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Season 46 Concerts XVI–XIX  
David Gompper, *CNM director*

**THE THIRD ANNUAL  
COMPOSITION FESTIVAL**

**Exchange of Midwestern Collegiate Composers**

Friday & Saturday, April 13–14, 2012  
University Capitol Centre & Riverside Recital Halls

Universities of  
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 DIVISION OF PERFORMING ARTS  
COLLEGE OF LIBERAL ARTS & SCIENCES

**Festival Concert I**

7:30 p.m., Friday, April 13, 2012

Riverside Recital Hall

Composers:

Brian Padavic, Zach Zubow, Jing Zhou, Daniel Brandt  
Nick Omiccioli, Will Huff & Leonid Iogansen

**Festival Concert II**

11:00 a.m., Saturday, April 14, 2012

UCC Recital Hall

Composers:

Shane Hoose, Ryan T. Connell, Lizz Hougland, Hugh Lobel  
Cody Kauh & Jason Palamara

**Festival Concert III**

2:30 p.m., Saturday, April 14, 2012

UCC Recital Hall

Composers:

Yang Ming, Chan Chin Ting, Zach Zubow, Brian Penkrot,  
Kathryn Mueller, Shane Hoose & Brad Van Wick

**Festival Concert IV**

7:30 p.m., Saturday, April 14, 2012

Riverside Recital Hall

Composers:

Ryan Connell, Zach Zubow, Jeff Boroweic  
Leonid Iogansen, Tyler Harrison

**University of Colorado-Boulder**

John Drumheller, Daniel Kellogg, Carter Pann & Michael Theodore

**The University of Iowa**

Michael Eckert, Lawrence Fritts & David Gompper

**University of Missouri-Kansas City**

Zhou Long, James Mobberley, Paul Rudy & Chen Yi

***Trio for Clarinet, Violin and Piano***

is a result of the challenges and fears that I have experienced while pondering about the nature of my own existence. It is composed in a state of perceiving the world and existence as unreal. The Trio is in AB form. It is filled with various moods and levels of intensity, such as horror and peaceful lyricism.

**Leonid Iogansen** was born in St. Petersburg, Russia in 1981 and began playing violin at the age of seven. As a violinist, he has won a number of competitions and has performed at numerous venues in the United States (where he moved seventeen years ago) as well as abroad. He has written much solo, chamber and orchestral music. As a composer, Leonid has received a number of commissions, most notably from the Shuang Yin International Arts Festival in Taiwan, where he served as a composer-in-residence in 2006. Leonid holds a *summa cum laude* Bachelor of Music degree in violin performance and composition from Boston University, where he was a Trustee Scholar from 2001–2003 and a master's degree with the same majors from Peabody Conservatory.

***Concerto for Piano, Winds, and Percussion***

is the only work I have written that is not programmatic. It is not about an event or occurrence in my life. If I had to say, this work is “about” enjoying, I would say it is about enjoying life to its fullest, and never taking a moment for granted. The first movement, marked “Joyful,” is a reflection on the joys of life and the humor in life. The second movement is quiet and introspective, and stands alone without excess. It is a moment of meditation that at least attempts to speak for itself. The following cadenza slowly storms in and is essentially the sum of the first two movements thematically. The beginning of the fourth movement, functioning somewhat as an extension of the cadenza, is a transition back to the original statement of the theme and the following coda.

**Tyler Harrison** has composed and performed his own works in the United States and abroad, including performances in Montana, Oregon, New York, Los Angeles, and Paris, France. He holds a Bachelor of Music degree from the University of Montana, and a Master of Music degree from the Manhattan School of Music. He is currently continuing his studies at the doctoral level at the University of Colorado at Boulder, studying with Kevin Beavers. His teachers include Carter Pann, David Maslanka, Susan Botti, J. Mark Stambaugh, and Charles Nichols.

## NOTES & BIOGRAPHIES

### *3 Dye Vignettes*

are studies in some of the color combinations that I find most fascinating on the organ. The organ, being a self-contained orchestra, has a nearly infinite amount of sound combinations to explore. Furthermore, each organ is different. With this in mind, I have registered each piece with the most common stops that are available on most professional instruments. The first and third pieces in the set are dominated by static color fields that consistently reshape themselves over time. The second piece in the set is more contrapuntal in nature, employing the wide dynamic range of the organ.

