnesota Contemporary Ensemble; Duane Schulthes, director. Music by Beerman, Fields, Hamilton, Heller, Morrison.

9:30-10:30 p.m.
Gordon Rotunda

Reception.

Sunday, October 3

9:00-10:00 a.m.
Grinnell College Forum
South Lounge and
Coffeehouse

ICF Annual meeting and SCI Board meeting.

10:00-11:00 a.m.
Grinnell College Forum
South Lounge

Panel presentation on "Teaching Composers to Teach Composers" by Kratus, Rush.

11:00 a.m.-12:00 p.m.
Grinnell College Forum
South Lounge

Panel on "The Learning to Compose: the student composer's point of view" by Lepp, Warne, Smooke.

12:00-12:45 p.m.
Bucksbaum Center
Room 161

1:00-2:45 p.m. •
Roberts Theatre
Sebring-Lewis Hall

3:00-4:00 p.m.
Sebring-Lewis Hall

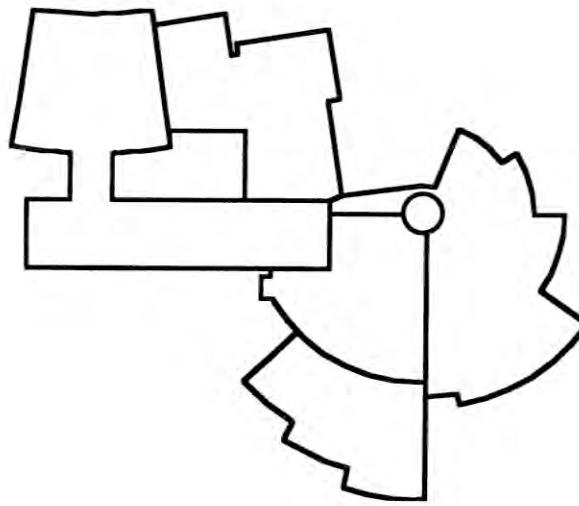
4:00-4:30 p.m.
Gordon Rotunda

ICF Board meeting.

Concert 7: Large Ensembles. Music by Anway, Bonacci, Gooch, Macy, McCarthy, Monhardt, Owen, Prater, Shende, Songaylo.

Concert 8: Recognition and performance of winning compositions in ICF Student Composers Competition. Music by C. Chenette, N. Chenette, Gaylor, Gullickson, Hadley, Lepp, Waggoner, Whitver.

Closing reception.



Thursday, September 30, 1999

Carman Center, Mayflower Home; 7:00 p.m.

Mid-America Composers Festival Preview Performance

Butterfly Garden

Grinnell High School Treble Choir
Roger Henderson, Director

Tracey Rush

Voyager's Prayer

Grinnell High School Concert Choir
Roger Henderson, Director

Donna Kelly Eastman

Hush'd Be the Camps Today

Grinnell High School Concert Choir
Roger Henderson, Director

Jeffrey Hoover

Friday, October 1, 1999

Sebring-Lewis Hall; 4:30 p.m.

Concert 1:

Andrea Gullickson, oboe and English horn
Marianne Chaudoir, piano
University of Wisconsin-Oshkosh

Reminiscence for English Horn and Piano

Andrea Clearfield

Lacerations

Jason Bahr

Sonic Landscapes

Mark Phillips

Sonata quasi una fantasia

James Chaudoir

Andrea Clearfield's compositions for instrumental and vocal soloists, mixed chamber ensembles, chorus, orchestra, film and dance are performed internationally. She has received numerous commissions, grants and awards. She is on the composition faculty at The University of the Arts in Philadelphia and is completing her doctorate degree in composition at Temple University, where she is a Presidential Scholar. In addition, Ms. Clearfield is the founder and host of the Philadelphia Salon concert series, featuring classical, contemporary, jazz, electronic and world music and now celebrating its thirteenth year.

Reminiscence for English Horn and Piano was commissioned by George Corbett in memory of his grandmother, Carrie Beer. The music plays with the relationship between the two sets of initials, "C.B." and "G.C." Concealed within the texture are melodic and harmonic fragments of the popular song "Close to You," which played on Ms. Beer's music box. Rhapsodic and lyrical passages enclose a scherzando and fugal section. Reminiscence was premiered by George Corbett, English horn, and Michael Sheadel, piano, in Philadelphia in 1997.

Jason Bahr (b. 1972, Kansas City, KS) is currently a doctoral student at Indiana University. He has studied with Samuel Adler, Claude Baker, Eugene O'Brien, Don Freund, James Mobberley and Gerald Kemner. Bahr's music has been performed at national and international concert venues, including many SCI national and regional conferences, the Sixth International Review of Contemporary Music (Belgrade, Serbia; 1997), the first ever "ppIANISSIMO" Festival of Contemporary Piano Music (Sofia, Bulgaria; 1998), the 1998 Bluffton Bach Festival, and national conferences of the Christian Fellowship of Art Music Composers.

Lacerations was written in the winter of '97-'98 during my first year in Bloomington, IN. The title describes the jagged, angular lines and rapid changes in texture used throughout the piece. Do not let the title alarm you, as no musicians were injured in the writing of this piece (the performance may be another matter!)

Mr. Phillips, (b. 1952) winner of the 1988 Barlow International Competition for his orchestral composition *Turning*, is a Professor of Music and a Presidential Research Scholar at Ohio University.

Sonic Landscapes has four main sections of roughly equivalent length, with a cadenza and brief electronic music interlude linking the third section to the last. Though the sections flow from one to the next without pause, they are delineated by clear changes in character. The movement subtitles (mostly borrowed from other art forms) represent my attempts to describe, after the act of composition, the images the music conjures up in my own mind. "Persistent Memories:" the tape accompaniment for the first section surrounds the soloist with a surreal sonic environment where familiar sounds are stretched and distorted, without quite losing their sonic identity. This section brings to my mind Salvador Dali's famous painting, "The Persistence of Memory," with its bleak, forlorn landscape and drooping watches. "Lost In The Funhouse:" this title is borrowed from a short story by American author John Barth. The section begins with the soloist in a hall of mirrors, accompanied by natural instrumental sounds. Soon bent and warped images of these sounds begin to appear, as in a funhouse mirror. Listeners familiar with the pointillistic, post-Webern music of the late-1940's and 1950's may find other connections that can be made between title and music. "Close Encounters:" the third section, while containing some references to the first, has gone beyond the surreal, becoming more "otherworldly" in quality. "Rappin' with Diz and Bird:" the "landscape" here is decidedly urban. All references to various popular music influences are intended (I think!).

James Chaudoir is Professor of Music Composition at the University of Wisconsin Oshkosh. His varied musical interests are reflected in the wide range of works he has written for vocal and instrumental ensembles, plus those which incorporate dance and the electronic medium. In addition to being the recipient of numerous grants and awards, he is a highly published and commissioned composer, whose works have been performed in Canada, Europe, the Far East, and major cities throughout the United States. A long-time member of SCI, Chaudoir serves on the National Council as co-chair of Region V.

James Chaudoir's *Sonata quasi una fantasia*, written in one movement, is a fantasia constructed in sonata form. Thematic material is presented and developed through alternating periods of dialogue and counterpoint between the oboe and the piano. The fantasy theme that appears as an introduction continually interrupts the structural flow of the sonata in a manner that merges the two compositional frameworks into its own and includes cadenzas for both the oboe and the piano. The sonata was written for and is dedicated to Andrea Gullickson, who with pianist Marianne Chaudoir gave the premiere performance at the Weill Recital Hall at Carnegie Hall, New York City, in 1998.

