

The University of Iowa
School of Music

and the

Center for New Music

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

presents

The Fifth Annual

Iowa Composers Forum

Festival of New Music

**Friday, September 24
Saturday, September 25, 1993**

Friday, September 24

Recital of Iowa Composers

Iowa City Senior Citizens Center - 1:45 p.m.

works by FULLER, KRAMER, OWEN and ROSS

Eric Hermannson's Soul

an opera by Jonathan Chenette

Old Brick

8:00 p.m.

Margaret Elliott
Eric Hermannson
Asa Skinner
Wyllis Elliott
Jerry Lockhart

Composer/Producer
Artistic Director
Music Director
Choreographer
Set/Lighting Designer
Costumer
Stage Manager
Accompanist/Coach

Jean McDONALD
Scott McCOY
John STUHR-ROMMEREIM
Jeffrey FIELDS
Jonathon THULL

Jon CHENETTE
Linda ADE
Jonathan KNIGHT
Kathleen KERR
Pip GORDON
Cindy ABEL
Eileen CURLEY
Michael MILLER

Members of the Iowa Contemporary Ensemble

Jonathan KNIGHT - *conductor*

Anthony LUCIA - *violin I*
Jennifer SACHER WILEY - *violin II*
Michelle BENNETT - *viola*
Ann Marie KERN - *violoncello*
Claudia ANDERSON - *flute*
Marla FEENEY - *clarinet*
Thomas TRITLE - *Horn I*
Daniel MALLOY, Jr. - *Horn II*
Michael MATZKO - *trombone*
Mark DORR - *percussion/celesta*
Jeanmarie CHENETTE - *harp*

Reception following in foyer

Saturday, September 25

Registration

Coffee and Donuts

Music Lounge - 8 a.m.

Panel Discussion I - Music Technology and the Music Curriculum

Room 1027 - 9:00 a.m.

Jon CHENETTE, Kirk COREY, Elizabeth HINKLE-TURNER, Timothy POLASHEK

Concert I

Harper Hall (MB 1032) - 10:30 a.m.

Shattered Moments

for four MIDI controllers and Macintosh running Opcode's MAX

Timothy POLASHEK

Timothy POLASHEK - *keyboard*

A Bright Light

Mark MARTIN - *piano*

Carol ROHR

Sonata for Flute and Piano (1992-1993)

for Mariann Fuller

Robert C. FULLER

1. Pastorale per il Santissimo Natale - Largo
2. Toccata - Presto

Linda PEREKSTA - *flute*
Christopher GODDARD - *piano*

What Would Ruth Do?

for electronic keyboard and interactive sound

Elizabeth HINKLE-TURNER

Elizabeth HINKLE-TURNER - *keyboard*

Iowa Composers Forum Annual Meeting
Room 1027 - 1:00 p.m.

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Panel Discussion II

Opera Today: Economic and Practical Considerations of Production
Room 1027 - 2:00 p.m.

Jon CHENETTE, Kathleen KERR, Scott McCOY

.....
Concert II
Harper Hall - 3:30 pm

Suite for Piano (1992)

*Prelude
March
Adagio
Nocturne
Toccata*

Ronald ALBRECHT

Ronald ALBRECHT - *piano*

So On (Op. 1)

Karen BERGQUIST - *flute*

Wolfgang SCHUTZINGER

A Suite of Colors

*Amber
Lavender
Cardinal*

Jerry OWEN

Carey BOSTIAN II - *violoncello*
Michael MILLER - *piano*

Encore (1992)

Carey BOSTIAN II - *violoncello*
Michael MILLER - *piano*

John ROSS

Concert III
Harper Hall - 8:00 p.m.

Iowa Interstate 80 (1993)

Anne PETRIE - *mezzo-soprano*
Steven McCOMB - *percussion*
Elaine ERICKSON - *piano*

Elaine ERICKSON

Drivin!

Kathleen RYAN - *piano*

Kathleen RYAN

Stellar Diorama
Sonata for Violin and Piano

Michael HALL - *violin*
Duane GUGEL - *piano*

Ernest KRAMER

- *intermission* -

Figura Circulorum

Poppy CRUM, Marla FEENEY, Don HAINES*, Mitchell JOHNSON, Lola Santizo KERN
David NELSON*, Jane SANDE, Thomas STIRLING, Shinobu SAITO, Betsy VARNEY - *violins*
Mario CHIARELLO, Paul SHARPE, Craig SWYGARD, Rich WAGOR - *contrabass*
Lee FURGUSON, Michael GEARY, Tony OLIVER, Jake ROMIG - *percussion*
Joseph HARRIS - *tanpura*
Thomas CHRISTENSEN* - *harpsichord*