**Ryan T. Connell's** formal education includes two summers of study at the Indiana University Summer Piano Academy and a B.M. in piano performance and music composition from the University Of Louisville. He is currently pursuing a Master of Music in Music Composition at the University of Colorado-Boulder. In the summer of 2000, Ryan studied in Salzburg, Austria. He focused on a critical review of Beethoven's Piano Sonatas in addition to studying German. In Spring 2004, he was invited to perform and present at the new music festival of The Karol Szymanowski Academy of Music in Katowice, Poland, where he premiered his trumpet ensemble piece Watta Flipt Watta. His composition for string quintet, "...her image deeply lies..." was also featured. In the past few years, Ryan has focused on performing new classical music on the piano and organ.

### *Hiking the Cascade Creek Trail*

The Cascade Creek hiking trail in the Tongass National Forest, Alaska sports a luscious array of natural environments that include water front beaches, forests, waterfalls, cliffs, and mountains in just four miles of hiking trails. One of the highlights of the trail are the high, dense trees that form a canyon-like atmosphere around the trail as well as the beautiful views of cliffs and waterfalls that can be seen from the trailhead at Swan Lake. "Hiking the Cascade Creek Trail" was inspired by this magnificent trail and represents the change in environment that is all connected by a common element. The piece calls for found, non-resonant percussion instruments to symbolize the isolation of the trail among these changing environments while the music maintains a common theme that is developed throughout the piece.

**Zach Zubow's** music has been featured on many new music conferences and festivals throughout the United States and abroad. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Award for his string quartet, "Sundown," which also received the 2012 College Music Society Mid-Atlantic Composition Award. He has also received awards from the 2011 Five College Composition Competition and the 2012 College Music Society Southern Region's Composition Competition. Zach has received degrees from Luther College, Illinois State University and is now pursuing a Ph.D. in music composition at The University of Iowa.

### *Variations on F*

LOSERS (after Leonard Cohen) is a three-movement solo piano work completed in 2011, structured loosely around Leonard Cohen's novel Beautiful Losers. The second movement, Variations on F, is a set of twelve continuous variations. Each variation contains a fixed registral position for each of the twelve pitches, and these positions shift from variation to variation, except for the pitch F, which stays in the same register throughout the piece.

**Jeff Borowiec** is a composer and pianist from Rochester, New York. Having earned degrees from the State University of New York at Fredonia and James Madison University, Borowiec is currently pursuing a DMA in Composition from the UMKC Conservatory. He has studied composition with Donald Bohlen, Karl Boelter, John Hilliard, Jason Haney, Matthew Burtner, James Mobberley, Zhou Long, and Chen Yi, and Piano with Nathan Hess and Eric Ruple.

## Concert One

7:30 P.M. FRIDAY, APRIL 13, 2012

RIVERSIDE RECITAL HALL

## PROGRAM

***Extrication and Transcendence (2010) for chamber ensemble*** Brian PDAVIC (b. 1982)  
Nora Epping, *flute*; Marjorie Shearer, *clarinet*; Megan Karls, *violin*  
Eunkyung Son, *violoncello*; Grethe Nothling, *piano*; Andrew Thierauf, *percussion*

***As We Continue Across the Country (2011)*** Zachariah ZUBOW (b. 1984)  
Janet Ziegler, *soprano*; Aaron Ziegler, *percussion*

***Fire Dance (2010)*** Jing ZHOU (b. 1981)  
Movement I  
Movement II  
Movement III  
Nora Epping, *flute & piccolo*; Marjorie Shearer, *clarinet*; Eunkyung Son, *violoncello*  
Grethe Nothling, *piano*; Chun-Ming Chen, *conductor*

***String Quintet (2012)*** Daniel BRANDT (b. 1988)  
I. Invincibly  
II. Desolate  
III. Quarter = 186  
Megan Karls & Andrew Uhe, *violins*, Manuel Tabora, *viola*  
Eunkyung Son & Yoo-Jung Chang, *violoncelli*