Friday, October 1, 1999

Sebring-Lewis Hall: 7:30 p.m.

Concert 2:

The University of Iowa School of Music
Center for New Music: David Gompper, director

Duo

Antonio Guimaraes, flute
Cora Kuyvenhoven, violoncello

Viola Variations

Jacqueline Schmidt, viola

From Another World

The Ancia Saxophone Quartet

Intermission

Prologues/Epilogues

Prologue I (Ensemble gathering)	Epilogue I (Violoncello cadenza)
Prologue II (Flute aria)	Epilogue II (Percussion aria)
Prologue III (Ensemble)	Epilogue III (Clarinet Cadenza)
Epilogue IV (Ensemble dispersing)	

Antonio Guimaraes, flute
Annette Machetta, clarinet
Jon Donald, percussion
Cora Kuyvenhoven, violoncello

Concepts

Annette Machetta, bass clarinet

Quintet for Oboe and Strings

Matthew Sintchak, saxophone
Stephen Shepherd, violin
Spencer Howard, violin
Jacqueline Schmidt, viola

Yehuda Yannay

Yehuda Yannay was born in Romania and emigrated to Israel in 1951. He is a graduate of the Rubin Academy of Music in Tel-Aviv as well as Brandeis University and holds a doctorate from the University of Illinois in Champaign-Urbana. In the 1980's he was awarded two Senior Fulbright Fellowships to Germany where he served as guest-professor at the Staatliche Hochschule fuer Musik in Stuttgart and Hamburg. Yannay is Professor of Music at the University of Wisconsin-Milwaukee and the founder of the Music From Almost Yesterday concert series at the University of Wisconsin-Milwaukee, now celebrating 28 years of new music performances. The second CD compilation of his chamber music, including this piece, will be issued on the Innova label of the American Composers Forum.

Duo (1991) is dedicated to the prominent Brazilian composer Gilberto Mendes and his wife Eliane who introduced me and my wife Marie to the cultural riches of Brazil and the Portuguese language. *Duo* was influenced by the poetry of Fernando Pessoa, the quintessential modernist of Portugal, and by an extended visit to the city of Lisbon, his source of inspiration. A brief, undulating eight-note theme on the flute (a splashing, broken wave on a windy afternoon on a beach north of Lisbon?) opens a conversation with the cello. Brief sentences play variations on the theme as they concur, argue, and overlap. I can't forget that crystalline voice of a street performer: the dirge-chanting blind woman who accompanied herself with a chiming ostinato on a metal triangle. Once in a while, like in a daydream, the music takes off briefly in the direction of jazzy latino moods. Also, two fleeting moments from a piano piece by Mendes dedicated to his wife surface toward the end of the piece. David Cowley and James Grine have recorded this piece on my solo album on Innova entitled "Music Now And From Almost Yesterday."

Paul Richards holds a D.M.A. from The University of Texas at Austin, having previously attended The University of Arizona. Commissions for orchestral, chamber, and choral music have come from a variety of organizations, including The Catalina Chamber Orchestra, Meet the Composer, AZ, and The Arizona Commission for the Arts. He is a two-time winner of The Guild of Temple Musicians Young Composers Award and winner of the Voices of Change Young Composers Award. He has taught at Baylor University, and is currently serving as Assistant Professor in Theory and Composition at The University of Florida.

Viola Variations was written as a show piece for violist Ann Marie Hudson, now with The Dallas Symphony. The brief original theme is vaguely reminiscent of a renaissance dance figure, while the variations wander through intimations of baroque, popular, and other styles, with the overriding goal of displaying the capabilities of the viola and violist.

Chihchun Chi-sun Lee

Richard Brooks

Peter Blauvelt was born in France and grew up in Germany, where he began his studies in composition and piano. In 1975, he came to the U.S. where he studied at Harvard University. There, he received three degrees, including a doctorate in composition. Since 1968, he has often given recitals in the U.S., France and Germany in public and on the radio, and he has received several prizes for both composition and piano. After leaving Boston for Florida in 1984, he co-founded the "Tampa Bay Composers' Forum" in 1989 and founded "Creative Arts and Tutoring Services" in 1990.

From Another World is basically an electronic piece written for four saxophones. Since this scenario is the opposite of electronic music imitating much more limited acoustic sounds, the performers in this piece are required to use a wide range of extended techniques. The result may not sound anything like an actual electronic piece. But the composition will certainly come across differently from that of a saxophone quartet which is conceptually acoustic. Hence the title.

David Smooke is a doctoral candidate at the University of Chicago whose honors include a MacDowell Colony Fellowship, the William Schuman Prize for Most Outstanding Score in the BMI Young Composers Competition and a first-level prize in the NACUSA Student Composer Competition. He has taught at the University of Chicago, Peabody Elderhostel in Baltimore, and the Birch Creek Music Performance Center in Wisconsin, and has delivered public lectures for the Chicago Symphony Orchestra and the Civic Orchestra of Chicago. He received an M.M. from the Peabody Conservatory and a B.A. from the University of Pennsylvania.

The title of *Prologues/Epilogues* describes its form. The three Prologues present material through the process of coalescing; the four Epilogues are characterized by summation and fragmentation. Each section is paired with a dialectical opposite, although pairs are not necessarily presented in order. The music has directed motion, but antecedents and consequents are not necessarily conjunct, and sometimes the latter precede the former. I feel that this process for controlling musical time is representative of a way people in the computer age process information, including even musical sounds.

Chihchun Chi-sun Lee, originally from Kaohsiung, Taiwan, teaches at Washburn University and JCC College and is currently finishing her doctorate at the University of Michigan. Her awards include the SCI/ASCAP student commission competition, the Margaret Blackburn Competition, and major international awards in Asia. She is composer-in-residence with Taiwan's premiere traditional Chinese instrument group, China

Found Music Workshop. Her music is performed worldwide, including premieres in Australia, Canada, the Czech Republic, France, Hawai'i, the Philippines, Singapore, Taiwan, Costa Rica, and the United States.

Concepts explores several compositional aspects. Within the modern, concert style, I attempt to illustrate the naturalistic elements of East Asian music through extended techniques. These include various uses of microtonality and gliss, timbral shaping, multiphonics, and an extended tessitura outside the standard range of the bass clarinet. This single-movement work has three sections: The first is active with jagged expressions of contrasting registers; the second is slow, rubato and lyrical; and the third returns to the active style as a developed, structural mirror inversion of the beginning.

Richard Brooks (b. 1942) is a native of upstate New York and holds a B.S. degree in Music Education from the Crane School of Music, SUC Potsdam, an M.A. in Composition from SUNY Binghamton and a Ph. D. in Composition from New York University. Since 1975 he has been on the music faculty of Nassau Community College where he is Professor and Department Chair. From 1977 to 1982 he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.,) on which he continues to serve as the Producer of the SCI Compact Disk Series.

Saturday, October 2, 1999

Grinnell Productions; 9:00 a.m.