D. Martin JENNI

David GOMPPER* - *conductor*

Emblems

Nancy HAGEN - *soprano*
Amy GETTER - *viola*

Kevin SIEGFRIED

Quintet for Piano and Strings - world premiere
winner of the 1993 Pyle Commission Award

Don HAINES* - *violin I*
Gene DOWDY - *violin II*
Michelle BENNETT - *viola*
Hsien-Liang LIEN - *violoncello*
Mark MARTIN - *piano*

Ray SONGAYLLO

*=School of Music faculty

reception following in the music lounge

PROGRAM NOTES

Shattered Moments

I completed this project while enrolled in Jonathan Chenette's computer music seminar (Grinnell College) during the Fall semester of 1992. *Shattered Moments* is a composition written for four musicians and interactive environment, which I created using Opcode's MAX for the Macintosh computer. Although much of the music is improvised, *Shattered Moments* is highly structured. The computer generates music which is entirely derived from the performers.

Each of the four musicians are assigned timbres on their respective MIDI controllers which remain the same throughout the performance. Two musicians are routed to fractal note generating effects. When one of these two performers plays a note on their controller, the computer sends more notes back to the original controller to compliment the original note. The other two musicians' effects work less directly. The computer repeats a series of notes on a percussion timbre which functions as a rhythmic drone. One musician controls the tempo of the drone by changing the pitches of the notes that are played; the higher the pitch, the faster the drone repeats. The last musician controls the playback of a prerecorded external sequencer file via SMPTE link with MAX. It consists of various percussion effects which gradually increase in density, frequency, and volume throughout the file. Every time this musician kicks a foot switch, the computer calculates the percentage of previously played notes that were above a benchmark velocity (loudness) level. If the percentage value was low (meaning that mostly soft notes were played), the computer tells the sequencer to jump to near the beginning of the file. If a high percentage is obtained, the file jumps to near the end. This mechanism is a way for the environment to follow and compliment the intensity of this particular musician.

In addition to providing each individual musician with their own effects, the computer implements a bussing algorithm to help unify the performance. Every six seconds, the computer evaluates which musician is most active and records a three second fragment of their music. Next, it randomly selects one of the other musicians and plays the fragment on their synthesizer. The cycle continues and may even decide to replace the drone with the new fragment.

Timothy Polashek

A Bright Light

Composed with musical implications and instructions, *A Bright Light* was inspired by the Sonata for Piano (Reflections of a Dark Light) by Richard Wernick. The bright light motif in this composition returns several times to the original Tempo I. Descriptive repeated notes portray shimmering sunlight and a garden of fragrance with dancing wildflowers is to be imagined.

Carol ROHR is an independent piano instructor. She received the B.A. degree from Morningside College and the M.M. degree in music literature from the University of South Dakota. Many of her compositions have been premiered at the Coe-Beethoven Club Iowa Composers concerts and at Iowa Composers Forum Festivals. They include pieces for piano, flute and voice. She is a member of the Beethoven Club of Cedar Rapids, the Iowa and National Music Teachers Association and the Iowa Composers Forum.

Sonata for Flute and Piano

The Sonata for Flute and Piano is an attempt to fuse tonal and non-tonal elements into a stylistic unity. It is based on a 12-tone row divided into two symmetric hexachords, transposed by the tritone, whose pitches are frequently used in an unordered manner, similar to artificial scales. The Christmas Pastoral was written in December 1992 as a gift for my mother. The Toccata was added in January 1993, and was written during a glorious night of wind and rain, and a morning of mists and fog on the Mesa de Anguila near Tinaja Lujan in Big Ben National Park, Texas, during a 24 hour solo outing, taken while participating in an Outward Bound School backpacking expedition.

The Sonata is dedicated to my mother, Mariann Fuller. The last movement also bears the inscription "for Trail, Rio, Vin and Mason; comrades in the magic."

Robert C. FULLER received his B.A. in government and music and his M.A. in musicology from Columbia University. There he studied composition with Vladimir Ussachevsky and Mario Davidovsky and worked in the Columbia-Princeton Electronic Music Studio in association with Ussachevsky, Pril Smiley, and Milton Babbitt. Currently he is Performing Arts Coordinator of the Des Moines Art Center, where he also teaches music history and photography classes. Mr. Fuller is a founding member of the Iowa Composers Forum.

What Would Ruth Do?

The compositional techniques employed in this piece are modeled on principles outlined in Charles Seeger's 1930 article, "On Dissonant Counterpoint," which greatly influenced the work of early twentieth century American experimental composers. One of these artists was Ruth Crawford Seeger, and many of the ideas found in her music influenced the construction of my work.