## INTERMISSION

***Falling Through Infinity (2011)*** Nick OMICCIOLI (b. 1982)  
Rebecca Ashe, *flute*  
Yoo-Jung Chang, *violoncello*  
SooMin Lee, *piano*

***Piecemeal (2011) for string quartet*** Will HUFF (b. 1986)  
Megan Karls & Andrew Uhe, *violins*  
Manuel Tabora, *viola*; Eunkyung Son, *violoncello*

***Shooting Snowburst Silhouette Spectacular (2011)*** Brian PENKROT (b. 1978)  
Jacqueline Lang, *soprano*; Marjorie Shearer, *clarinet*  
Eunkyung Son, *violoncello*; Grethe Nothling, *piano*, Andrew Thierauf, *percussion*

***Sounds of Night (2011) for string quartet*** Leonid IOGANSEN (b. 1981)  
Leonid Iogansen & Andrew Uhe, *violins*  
Miranda Blakeslee, *viola*; Yoo-Jung Chang, *violoncello*; Chun-Ming Chen, *conductor*

## NOTES & BIOGRAPHIES

### *Extrication and Transcendence*

The title “Extrication and Transcendence” refers to removing one’s self from a difficult situation in order to gain a new perspective and turn a negative into something that offers positive growth and a worthwhile experience. Musically, the work begins as a single melodic line that is passed around between the six instruments. The melody struggles to settle, constantly surrounded by fragments of itself. The line eventually morphs from its original horizontal state into a vertical chord sounded simultaneously by the entire ensemble. On a personal note, this piece represents a situation of my own in which I had to remove myself from my own thoughts and opinions to force myself to see somebody else’s point-of-view. As students, we sometimes reject our instructor’s methods, considering them too traditional and outdated. However, if we can realize that we are simply being stubborn, we might be able to see through our own pretensions and allow ourselves to absorb the knowledge that our professors have to offer.

**Brian Padavic** will be completing his Master’s Degree in music composition at the University of Missouri-Kansas City in May 2012 and has studied with James Mobberley, Bobby Watson, Zhou Long, Paul Rudy, and Reynold Simpson. He received his Bachelor’s Degree in music composition from Berklee College of Music in 2007 under the instruction of Andrew List, John Bavicci, Vuk Kulenovic, and Armand Qualliotine. Mr. Padavic performs professionally on electric and upright bass around the Kansas City Metropolitan area and has recently been involved with the Black House Improvisers’ Collective as well as the Kansas City Repertoire Theater. Padavic teaches MIDI Music Composition, Introduction to Digital Audio, and Songwriting at Johnson County Community College in Overland Park, Ks.

### *As We Continue Across the Country*

The purpose of a vacation is to experience something different from the daily normalcy of life. This may be investigating and seeing new attractions, going on an adventure or just relaxing with a good book on beautiful shores. During our experience of living outside our normal life even just for a brief time, we may encounter unexpected events. While these unexpected happenings occur, we may find ourselves attaching to the one thing we know best, the person we are vacationing with. “As We Continue Across the Country” is one of these experiences of traveling with a loving partner, whose features sometimes become refreshed in new surroundings, causing us to find warmth and fulfillment. “As We Continue Across the Country” was commissioned by Janet and Aaron Zeigler and was a collaboration between the composer and Thea Brown, a graduate student in the University of Iowa’s Writers Workshop.

**Zach Zubow’s** music has been featured on many new music conferences and festivals throughout the United States and abroad. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Award for his string quartet, “Sundown,” which also received the 2012 College Music Society Mid-Atlantic Composition Award. He has also received awards from the 2011 Five College Composition Competition and the 2012 College Music Society Southern Region’s Composition Competition. Zach has received degrees from Luther College, Illinois State University and is now pursuing a Ph.D. in music composition at The University of Iowa. For more information please visit [www.zachzubow.com](http://www.zachzubow.com).