Panel Presentations, moderated by Tracey Rush

Mike McFerron and Daniel Nass:
“The Composer’s Toolbox”

Jeremy Beck:
“Discovering the Composer: Teaching What Can’t Be Taught”

Mike McFerron is completing a DMA in composition at the Conservatory of Music at UMKC where he is currently Assistant Adjunct Professor of Music. McFerron has had music performed at various conferences in the United States and England, including SEAMUS conferences and SCI regional conferences, and at June in Buffalo. McFerron has studied with James Mobberley, Chen Yi, Robert L. Cooper, Gerald Kemner, and Ray E. Luke.

Daniel Nass is currently pursuing a master’s degree in composition. He is attending the UMKC Conservatory of Music in Kansas City, Missouri, where he is studying with Chen Yi, Paul Rudy, and James Mobberley. He earned a bachelors degree in music theory and composition in 1997 from Saint Olaf College in Northfield, Minnesota, where he studied with Peter Hamlin and Timothy Mahr. Daniel is currently serving as Adjunct Instructor of Music at KCK Community College in Kansas City, Kansas.

The MPACT Center under the direction of James Mobberley at the Conservatory of Music at the University of Missouri-Kansas City is pleased to announce the completion of “The Composer’s Toolbox,” an interactive CD-Rom to be used in conjunction with an entry-level composition class. This presentation, given by the development and design team, will discuss and present the CD-Rom, covering its history, development, and purpose and describing the feedback we have received from other institutions. The CD-Rom is at present in its beta version.

Jeremy Beck (b. 1960) holds degrees in composition from the Yale School of Music, Duke University, and the Mannes College of Music. Dr. Beck has taught at the University of Northern Iowa and Chatham College in Pittsburgh, PA; he is currently an Associate Professor in Composition and Theory at California State University, Fullerton.

Saturday, October 2, 1999

Grinnell Productions; 10:30 a.m.

Concert 3:

Theater, electronic, and chamber music

Ascension

Mei-Fang Lin

Zephan Abstractions

Tim Polashek

Adagio

Richard Power

Piccola Arietta No. 1

Robert Dunn, guitar

Byron Yasui

Intermission

Family Stories: Sophie, Sally

Erik Sanning, still life

Anna Rubin

Texture Study No. 1

Teresa Heiland and Kristina Marty, dancers

Craig Weston

Mei-Fang Lin was born in Taiwan in 1973. She is now pursuing her doctoral degree in composition at the University of Illinois, Urbana-Champaign. She has studied composition with Yen Lu, Ting-Lien Wu, Hwang-Long Pan in Taiwan and with Sever Tipei, Zack Browning, and Scott Wyatt (electronic music). She is now a student of Guy Garnett. She has been the recipient of the “Geraldine Cooke Fellowship” and the winner of the “21st century Piano Commission Competition.” She got the “Special Award” in the “Music Taipei 1997 Composition Competition” and “Honorary Mention” for that competition in 1998. Her compositions have received performances in Taiwan, France, and the United States. She is also a pianist who has performed internationally.

Ascension was finished in the electronic music studio of the University of Illinois, Urbana-Champaign in 1999. In this piece, the composer intended to create a world of spontaneous gestures that turn themselves into a vivid sonic picture, where people could indulge in the time and space created by the sonic picture itself. These gestures exist in different layers of the multi-dimensional picture, where they interact and correspond with each other. One’s soul gradually ascends to a different level of being, into a world of tranquility and serenity.

Tim Polashek is a Doctor of Musical Arts in Composition candidate at Columbia University, where he is a Research Assistant in the Computer Music Center. He is also an Audio Post-Production Engineer with BR Productions in New York City. Other degrees include a BA with Honors in Music from Grinnell College and the MA in Electro-Acoustic Music from Dartmouth College.

Zephan Abstractions is for loudspeakers in stereo configuration. Material from many indoor, outdoor, and commercial recordings are the sources for this work. It is dedicated to Zephan, born last December to my sister Angela O'Connor and her husband Sean of Fort Dodge, Iowa. This is the premiere performance.

Richard Power received a Bachelor's degree in composition and performance from Trinity University and Master's and D.M.A. degrees in composition and theory from the University of Illinois at Urbana-Champaign, where he also taught music theory and was operations assistant for the Experimental Music Studios. He currently lives in Austin, Texas, where in addition to composing he remains active as a saxophonist and as secretary for the Texas Computer Musicians' Network.

Adagio is for electronically modified saxophone quartet on pre-recorded tape. Thanks to Andrew Mitroff, Elizabeth Shirk, John Vana, and Jeff Wickell for their performances.

Byron Yasui was born in Honolulu, received a DMA in composition at Northwestern University in 1972 and, since 1972, has been on the music theory/composition faculty at the University of Hawai'i, where he is now professor of music and chairman of graduate studies in music. He performs as a jazz bassist, as double bassist with the Honolulu Symphony, and as a classical guitar duo partner with Carlos Barbosa-Lima. He has been a MacDowell Colony fellow, a National Orchestral Association fellow, an annual awardee of the ASCAP standard award in serious music composition since 1985, and a Hawai'i State Foundation on Culture and the Arts fellow in music composition.

Piccola Arietta No. 1 for solo guitar was composed in 1977 in Arlington, VA while the composer was attending the International Guitar Workshop, a two-week workshop which featured Brazilian classical guitarist Carlos Barbosa-Lima and Uruguayan composer Guido Santorsola. The composer was so taken by Barbosa-Lima's meticulous attention to fingerings that enhance legato playing on the guitar that he created this work to celebrate the 'á la harpe' capabilities of the guitar. The title was suggested by Santorsola, and the composer has created a series of solo compositions bearing the same title -- a second for guitar and a third for harp.

Anna Rubin composes instrumental and computer-generated music. Her work has been performed internationally and she is the recipient of fellowships from the New York Foundations for the Arts (1988, 1994) and commissions from the New York Council for the Arts, New American Radio, WNYC Radio, and such performers as Thomas Buckner, F. Gerard Errante, and Isabelle Ganz. Her work is recorded on the Neuma, Sony and SEAMUS labels and she is published by Leisure Planet. She is currently on the faculty of Oberlin College Conservatory of Music, teaching composition and electronic music.

Laurie Hollander composes computer-generated music. She has studied at both Princeton and Yale Universities. Recent performances have occurred at the SCAN Festival (Small Computers in the Arts), Franklin Institute of Philadelphia; Yale School of Music; Concordia University Electro-Acoustic Series, Montreal; SEAMUS (Society for Electro-Acoustic Music) Conference, Dartmouth; Princeton University; and in Berlin.

Family Stories: Sophie/Sally is a text/sound piece using narrative, sampled ambient sounds and computer-generated music. It tells the story of Anna Rubin's mother, Sophie Rubin, the child of Russian Jewish immigrants in Atlanta. Because Sophie Rubin's mother became ill and then died when she was seven, she was raised by an African-American woman, Sally, who had been hired by the family to care for the children. The racism and anti-Semitism in early 20th-century Atlanta are the atmosphere in which this story of a child's unbearable loss--the death of her birth mother and then the leaving of her surrogate mother-- is told. The text was written by Anna Rubin with help from actress/choreographer Aleta Hayes who portrays Sally in song and text.

Craig Weston joined the faculty of Iowa State University in 1994, where he teaches composition, music theory, and electronic/computer music. Before coming to Iowa State he was a lecturer at the University of Washington. He holds degrees from Central Michigan University (B.M.) and the University of Washington (M.M., D.M.A.). Grants, awards, and commissions received include ASCAP, the Cincinnati Symphony, the Norwalk (Connecticut) Symphony, the Seattle Arts Commission, the University of Washington, Iowa Music Teachers Association, Central Michigan University, the Brunnier Museum (Iowa State University), and the American Composers Forum.