Elizabeth HINKLE-TURNER is visiting Director of the Electronic Music studios at the University of Iowa. Her composition education was completed at the University of Illinois (M.M., D.M.A., 1991) where she studied with Tom Frederickson, Herbert Brun, Morgan Powell and Scott Wyatt. She has also held previous teaching appointments in music theory and composition at the University of Illinois and the Oberlin Conservatory.

Hinkle-Turner has received awards from Mu Phi Epsilon, the Chicago Civic Symphony and the National Music Teachers' Association; a Jory Copy Fellowship; and grants from Meet the Composer and the University of Illinois. In the summer of 1989 she was composer-in-residence at the electronic music studios of West German Radio, Cologne. She has recently completed a commissioned chamber opera for the Opera Theatre of Washington, D.C. and a work for solo flute and interactively-generated digital sound premiered in September 1993 in Tokyo. She is currently writing a book on the history of American women in music technology (Indiana University Press).

Suite for Piano (1992)

The **Suite for Piano** consists of five contrasting movements, and was written during a sabbatical year while studying with Gary White. The moods of each of the movements range from a fairly dissonant treatment of the musical material to a more harmonic and hence romantic presentation.

Ronald ALBRECHT received a B.M. from Augsburg College in Minneapolis, and both the M.F.A. and D.M.A. from the University of Minnesota. He has been awarded a Teaching Award from Simpson College. Albrecht recently composed a *Serenade for Bassoon and Piano* which was accepted for publication by RonCorp Publishing Inc. of New Jersey. He has been very active in the Iowa Music Teachers Association and the College Music Society. Albrecht is currently an Associate Professor of Music at Simpson College, and teaches piano, music theory, piano literature, including a course on the social history of rock and roll.

A Suite of Colors

A Suite of Colors, for cello and piano, began as a piano trio work. The second movement, *Lavender*, was first completed in 1989 in the trio instrumentation. At the urging of Dr. James Stickley, amateur pianist and commissioner of Owen's 1991 *Concerto for Piano and Orchestra*, this movement was rewritten for cello and piano and the companion movements, *Amber* and *Cardinal*, were finished in 1992 and 1993 respectively.

Lavender began as a musical conception based upon the persuasive affect of the color lavender. The word suggests both a color, and insubstantial albeit affective perception, and a substance, solid and functional. Like wise, *Amber* and *Cardinal* exist in the world of human perception as colors and substances, each having multiple meanings. The music is concerned with the contrast between perception and substance, an idea rooted in the materials of its construction: the open sounding interval of the perfect fifth in apposition to the grittier minor second.

The pieces emanate from the romantic, virtuoso tradition. The participants are equal partners in the music which is a showcase for the skills of both the cellist and the pianist. The music is intended to be performed in the traditional recital setting.

Jerry OWEN, Professor of Music at Coe College in Cedar Rapids, was appointed to the Shuttleworth Professorship in 1989, was Composer-in-residence of the Cedar Rapids Symphony Orchestra (1984-92), and is immediate past Chair of the Iowa Composers Forum (1988-92). He has taught music theory and history, composition and electronic music at Coe since 1969, and holds the Ph.D. in composition from the University of Iowa, as well as degrees from DePauw University and the University of Evansville. His principal teachers are Donald H. White, Richard Hervig, and the late Peter Tod Lewis.

He has been selected twice for performance on the Indianapolis Symphony Festival of Contemporary Music (1967 & 1985), has had two performances by the late Howard Hanson at his Festival of American Music, has received the Iowa Arts Council prize for symphonic music and had a full length television special devoted to his symphony, *Dances of the Mind*, by Iowa Public Television.

Encore (1992)

Encore was written for cellist Craig Hultgren and pianist Réne Lecuona, on the occasion of a duo recital they performed in mid-January, 1992 in Birmingham, Alabama. The piece was intended to be light, at times lyrical, at times energetic, and perhaps a little flashy. All in all, it lasts a little over three minutes.

Originally from Sussex County, New Jersey, **John C. ROSS** 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. He has served on the faculty of Midlands Technical College in Columbia, SC. 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.

Iowa Interstate 80

I drive on this road past forests of weeds.
The sun escapes through trees
and the stars tonight will cast a spell
in the pond. Soon all the farm house
windows will be sad eyes lighting up
one by one. I stop the car.
Clouds dot the sky like old scraps
of paper. A cow munches grass
and a butterfly weaves and circles
over weeds. I close my eyes,
the sun a fading celestial city.
I pray this moment will last,
when the fragments of my life--
scraps of laughter and crying--seem to grow
roots in the earth, when the harsh words
I have heard turn to this quiet wind
through my car window. But wait--

those day are gone
when I drove on Interstate 80,
gone like the cars that shook my car
as they sped by. Later

when I opened my eyes,
on a hill the windows
of a farm house were mirrors
filled with burning faces.