### *Fire Dance*

is a work in three movements. Each movement uses an instrument from the flute family (I. Piccolo, II. Alto flute, III. Flute.) The first movement starts with notes in the high register of the piano, along with quick notes in the cello played in groups of eight. Glissandos played by the clarinet and cello play a very important role throughout the first movement. In the second movement, the cello plays pizzicato as accompaniment for a Chinese melody played in the alto flute and bass clarinet. The whole second movement is in low registers, as if to emphasize the ancient and earthy origins of its folk material. The third movement draws from and was inspired by Chinese rhythms in Beijing (or Peking) opera.

## Concert FOUR

7:30 P.M. SATURDAY, APRIL 14, 2012

RIVERSIDE RECITAL HALL

### PROGRAM

#### *3 Dye Vignettes, for organ solo (2011–12)*

Dye I  
Dye II  
Dye III

Ryan T. CONNELL

Ryan T. Connell, *organ*

#### *Hiking the Cascade Creek Trail (2012)*

Andrew Thierauf, *percussion*

Zachariah ZUBOW

#### *Variations of F (2011)*

from Losers (After Leonard Cohen)

Shoa Zheng, *piano*

Jeff BOROWEIC (b. 1986)

#### *Trio for Clarinet, Violin and Piano (2002)*

Leonid Iogansen, *violin*  
Marjorie Shearer, *clarinet*  
Seong-sil Kim, *piano*

Leonid IOGANSEN

#### *Concerto for Piano, Winds and Percussion (2011)*

Version for two pianos

I. Joyful  
II. Thoughtful, Contemplating  
III. Cadenza  
IV. Fast, Lively

Tyler HARRISON (b. 1985)

Nathaniel LaNasa & Tyler Harrison, *two pianos*

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*For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank You.*

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### ***Souviens per la fausse***

is a line from the Fin Amour ballade *Adieu Vous Di*, commonly attributed to Solage. The line is thanking Fortune for allowing the protagonist an hour to remember things as he wanted as opposed to the way they happened. Seizing upon this imagery, I wanted to create a version of the same ballade, but remembered incorrectly. The melodic material is all derived from the harmonic series of the original three parts. The electronics are a mixture of the original ballade (as performed by the Gothic Voices) and processed bassoon samples.

**Brian Penkrot** is an American composer of concert, film, and stage music. Brian is originally from Chicago, but has lived and worked in cities across the United States. He is a guitarist and conductor with additional studies in violin, piano, drum set, vocal performance, improvisation, film, and dance. He received a M.M. from the University of Nevada-Las Vegas and his B.M. from Columbia College in Chicago. For a full listing of news and upcoming performances, please visit his website at [www.brianpenkrot.com](http://www.brianpenkrot.com).

### ***Selected songs from "Great Expectations"***

This piece, written for Angela Born, is my response to a decision made by the head of the English department at my high school. All works by Charles Dickens have been removed from their English curriculum, because high school students are not mature or intelligent enough to read and understand books by Dickens. I was part of one of the last grades to read "Great Expectations" before this change was implemented. These pieces will be part of a song cycle depicting the things I remember from Dickens, which I wouldn't know if I hadn't read this book.

The characters and plot twists that Dickens creates are astonishing. The relationship between Miss Havisham and Estella, and the contrast between Wemmick's quaint and cheerful "castle" and his cold, cheerless workplace, are two of my most vivid memories from this novel.

**Katie Mueller** grew up in West Michigan. She received a Bachelor's Degree in composition from the University of Michigan, where she studied composition with Evan Chambers, Kristin Kuster, Erik Santos, and Bright Sheng, and organ with Marilyn Mason. She also studied conducting, music for film and musical theater, and electronic music. Ms. Mueller participated in the 2009 soundSCAPE festival in Italy. She spent the summer of 2010 working for a community festival in Dresden, Germany. She is currently pursuing graduate studies at the University of Colorado-Boulder, studying with Carter Pann and Kevin Beavers.

### ***Recoil***

is my latest electroacoustic composition. The work incorporates a wide variety of sonic material; however, most of the sounds are firearm-related in some way. Hence the title—*Recoil*.