Texture Study no. 1 was commissioned by the Brunnier Museum at Iowa State University for the Robert Hillestad "Threads of Celebration" exhibit. In this piece I wanted to explore the "large spaces" that computer music seems to so often avoid: a slower pace which perhaps draws the listener more into the sound-world itself than the way in which those sounds add up to something. If you've been lucky enough to see Hillestad's work, think of it as like one of his wonderful "wearable art" pieces but blown up way larger than life, so that those tiny threads are really huge cords, and the tiny spaces between them are now much larger gaps.

Saturday, October 2, 1999
Sebring-Lewis Hall; 1:00 p.m.

Concert 4:

Chamber music performed by
Grinnell faculty and students

Reflections on the Nature of Light

II. sfumato
III. la Sainte-Chapelle

Eugene Gaub, piano

Fugue

Emily Resseger, flute
Emily Meyer, flute

Exotic Dances

Nancy Gaub, violin
Eugene Gaub, piano

Hyperbole

Eugene Gaub, piano

Sanjo

Kimberly Helton, flute

Rings

Kimberly Helton, flute

And We Watched the Rising Sun

Nancy Gaub, violin
Carey Bostian, cello
Eugene Gaub, piano

Clifton Callender

Clifton Callender is presently a doctoral candidate in the Ph.D. program in composition at the University of Chicago, through the support of a Whiting Fellowship, where he has studied with Shulamit Ran, Andrew Imbrie, and Marta Ptaszynka. This summer Mr. Callender was a fellow at the Ernest Block Composers' Symposium, which premiered *Chansons Innocentes* for soprano and violin, and the Composers Conference at Wellesley College, which performed his *Chamber Concerto*. Recent performances include the premiere of *Luminous Signals* in May by the Pacifica String Quartet, who also performed a portion of the work on NPR's Performance Today; the European premiere of *Reflections on the Nature of Light*, for solo piano, at the second ppIANISSIMO Festival in Sofia, Bulgaria in April, and the premiere of *Cadenza*, for solo saxophone, at the Society for Composers' 1999 National Student Conference at the University of Texas at Austin in February.

Reflections on the Nature of Light is a set of three piano pieces, the last two of which are heard today. The set is inspired by recent preoccupations with the nature of light, sparked by Leonard Shlain's Art and Physics and Richard P. Feynman's QED: The strange theory of light and matter. Leonardo da Vinci used the term "sfumato" to describe the phenomenon in which shadows and outlines of objects become less crisp and increasingly blurred as they recede into the distance. In "sfumato," as in Impressionistic paintings, blurring becomes one of the most prominent features as melodies blur into harmony, harmonies into resonance, and successive phrases blur into one another in a continually and gradually evolving improvisational architecture. "La Sainte-Chapelle" opens with a series of slow, sustained chords—a progression of harmonic colors with each sonority leaving its distinctive mark on the cumulative resonance. The slight variations in harmonic color from one chord to the next may be likened to the various shadings of natural light by the magnificent stained-glass windows at la Sainte-Chapelle and other cathedrals.

Amy Kucera

Jack Gallagher

Jonathan Chenette

Paul Yeon Lee

Kari Besharse

Jonathan Clarke Schwabe

Amy Kucera is originally from Des Moines, Iowa. At Grinnell College she pursued many areas of study in music, including choral performance under John Christian Rommeriem and electronic composition under Jonathan Chenette. After she received her bachelor's degree, she began pursuing a dual Master of Music degree in Choral Conducting and Composition at Bowling Green State University in Ohio. At present, she teaches Music Appreciation and directs a vocal chamber group at Owens Community College in Toledo, while remaining a full-time master's student in Bowling Green.

Amy Kucera's *Fugue* for two flutes is among her earliest efforts in extensive polyphonic writing. She sought inspiration not only from the intense fugal writing of Bach but also the music of Scottish composer Eddie MacGuire, whose folk-like treatment of the flute in his piece "Celtic Knotwork" informed the melodic and rhythmic character of her fugue subject. It is a work both playful and archaic, and it does not apologize for being either.

Jack Gallagher (DMA Cornell University) is Professor of Music at The College of Wooster (OH), where he teaches music theory, composition and trumpet. His compositions have been performed, recorded or read by the Charleston Symphony, Cleveland Chamber Symphony, Polish Radio and Television Symphony Orchestra of Krakow, Koszalin Philharmonic Orchestra, Ruse Philharmonic Orchestra (Bulgaria), Eastman Wind Ensemble, Gregg Smith Singers, Indiana University Wind Ensemble, Florida State University Wind Orchestra, Spoleto Brass Quintet, and have been published on seven compact discs. He was named Ohio Music Teachers Association "Composer of the Year" in 1996 and is listed in the 1998-99 International Who's Who in Music.

Exotic Dances was commissioned by the Ohio Music Teachers Association and the Music Teachers National Association for the 1996 OMTA Conference in Columbus. Its three movements, in the traditional fast-slow-fast format, are entitled Folk Dance, Evening Music and Balkan Dance. The first dance is Magyar-influenced, the second, a lyrical three-part canzonetta, and the third, an energetic *perpetuum mobile*. The work received its first complete performance by Thomas Wood, violinist and Brian Dykstra, pianist at Gault Recital Hall, The College of Wooster, 22 February 1997.

Jonathan Chenette teaches at Grinnell College, where he is Blanche Johnson Professor of Music and Chair of the Department of Music. He is currently working on the Continental Harmony commission for the state of Iowa, an orchestral piece for the Blanden Memorial Art Museum and Fort Dodge Area Symphony in Fort Dodge. His music includes an opera premiered in 1993, a choral-orchestral collaboration with six poets premiered by the Des Moines Symphony in 1996, choral music published by Boosey & Hawkes, and orchestral music performed by the St. Paul Chamber Orchestra and the Netherlands Radio Chamber Orchestra, the latter performance during the 1985 ISCM World Music Days in Amsterdam.

Hyperbole, for solo piano, was composed in 1998. Its exaggerated energetic character and hyperkinetic motion suggested the title. Melodies in the piece arise from interlocking lines passing between the pianist's hands. Expanding and shrinking intervals and meters occasionally throw one line across another, resulting in situations that correspond to the Greek origins of the word hyperbole as a throwing beyond or excess.

Paul Yeon Lee has composed music for various instruments. His music has received many performances by ensembles throughout the United States including Speculum Musicae, Charleston String Quartet, Contemporary Music Ensemble at Mannes College of Music, and the Haddonfield Symphony. He has received commissions including recent commissions from the Redwood Symphony for a concert in February 2000 and from percussionist Anthony J. Cirone, an affiliate of the San Francisco Symphony, for a concert in 2000. Additionally, he is in the process of composing a piece for Stephen Czarkowski, who is a cellist of the Contemporary Music Ensemble at Mannes College of Music. He has received many honors and awards including the 1999 Charles Ives Scholarship from the American Academy of Arts and Letters, the 1999

Haddonfield Symphony Young Composers' Competition, two Eva Thompson Philips Composition Awards, California State University Summer Arts Festival Scholarship, and SJSU Dean's Scholarship. He is currently a doctoral student in composition at the University of Michigan, Ann Arbor. His principal teachers have included Leslie Bassett, Bright Sheng, Pablo E. Furman, and Allen Strange. He is a member of ASCAP, SCI, and ICMA.