Elaine Erickson

Iowa Interstate 80 (1993) is written for mezzo-soprano, piano and a full battery of percussion (one player). The poem is my own. The work is a celebration of the beauty of Iowa land, particularly that land between Des Moines and Iowa City on Interstate 80. I traveled that road many times and have wonderful memories of the wide open spaces and beauty of rural Iowa. The harmonic structure of my piece consists of free atonality and shifting modalities. The voice part consists of word painting, large skips, and a wide range. The work is dramatic in nature, and portrays a surrealistic world beyond the surface of things.

Elaine ERICKSON received the Master of Music degree in composition in 1967 from Drake University, where she studied with Francis Pyle. She was a Composer-in-Residence, under a Ford Foundation Fellowship, with the public schools of Fort Lauderdale, Florida. The fellowship was given by the Contemporary Music Project of MENC. Since then she has studied composition at the University of Iowa with Richard Hergig, and at Peabody Conservatory with Jean Eichelberger Ivey and Robert Hall Lewis. While in Baltimore, she wrote four operas, three of which were performed at Peabody. She recently received the American Pen Women National Award in Music. Her orchestral piece, *Shipwrecked Landscape*, was recently recorded on a CD in Bratislava, Slovakia. She is a published poet, and her 4th book of poems is soon to be published in Baltimore. She recently moved to Des Moines from Baltimore to accept a teaching position at Central College in Pella.

Drivin!

Drivin! was composed by my car, when I was in an "uncreative" spell. Symmetrical odometer readings gave me the opening motives, and the rest of the music came to me as I was driving around Iowa, South Dakota and Minnesota. As you can hear, I drive somewhat rambunctiously. The final section is a night out on the road, some small town where I don't know anyone.

Pianist/composer **Kathleen RYAN** performs her original piano solos at colleges and communities around the Midwest. Her recently released CD, *a handfull of quietness*, received support from the Iowa Arts Council's Artist Grant Program. Kathleen made her debut singing and dancing in a hippie liturgical drama presented at the Ohio State Fair, and cherishes the memory of the polyrhythmic coin boxes on the Providence, Rhode Island buses.

Stellar Diorama

Stellar Diorama Sonata for Violin and Piano was composed in 1987 and revised in 1993. It is tonally conceived, yet the chordal structure as well as the overall form are symmetrical in concept. The composition is a blend of ensemble and solo playing. Certain romantic elements will be evident, such as the melodic writing and certain root progressions.

Ernest KRAMER has been on the faculty of Northwest Missouri State University in Maryville, Missouri since 1985. He teaches composition, theory, and piano. Before coming to Northwest, he taught at the College of St. Teresa in Winona, Minnesota. Dr. Kramer received his Ph.D. in Music Theory and Composition from the University of North Texas, his Masters in Piano Performance from Drake University, and his Bachelors in Piano Performance from Peabody-Vanderbilt University. His composition teachers were Thomas Christian David (Hochschule für Musik und Darstellende Kunst in Wien), Milan Kaderavek (Drake), Martin Mailman, and Thomas Clark (UNT). He has been the recipient of numerous grants including those offered by the National Endowment for the Humanities and the Deutscher Akademischer Austauschdienst. He is in frequent demand as a piano recitalist and adjudicator.

Michael HALL received a B.M. from the University of Iowa as a student of Allen Ohmes, and an M.M. in violin performance and Suzuki Pedagogy from the Cleveland Institute of Music as a student of Linda Cerone, Eugene Gratovich, and Suzuki studies with Michele Higa George. Additional study has been at the Meadowmount School, Encore School for Strings, and the Bolzano, Italy International Institute. He has taught at the CIM Preparatory Program, the Toledo Suzuki Institute, and privately in Des Moines. He has also performed as a member of the Toledo Symphony, Toledo Opera, Des Moines Symphony, and the National Repertory Orchestra, and is currently on the faculty of the Cedar Rapids Symphony School and a member of the Cedar Rapids Symphony.