**Shane Hoose** is a graduate of Bowling Green State University (M.M.) and Ball State University (B.M.) and is currently pursuing a doctorate in composition at the University of Iowa. Recently, he was a finalist in the Music Teacher's National Association (MTNA) Composition Competition. He composes for both acoustic and electroacoustic media. He is currently an adjunct instructor of music at Kirkwood Community College in Cedar Rapids, Iowa. His mentors in composition include Lawrence Fritts, David Gompper, and Elaine Lillios.

### ***The Moon is Not a Radiant Body***

This piece explores meditation, reflection, distortion, and improvisation.

**Brad Van Wick's** compositional interests include idiosyncratic chamber ensembles, interactive electronics, human interface devices, computer programming, video, collage, improvisation, and collaborating with dancers, industrial designers, and other visual and plastic artists. He also likes to read literature. Wick is currently studying at the Conservatory of Music and Dance at the University of Missouri-Kansas City, where he serves as vice president of the UMKC Composers' Guild, a Conservatory in the Schools fellow, and a performer with the Radical Art Technology Ensemble (Paul Rudy, director).

**Jing Zhou** is a composer, pianist, and guzheng performer. She fuses new and bold musical ideas with her traditional Chinese musical heritage to create a distinct compositional style. She is currently pursuing her Doctoral degree in composition at the University of Missouri-Kansas City – Music and Dance Conservatory, where she studies with Zhou Long, James Mobberley, and Chen Yi. Previously, Zhou completed her Master's in composition at the New England Conservatory of Music (under John Mallia and Michael Gandolfi) and her Bachelor's in composition at the Central Conservatory of Music in Beijing (under Tan Jianping and Xu Changjun.)

As both a composer and performer, Zhou is a fixture in events around the world. Recently, the group Music from China performed Zhou's piece "Stuck in the Middle" at Symphony Space in New York. A re-scored version was performed in NEC's Jordan Hall later that month. The new piece inslk was performed at LPR in New York. As a performer, she has also performed in various venues worldwide, including in America and China.

In addition to being a composer and instrumentalist, Zhou has experience as a composition, piano, and guzheng teacher. She also enjoys watching films and reading.

### ***String Quintet (2012)***

Written during the winter of 2011–12, the Quintet is an exceedingly diverse piece between its movements. The first is a capricious *scherzo* with numerous themes in juxtaposition, while the second is a slow, ponderous dirge. The final movement is rhythmically driven, with sections shifting between counterpoint and homophony. Although the piece as a whole has no programmatic intent, the piece's movements imbue resolve, utter despair, and vivaciousness, respectively.

**Daniel Brandt** is a graduate student in composition at the University of Colorado-Boulder. He received a B.M. at Youngstown State University's Dana School of Music in composition where he studied under Till Meyn and Robert Rollin. Brandt has won numerous composition awards, most notably the Pennsylvania Federation of Music Club's Harvey Gaul Memorial Award for his *Tuba Sonata*. He has won the National Federation of Music Club's Hatz Special Recognition Award in 2009 (*Tuba Sonata*) and 2010 (*Sonata for Trumpet and Piano*). Brandt also worked with composer David Robidoux as a composition intern at NFL Films during the summer of 2009.

### ***Falling through Infinity (2011)***

for flute, violoncello, & piano was commissioned by Trio Kinsella and received its premiere at the St. Louis New Music Circle in May 2011. As infinity exists in space, there is no up, down, left, or right. The idea of "falling" through infinity can be interpreted as multi-directional and dimensional. The work was inspired by perspective in relation to art, which includes points at infinity or vanishing points. Instrumental textures are purposefully emerging and disappearing from one another through the use of similar gestures and imperceptible entrances and exits creating timbral relationships.

**Nicholas S. Omiccioli** is currently a Preparing Future Faculty (PFF) Fellow at the University of Missouri - Kansas City. His works have been performed throughout the United States, Italy, Thailand, and China by ensembles such as the Jasper Quartet, Society for New Music, and Brave New Works. Mr. Omiccioli has been commissioned by the Great Lakes Chamber Music Festival, Wellesley Composers Conference, and the Missouri National Teachers Association and has received many awards including two nominations by the American Academy of Arts & Letters.