Sanjo is a popular Korean instrumental form for a solo instrument developed in the 18th century. *Sanjo* is a scattered melody that evokes characteristics of improvisation. This music expresses the accumulated personal feeling of one's experiences and leaves an impression of strong, lasting vitality, and deeply felt emotions. This composition is in a binary form and the pitch material is derived from the juxtaposition of chromatic hexachords and pentatonic scales. This work was finished in February 21, 1996 and, it is dedicated to Brian Belet.

Kari Besharse graduated from the University of Missouri at Kansas City in 1998 with a Bachelor's in Music Composition. While there, she studied with James Mobberly, Robert Cooper, and Gerald Kemner. Currently she is working on her Masters degree at the University of Texas with Mark Schultz and Don Grantham.

Rings was inspired by silvery, shiny, glistening things: jewels of crystalline color and bursting beauty, where light shines and glows and refracts into rainbows.

Jonathan Clarke Schwabe is Associate Professor of Theory and Composition at the University of Northern Iowa. His works have been performed in the United States and in Europe. His teachers include Samuel Adler and John Anthony Lennon.

And We Watched the Rising Sun was written to commemorate the retirement of cellist Donald Tracey. It is an optimistic work in arch form, written in a rather conservative "American" style reminiscent of Harris, Copland, and Piston.

Saturday, October 2, 1999

Sebring-Lewis Hall; 3:30 p.m.

Concert 5:
Choral and Chamber music

Butterfly Garden

Grinnell High School Treble Choir
Roger Henderson, director

Voyager's Prayer

Grinnell High School Concert Choir
Roger Henderson, director

Hush'd Be the Camps Today

Grinnell High School Concert Choir
Roger Henderson, director

Jazz Sketches for Piano No. 1

Nobuko Amemiya, piano

Growl!

Amy Dunker, trumpet

Intermission

Surface Music

Lucinda Schutzman, viola
Keith Sadko, harpsichord

A Little Gossip

Jocelyn Langworthy, clarinet

Mit Holz und Schlegel

Jocelyn Langworthy, clarinet
Ingrid Gordon, marimba
Mark Dorr, vibraphone
Nobuko Amemiya, piano

Tracy Rush

Donna Kelly Eastman

Jeffrey Hoover

Ralph Russell

Amy Dunker

Michael Sydney Timpson

Renee Arakaki

Joseph Koykkar

Dubuque composer **Tracey Rush** teaches music at Northeast Iowa Community College and the University of Wisconsin-Platteville and has a private studio of 25 string and composition students. She is principal violist and head librarian of the Dubuque Symphony Orchestra and serves as a composition mentor for the Dubuque Community School District. She is currently serving her second term as Chair of the Iowa Composers Forum.

The texts for *The Butterfly Garden* were written by fifth- and sixth-graders of Table Mound School and Irving School in Dubuque, Iowa, during a residency of Iowa poet Michael Carey in September, 1998. The inspiration for this poetry was the Table Mound butterfly garden planted in the spring of 1998 by the second grade students. After hearing several of these poems read by Michael Carey at the closing program of his residency, Tracey Rush was so impressed with the quality of the students' work that she sought permission to set some of them to music. Tracey met with the students before she started writing the music, to get the authors' input on the mood, tempo, and mode of the poems, and returned to the schools at various stages of the process to get feedback and approval of the students.

Donna Kelly Eastman has had a varied career involving teaching in studios and classrooms, performing as a vocalist and keyboardist, directing student and community musical groups, and writing and arranging music for many different venues. She has won composition awards in Europe, Africa, and the US and has CD recordings on the New Ariel, Living Artist, and Capstone labels. Dr. Eastman is listed in Who's Who in America and Who's Who in the World and is a BMI composer.

Voyager's Prayer was written for Richard Eichenberger, long-time director of the Columbine Chorale, a community chorus in Denver, Colorado. The 50-voice Chorale was preparing for a tour of Eastern Europe this past June, and Ms. Eastman was making the travel arrangements for them, wearing her hat as a travel consultant. The *Voyager's Prayer* closed each of their concerts on the tour and also served as the closing selection for the CD the Chorale made to distribute along their tour route.

Jeffrey Hoover's compositions have received recognition through the prestigious Trieste (Italy) prize, awards from Mu Phi Epsilon, the Lancaster Fine Arts Festival, grants, publications, fellowships and over 18 commissions. He is the Chairman of Fine, Performing and Applied Arts at Illinois Central College, East Peoria, Illinois.

The musical setting of *Hush'd Be the Camps Today* follows the text of Walt Whitman's poem. Whitman's poem was written on the event of President Abraham Lincoln's burial. As a poet who chronicled the American Civil War through his writing, Whitman created images as powerful and revealing of the tragedy of war as Matthew Brady's daguerreotypes.

Ralph Russell received his Ph.D. in Music Composition from the University of California in Santa Barbara. His works include *Essay No.2 for Orchestra*, *Enter Evening for piano*, and *Piece for Brass and Percussion*. He is currently an assistant professor of music at Grinnell College.

Jazz Sketches for Piano No.1 is a fusion of classical music, bebop, and stride piano. It is dedicated to jazz pianist Bud Powell, who frequently superimposed in his performances various musical elements from classical and non-classical traditions.

Amy Dunker's works have been performed at numerous venues such as the National and various regional Society of Composers, Inc., conferences, the Hildegard Festival of New Music, the Czech-American Composers Conference, Starr Symposium, June in Buffalo and New Music Miami among others. Amy is currently on the faculty at Clarke College and is completing her DMA degree in composition at the University of Missouri-Kansas City.

Growl! was inspired by my cat, Squirball, who growls in a peculiar way and runs for her current hiding place when anyone knocks on the door. Eventually, albeit slowly, she comes out to investigate. "Growl!" is a structured, improvisatory piece using extended techniques for the trumpet. The work is inspired by jazz and the "free jazz" or "avant-garde" jazz movement.

Michael Sidney Timpson is an Assistant Professor of Composition and the Director of the Electronic Music Studio at the University of Kansas. He has received honors from ASCAP, BMI, the Brian M. Israel Prize, DownBeat Magazine, the Kathryn Thomas Flute Composition Competition (England), the Carson Cooman Organ Call Commission, and the Lee Ettelson Composers Award. Performed internationally, he studied at the University of Michigan (D.M.A.), the Eastman School of Music (M.A.), and the University of Southern California (B.M.) with teachers such as Samuel Adler, William Albright, William Bolcom, Donald Crockett, Morten Lauridsen, Frederick Lesemann, Andrew Mead, and Joseph Schwantner.

The eclectic nature of *Surface Music* (and its double-meaning title) was influenced by its being the first composition I wrote with my beloved mentor, William Albright. Through the duration of the work, it transforms from the usual setting in which viola and harpsichord may be found (folk and neoclassic) through various accents—exotic, mechanistic, romantic--into the most unusual and urban of atmospheres.

Renee Arakaki, an Okinawan sansei (third generation in America), was born in San Mateo, CA and raised in Honolulu, HI. She received her MM from the University of Hawai'i and is currently enrolled in the DM program at Northwestern University.