Figura Circulorum

Figura Circulorum commemorates a quarter-century of my life as a member of the faculty of The University of Iowa. It is a work I have been contemplating for about ten years: I received a Composer's Grant from the National Endowment for the Arts in 1982 to make a large piece, and this at last is it, though it bears rather little resemblance to the plan I proposed then. The title comes from the early 14th-c. treatise of Jehan de Murs called *Musica speculativa*, a compendium of the science and philosophy of music derived principally from Boethius. The figure appears in connection with Jehan's fourth petition. In his words,

hec figura consonanciarum in musica perfectarum omnia principia et omnes consonancias musice continet in virtute que si essent exterius enodate tota pene musica nota foret. Quapropter hec figura quasi unum chaos in quo latent plures forme potest satis rationabiliter appellari.

[This figure of the perfect consonances of music virtually contains all the harmonies and principles of music. Were these to be brought forth unbound, they would make known nearly the whole of music. So it is reasonable enough to call the figure a kind of chaos in which many forms are hidden.]

In a way that would perhaps appeal to a mathematician like de Murs, my *Figura circulorum* explores intervallic and temporal proportions over a structure (produced chiefly by the metal voices of bowls, gongs and tamtams) which notates annual cycles. (The work spans the years 1937-2010; the entrance to the Twenty-first Century is marked by an exchange of prolation between the metallophones and the strings.) The divisions of sound sources are also controlled by generations of the numbers 3, 7, 10 and 4. The seven bowls are Tibetan in origin, and possess wondrously rich harmonic properties; although they were acquired at different times and places (from Nepal to New Mexico), they are all members of a single harmonic series (roughly D). The forms hidden in chaos may refer to the complexes these apparently simple instruments release, to the harmonic complexities wrought against them by the company of violins, and to other relationships each auditor can discover; they are as well a paradigm of the work's makers.

M.J.. 1/93

Martin JENNI, currently head of composition and theory in the School of Music, holds a doctorate in composition from Stanford University and an A.M. in medieval studies from the University of Chicago. Since joining the Iowa faculty in 1968 he has composed several works for the Center for New Music (*R-Music Asphodel*, *Cucumber Music*, *Per Elysios*), the University Symphony Orchestra (*Eulalia's Rounds*), and members of the faculty (*Musica dell'Autunno* for Delbert Disselhorst, *Musica dell'Estate* for William Hibbard, *Long Hill May* for Betty Mather, *Nightmusic* for Eldon Obrecht, *Pharos* for James Avery, *Ballfall* for Steven Schick, etc.); his *Tutto per Verdi* was premiered by the Iowa Brass Quintet last October. He also founded and directs a chant choir called the Cantores.

Emblems

Solitude

Here and there
clouds move

winter trees
birds leave

ashen fields
Sky's

curve:
turn away

and return

Touch

Remove the glove
open the sleeve

reveal the hand
bone by bone

The vein's
wing

at the wrist
pulses

in and out

Silence

Beyond the hand
beyond the tongue

leaves unfurl
Snow hems the field

over and over.
White

is enough.
The wordless hum

of flame below

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

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

Quintet for Piano and Strings

The **Quintet for Piano and Strings** follows traditional formal procedures and is in four distinct but connected sections. The cadenza for the piano, however, appears between the expository first movement and the Lento. The Fugue is in place of the usual scherzo section, and the subject is derived from the opening theme. The piano writing is soloistic, though the work is intended as a chamber piece in its present form; with the addition of a modest contrabass part the composition becomes suitable as a concerto for piano and string orchestra. Development and transformation of themes, along with a balanced form are the general musical values that I wish to project in this work.

Ray SONGAYLLO earned his Bachelor of Music and Master of Music degrees in piano from Northwestern University. He continued study at Aspen, Colorado, and New York City with Alexander Uninsky, and Grant Johannesen, and in Boston with the late Alexander Borovsky. Mr. Songayllo has performed programs in Boston, two Carnegie Recital Hall appearances, in Denver, and in cities in the Northeast, Midwest, and the South. As a composer he has had works presented in various venues, including at college and university events, festivals, and in Fontainebleau, France, where he worked in composition with Narcis Bonet at the Conservatoire Americaine. He won the Keyboard Category Award at the Delius Composition Contest at Jacksonville University (FL) both in 1976 (for his *Duo Concertante for Two Pianos*) and in 1992 (for the *Ballade-Sonata* for Piano). Mr. Songayllo has received grants from both the Minnesota Composers Forum and Meet the Composer for lecture-recitals of 20th century piano music. After 27 years of college/university teaching, he is currently performing, lecturing, composing, and adjudicating. In June of 1990, he made his European debut with two solo recitals in Geneva, Switzerland, under the auspices of *Concerts Atlantique* of New York. Mr. Songayllo is a founding member of the Iowa Composers Forum.

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Linda ROBBINS COLEMAN C. Edward HUPTON
Robert C. FULLER Raymond SONGAYLLO
Gary C. WHITE

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