Pitch elements for *A Little Gossip* are based on the Okinawan folk song "Tima Tu," which is categorized as a "gossip" song. "Tima Tu" warns young village girls to be wary of sharp-dressed, high-ranking men. The composer's attendance at this performance is made possible by assistance from the Wyatt Fund.

Joseph Koykkar resides in Madison, WI where he teaches courses in electroacoustic music for the IATECH (Interarts & Technology Program). He also acts as Music Director for the UW Dance Program. He has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores, and electronic music. His compositions have been performed extensively throughout the United States and in Europe and South America by such ensembles as the New York New Music Ensemble, North/South Consonance (New York), California EAR Unit (Los Angeles), Syncronia (St. Louis), Relache Ensemble (Philadelphia), Present Music (Milwaukee), Compagnia Brasileira De Music (Sao Paulo,Brazil,) and the Milwaukee Symphony Orchestra.

Mit Holz und Schlegel (With wood and mallet) was composed for the Minneapolis-based ensemble Zeitgeist (Spirit of the Times) and premiered at the Walker Art Center in November 1993. It is a two-movement work with the second movement beginning without a pause after the conclusion of the first.

Saturday, October 2, 1999

Ducksbaum Center; Room 152; 5:15

Keynote Address:
“Composing Lessons from Children”
by John Kratus

Keynote speaker **Dr. John Kratus** is a leading scholar on the topic of children's musical compositions and improvisations. He has conducted research with hundreds of children, and has presented his work in a wide variety of publications and in presentations to national and international audiences. Dr. Kratus will describe his research into how kids compose and will reflect on its implications for professional composers, students, and teachers of composition. He is Professor of Music and chair of the music education area of the School of Music at Michigan State University.

Saturday, October 2, 1999

Sebring-Lewis Hall; 7:30 p.m.

Concert 6:

The Minnesota Contemporary Ensemble
Duane Schulthess, director

Kabala

Matthew H. Fields

Rising Blue

John Morrison

Four in Six

Burton Beerman

Intermission

Dissolution for 12 Separate Strings

Brian Heller

Two Pastorales

Bruce Hamilton

Jane Garvin, flute; Jennifer Gerth, clarinet; Susan Becker Billmeyer, piano;
Troy Gardner, violin and viola; Kristen Kemper, violin;
Jen Strom, viola; Jim Jacobson, cello

Founded in 1993, **Minnesota Contemporary Ensemble** (MCE) is a flexible chamber orchestra dedicated to the performance of 20th-century music. MCE has been guest conducted by Pulitzer Prize winning composer John Harbison and has also collaborated with Libby Larsen, songwriter Skip Heller, and the new music quartet Zeitgeist. In its brief six year history, MCE has covered the far-flung musical realms of classical, tango, ambient, electronics, and noise to featuring D.J. Bonebrake, legendary drummer of the seminal Los Angeles punk band “X.”

On April 23rd, MCE was guest conducted by the former head of music at CBS television, Robert Drasnin, in the first ever live presentation of his 1960 cult-classic lounge LP “Voodoo.” In the fall of 1999, MCE embarks on a United States tour with performances at Columbia University, Dallas Museum of Art, San Diego Museum of Fine Art, Los Angeles County Museum of Art, and the Festival of New American Music.

As an educational resource, MCE engages in outreach concerts within the public schools of the Twin Cities metro area which feature question-and-answer sessions with local composers/performers and student volunteers performing for their peers under the guidance of MCE members. MCE has also instituted an innovative program which distributes free tickets to students for their evening concerts. MCE musicians have a voice in their performance repertoire and musical interpretation, giving our ensemble members an integral part in the artistic process which is often ignored in today's musical environment.

Matthew H. Fields (b. 1961, Milwaukee) is perhaps best known to readers of Internet Newsgroups as the quirky character "Dr. Matt." He grew up in Deerfield, Illinois, and earned degrees from Oberlin College, Stanford University, and the University of Michigan. Some of his works are recorded on the MMC label. Fields is a member of ASCAP, AMC, and SCI and an advisory member of Kalvos and Damien's New Music Bazaar. He lives in Ann Arbor, Michigan.

The Jewish mystical tradition known as Qabala supposes the existence of an unseen hierarchy of emanations mediating between a divine creator and the material world. In *Kabala*, I imagine a Qabala of evil, in which domestic violence, especially child abuse, is a hidden factor mediating between the chaos of the collective unconscious and such human tragedies as hatred, slavery, and war. Disorderly dialogue is represented by canon; the cyclic dread emanating from abusers is depicted by rondo form. At the same time, this is a showpiece for the virtuosity of the players.

John Morrison (b. 1956) comes from rural North Carolina. A lifelong interest in sound has led to a compositional style in which sound itself is the focus. Influences ranging from the Grateful Dead to bluegrass to experimental twentieth-century music merge in varied ways, depending on the forces for which a particular piece is written. Still carrying a penchant for the melancholy, more recent music has grown to include a strong component of whimsy and humor. Morrison is now Assistant Professor of Music at Luther College, where he teaches composition, theory, and twentieth-century music history and directs the Presser Electronic Music Studio.

Rising Blue was composed in 1996 in the Presser Electronic Music Studio of Luther College. All taped sounds were originally played on the violin by the composer. The piece has been performed numerous times throughout the U.S., including performances in Portland (OR), Buffalo (NY), Minneapolis, Madison, and several locations in Iowa. The Minnesota Contemporary Ensemble will take the piece on tour this fall to northern

Minnesota, Vassar College, New York, Dallas, and the University of North Texas. During last year's concert season, *Rising Blue* was on the Sonic Circuits International Electronic Music Festival.

Director of the MidAmerican Center for Contemporary Music at Bowling Green State University, **Burton Beerman** has had works performed at such venues as New York's Carnegie Concert and CAMI Halls, Modern Museum of Art and the Walter Reade Gallery in Lincoln Center, Chopin Hall in Mexico City, Town Hall in Brussels, the American Cultural Centre and the Cité Universitaire Theatre in Paris, Spoleto Festival USA, Japan, Australia, Budapest, Canada, and New Zealand. His intermedia performance ensemble, the Electric Arts Duo was in residence at STEIM Research Center in Amsterdam in 1998 and toured Europe at such sites as LOGOS Tetrahedron Theater in Belgium and ORF RadioFunkHaus. CNN- CNNI (Turner Broadcasting,) CNN-Futurewatch, CNN-The World Today and Headline News aired a feature story on his intermedia dance-opera *Jesus's Daughter*.

Four in Six's name is derived from the number of instruments in the ensemble (four) and the number of movements (six). Each movement has its own architecture with the first and last movements ending on A. The first movement mixes the colors and string harmonics and falsetto vocalizations to create a fragile and exotic texture that sets the tone of the entire work. Several movements use a mirror, the material moving to a point and then moving backwards in an inverted and modified fashion. Movements four and five are the most dramatic and less paced sections of the entire architecture, drawing their energy from such techniques as quick ensemble hocket, glissandi and microtones. The first performance took place in New York City on the Composers Forum, and other performances have included the Kronos and Gaudeamus string quartets.

Brian Heller (b. 1976) was raised and now lives in the Minneapolis area. He is a graduate of the Perpich Center for Arts Education, a state-wide public high school for the arts, and The Hartt School (University of Hartford), where he received a Hartt Performing Arts Scholarship and majored in composition and music production/technology. He recently returned from a successful trip to Prague, where he participated in a summer composition workshop and a performance of his work.

Dissolution for 12 Separate Strings is a work that uses simple arrangements of small modules to make more complex machines. In general, the score presents contrasts between material subjected to processes and material dealt with very intuitively. *Dissolution for 12 Separate Strings* received an Honorable Mention from the National Guild of

Community School of the Arts Young Composers Competition in 1995 and was awarded a reading under Tania Leon and prize from The New School in 1996, but this will be its concert hall premiere.

Bruce Hamilton was born near Philadelphia in 1966, and grew up in New Jersey. He holds degrees in composition and percussion from Indiana University, where he is currently a Doctoral candidate in composition. He has studied composition with Claude Baker, Harvey Sollberger, Frederick Fox, and Eugene O'Brien and electronic and computer music with Jeffrey Hass. His works are published by Non Sequitur Music and are widely performed at conferences, festivals, and recitals in the US and abroad. His pieces *Interzones*, *Moto*, and *Wintermute* are available on CD on the SEAMUS and Mark labels.

Two Pastorales, commissioned by Carbondale Community Arts in 1998, is scored for flute, clarinet, violin, cello, and piano. While not based on any pastoral idea per se, both movements seem to exude an "outdoorsy" feeling, partly due to the occasional presence of harmonic drones and shimmering textures. To me, the first movement sounds a bit like a stroll through the woods, while the second gives the impression of flying low over green fields. Perhaps this music reflects the thick Midwestern summer days in which it was written. Frank Stemper conducted musicians from Southern Illinois University at Carbondale for the first performance in September 1998. There is no separation between movements.

Sunday, October 3, 1999
Grinnell College Forum; South Lounge

Panel Presentation, 10:00 a.m.:
“Teaching Composers to Teach Composers”
John Kratus and Tracey Rush.

Panel, 11:00 a.m.:
“Learning to Compose: the student composer’s point of view”
Sarah Lepp, Matthew Warne, and David Smooke.

Keynote speaker **Dr. John Kratus** is a leading scholar on the topic of children's musical compositions and improvisations. He has conducted research with hundreds of children, and has presented his work in a wide variety of publications and in presentations to national and international audiences. Dr. Kratus is Professor of Music and chair of the music education area of the School of Music at Michigan State University.

Dubuque composer **Tracey Rush** teaches music at Northeast Iowa Community College and the University of Wisconsin-Platteville and has a private studio of 25 string and composition students. She is principal violist and head librarian of the Dubuque Symphony Orchestra and serves as a composition mentor for the Dubuque Community School District. She is currently serving her second term as Chair of the Iowa Composers Forum.

Sarah Lepp is a high school senior from Dubuque, Iowa.

Matthew Warne is a junior at Grinnell College.

David Smooke is a graduate student at the University of Chicago.

Sunday, October 3, 1999

Sebring-Lewis Hall and Roberts Theatre; 1:00 p.m.

Concert 7: Grinnell College student ensembles

O aula nobilis

The Grinnell Singers; John Rommereim, director

The Skyline Brass: Steven Boyce, William Takacs, Holly Brown, John Tranter, Bruce Tychinski

Percussion: Mark Dorr, Rob Feltly, Debra Peterson, and Sara Heimsoth

Ad te levavi

*The Grinnell Singers
John Rommereim, director*

Here is My Servant

Gloria Patri

*The Grinnell UCC Church Choir and The Grinnell Singers
John Rommereim, director*

My Tears

Tango for String Orchestra

Veni Creator Spiritus

Variations On a Folk Song

*The Grinnell Symphony Orchestra
Douglas Diamond, director*

Intermission -- move to Sebring-Lewis Hall

Out of the Primordial Ocean

*The Grinnell College Percussion Ensemble
Mark Dorr, director*

Grand Ledges: Vistas in Michigan

*The Grinnell College Symphonic Band
Mark Dorr, director*

Vineet Shende

A Chicago native, **Vineet Shende** has received degrees from Grinnell College and Butler University, and is currently pursuing a D.M.A. in composition at Cornell University. His teachers have included Jonathan Chenette, Roberto Sierra, Steven Stucky and Michael Schelle. At Cornell, Shende's duties have included directing various choral ensembles and teaching guitar and music theory. Shende also maintains an active interest in performing contemporary guitar and vocal works.

O Aula Nobilis was composed for the dedication of Grinnell College's Bucksbaum Center for the Arts, which took place last weekend. The name Bucksbaum is integral to the piece's construction. Its musical representation (Bb=B in German notation, U(t)=C in French notation, etc.) is used in pitch, harmonic, and modal material throughout the piece.

Jonathan Monhardt is Director of Arts Technology at the University of Wisconsin-Milwaukee. He is a graduate of Luther College, and he holds Masters and Doctorate degrees in composition from the University of Iowa. His recent works include "Prairie Grass Dividing" commissioned by the Wesleyan University Symphony in Bloomington, IL, "Pushing Up the Sky" commissioned by the Bloomington Public Schools, and "On the Willow Bank" for string quartet. Monhardt is active in the Association for Technology in Music Instruction and has presented papers and compositions at their past three national conventions.

Ad te levavi was written for Weston Noble and the Nordic Choir at Luther College to celebrate the retirement of my parents Maurice and Ruth Monhardt.

Sharon Anway is a private music instructor in Cedar Falls, Iowa. She teaches guitar, bass guitar, other fretted instruments, keyboard, and percussion. She is choir director at St. Luke's Episcopal Church in Cedar Falls and also plays bass guitar in local jazz ensembles and a big band. Sharon has a music degree with an emphasis in percussion from the University of Northern Iowa.

Here Is My Servant is a musical collage based on Isaiah 42: 1-4. A single tenor voice enters softly with "A dimly burning wick"; the other tenors gradually join in on "a dimly burning wick he will not extinguish." They continue as the altos enter on "he will not cry or lift up his voice, or make it heard in the street." Both sections continue as they are joined by the sopranos on "Here is my servant in whom my soul delights." Lastly, the basses enter on "he will bring forth justice to the nations, faithfully bring forth justice."

The piece concludes with verses emphasizing God's justice in the earth. Scripture quotations are from the New Revised Standard Version of the Bible, copyright 1989 by the Division of Christian Education of the National Council of the Churches of Christ in the USA. Used by permission. All rights reserved.

Andrew Bonacci, a native of New Hartford, New York, received his Bachelor of Music degree in Piano Performance from the State University of New York at Fredonia and Master of Music degrees in Piano Performance and Music Theory and Composition from the University of Louisville School of Music in Louisville, Kentucky. He very recently completed the Doctor of Musical Arts degree in Music Composition from the University of Kansas and is currently Assistant Professor of Music Composition at Westfield State College in Westfield, Massachusetts. His principal teachers have included Walter S. Hartley, Steve Rouse, Frederick Speck, and Charles Hoag.

Gloria Patri, a setting of the sacred Latin text for unaccompanied mixed chorus, was commissioned in 1998 by the Chancel Choir of the Plymouth Congregational Church in Lawrence, Kansas.

Carleton Macy (b. 1944) is Professor of Music in the Macalester College Music Department, where he has taught since 1978. His compositions have been performed at national festivals and by Twin Cities-area ensembles such as the St. Paul Chamber Orchestra and the Dale Warland Singers. Three woodwind quintets have received special recognition at two national symposia for new woodwind quintet music. His compositions are recorded on the Innova series and on Access Records.

My Tears is 'reconstructed' from "Mein Trauens ist," a part-song by Paolus Hofheimer (1459-1537), a composer at the court of Maximilian I. The piece was written in 1984 for mezzo-soprano Jenny Lind Larsen and the Macalester Symphony Orchestra.

Jerry Owen teaches theory and composition and conducts the Coe College Symphony Orchestra in Cedar Rapids, IA. He brags about studying with Dick Hervig and Peter Tod Lewis at the University of Iowa. He is a strong supporter of the Iowa Composers Forum and what it stands for.

The Tango for String Orchestra is originally for string quartet and with its companion piece, *Watusi*, was premiered by the Stradivari Quartet in 1994. The string orchestra version was premiered by the strings of the Coe College Symphony in 1997. It really is a tango.

Jeffrey L. Prater teaches in the Department of Music at Iowa State University, where he is professor, chair of the department's music theory-composition division, and director of the I.S.U. Chamber Singers. He holds the Ph.D. degree in music composition from The University of Iowa (1982), the M.M. from Michigan State University (1973), and his bachelor's degree from Iowa State University (1969). Prater has written over sixty musical compositions in various musical genres and has received numerous commissions and awards for his work. Among his principal composition teachers are: William Bergsma, Richard Hervig, H. Owen Reed, and Gary C. White.

Veni Creator Spiritus is the second movement of a large work in progress for the two soloists, mixed chorus, and large symphony orchestra. The work is based throughout on materials derived from the Gregorian melody and text "Veni Creator Spiritus." In addition to materials extracted from the chant tune, the second movement also references the hymn-tune "Canterbury" adapted from a melody composed in 1623 by the English composer, Orlando Gibbons. This hymn-tune appears in the solo flute entry at the beginning of the movement. The text of the second movement, which comprises the center stanza of the seven-stanza text, concerns human sensual and emotional needs and the hope of overcoming the infirmities that stand in the way of wholeness and spiritual well-being.

Raymond Songaylo earned his bachelor and master of music degrees in piano from Northwestern University and has performed all over the world, including two Carnegie Recital Hall appearances and two solo recitals in Geneva. As a composer, Mr. Songaylo has had works presented at various venues, university events, festivals, and conferences and in Fontainebleau, where he worked in composition at the Conservatoire Americaine. He is a founding member of the ICF. After 27 years of university teaching, he is currently performing, lecturing, composing, and adjudicating.

Warren Gooch's music has been performed throughout North America and Europe. His work has been recognized through various awards, grants and commissions by numerous national and regional arts organizations, and is available from Kjos, Alliance, Flammer, Plymouth, and other publishers. *Clockwork* for orchestra is available on compact disc from MMC Recordings. A native of Duluth, Minnesota, Gooch received his doctorate in composition from the University of Wisconsin, where he studied with Stephen Dembski and Joel Naumann. Gooch currently serves as coordinator of the theory-composition program at Truman State University, where he has twice been a recent finalist for that university's "Educator of the Year" award.

Out of the Primordial Ocean, for eight percussionists, involves the manipulation of a set of disparate rhythmic and pitch motives that gradually coalesce as the piece progresses. A pitch motive (D-B-E) in the chimes represents the three "primal pitches" that have been recognized by musicologists since the days of Kodaly. The work begins quietly and builds to a sustained, energetic isorhythmic section, which is followed by an extended timpani solo. The eight-minute piece concludes with a brief coda recalling earlier motives. *Out of the Primordial Ocean* was composed for W. Michael Hooley and the Truman State Percussion Ensemble in 1992 and is published by Alliance Publications.

Daniel McCarthy is associate professor, director of the Midwest Composers' Forum, and chair of the Contemporary Music Festival at Indiana State University. McCarthy's music, writes David Patrick Stearns of U.S.A. Today, "Is intriguing, inviting, shimmering...with the vigor of pop music and the spontaneity of jazz." His music has won him international acclaim with numerous performances, recordings, and publication.

McCarthy was commissioned to write *Grand Ledges* by Michael Kaufman, director of Bands for the Grand Ledge High School Band in Grand Ledge, Michigan. The piece was premiered this summer at the Interlochen Center for the Arts by the Interlochen Arts Camp High School Concert Band.

Sunday, October 3, 1999
Lewis-Sebring Hall; 3:00 p.m.

Concert 8:

Winners of the Fifth Annual ICF
Student Composers Competition

Awards presented by Dr. John Kratus, Michigan State University

Stately March

Claire Chenette

7th grade, Grinnell Middle School

The Grinnell College Symphonic Band
Mark Dorr, director

Percussion, not Russian

Nathan Chenette

9th grade, Grinnell High School

Hannah Phelps, Robert Felty,
Debra Peterson, and Mark Dorr, percussion

Ocean Solitude

Joel Waggoner

9th grade, Hoover Middle School

Joel Waggoner, piano

Reflections

Anne Gaylor

8th grade, Western Dubuque Middle School

Anne Gaylor, piano

Piano Piece in g minor

Christopher Hadley

11th grade, Don Bosco High School

Christopher Hadley, piano

Untitled No. 3

Josh Whitver

First-year student, Gustavus Adolphus College

Josh Whitver, piano

Red Night

Luc Gullickson

9th grade, George Washington High School

Luc Gullickson, piano

Concerto for Piano

Movement I

Sarah Lepp

12th grade, Dubuque High School

Sarah Lepp, piano

9th Grade Girls Ensemble (Treble Choir)*The Butterfly Garden* by Tracey Rush

Soloists: Lesley Novak, 9th Grade &

Laura Waechter, 12th Grade

Jessica Anderson

Danielle Brooks

Megan Burnham

McKenna Cornish

Sheena Edelen

Meilssa Eilert

Stefanie Feisel

Anna Jasch

Emily Kolbe

Ashley Kramer

Jill Miller

Rachel Mintle

Lesley Novak

Mary Powell

Michelle Puls

Amy Schoen

Alexis Steele

Jenna Vos

Alyssa Wehr

Concert Choir 1999-2000

Adam Allison

Tami Barnes

Tessa Bergan

Rachel Burgess

Josh Burnham

Joni Carroll

Andrea Charles

Tim Chenette

Nathan Chenette

Derrick Clark

Dan Coomer

Jenny Cooner

Tom DeLong

Anna Doorenbos

Jennifer Doyle

Kari Edgington

Jesse Eilert

Jennifer Gantz

Patricia Graham

Aaron Grant

Ryan Grant

Heidi Hartsel

John Heineman

Marvin Henderson

Adam Jeffrey

Andrew Kaiser

Amanda Kelling

Lori Kriegel

Katie Lidtka

Elizabeth Lopatto

Anna Mairs

Erin McCarty

Valerie Miller

Maureen Nelson

Josh O'Connor

Abby O'Leary

Crystal Osborn

Hannah Phelps

Sarah Pomper

Jessica Roberts

Jeremy Roberts

Callie Robison

Frances Sheridan

Mary Sovath

Tiffini Steele

Matt Sullivan

Shanna Swanson

Brodie Thomas

Emily Thompson

Bren Thorson

Amber Vanderploeg

Michael VanDonselaar

Josh VanDonselaar

Laura Waechter

Katie Wehr