### ***Piecemeal***

was written for a residency by the JACK Quartet in the Fall of 2011 at The University of Iowa. The piece dwells in a thin, strung-out, anemic world that is answered by the mechanical. This opposing duality creates a need for repose.

**Will Huff** received his Bachelor of Music *summa cum laude* at the University of Arkansas under Dr. Robert Mueller and a Masters of Music from Butler University under Drs. Frank Felice and Michael Schelle. At Butler University, he participated in the JCFA Composer's Orchestra and a student-run ensemble, The Outside Orchestra. He is pursuing his doctorate at the University of Iowa, studying with Dr. Fritts.

### ***Shooting Snowburst Spectacular Silhouette***

is a cycle based on a series of poems by Thea Brown, each poem named after a type of wholesale Christmas light style. I was drawn to Ms. Brown's work because it is at once both direct and abstract: through conversational writing reminiscent of dialogue, sensations akin to color and scent become apparent. These particular poems deal with winter imagery, especially the sensation of watching the reflection of fireworks in a frozen lake. The formal layout of this cycle is theatrically inspired, with an *Intermezzo* between poems 1 & 2 and 3 & 4. Ms. Brown's poetry has a complex structure of its own, so the goal in setting the text was to facilitate the steadily changing imagery and mood: crisp and sparse, aggressive, ecstatic, frantic, seductive and nostalgic, and of course, cold.

Thea Brown is one of the founders of Monsters of Poetry and holds an M.F.A. from the Writer's Workshop.

1

*There cracks the frozen creek, a street  
Light, something drifting to and from  
The crows, not crow lighting then lifting.  
Why keep a copse unbroken, a sighline?*

2

*Counting for listless, there is no listing past  
Fallback, nothing to counter a keel, ruptured  
Voyage meant rupture, something unlike a  
consummate  
Marmalade (shipmate) marmalade? Keep  
cabin-stored, make main  
Street, sung not songlike past winter banners.*

3

*I can't help it; this makes me want to dance.  
Every snowflake eyelash, killjoy breakfasttime  
With care, root out rot from toothbreaks, no,  
When the pattern breaks, cargo fails, filaments  
Whose fingers follow substance, who's helped  
Shore counting and less noise now.*

4

*Please shove off the dock already or learn  
How to tie a proper knot. Less a manifesto than  
A constitution, I will never read rot from that  
Shore, but for all shine and snowfall, below's  
A bed, full of blue-green lights.*

**Brian Penkrot** is an American composer of concert, film, and stage music. Brian is originally from Chicago but has lived and worked in cities across the United States. He is a guitarist and conductor with additional studies in violin, piano, drum set, vocal performance, improvisation, film, and dance. He received his M.M. from the University of Nevada-Las Vegas and his B.M. from Columbia College Chicago. For a full listing of news and upcoming performances, please visit his website at [www.brianpenkrot.com](http://www.brianpenkrot.com).

### ***Sounds of Night***

Originally inspired by the nightlife of Iowa City, the piece strives to describe an array of sounds and impressions that a night can offer, from the sounds of popular tunes coming from the local bars to the sounds of wind. The work calls for the violins to be retuned to microtonal tunings to add an air of exoticism to the piece.

**Leonid Iogansen** was born in St. Petersburg, Russia in 1981 and began playing violin at the age of seven. As a violinist, he has won a number of competitions and has performed at numerous venues in the United States (where he moved seventeen years ago) as well as abroad. He has written much solo, chamber and orchestral music. As a composer, Leonid has received a number of commissions, most notably from the Shuang Yin International Arts Festival in Taiwan, where he served as a composer-in-residence in 2006. Leonid holds a *summa cum laude* Bachelor of Music degree in violin performance and composition from Boston University, where he was a Trustee Scholar from 2001–2003 and a master's degree with the same majors from Peabody Conservatory.

## NOTES & BIOGRAPHIES

### ***Melting***

This work is inspired by the glasswork of Chihuly. My composition attempts to reflect the various shapes and colors of these delicate artifacts. One can sense the fluidity of my music and appreciate how it portrays the process of crafting these types of glasswork.

**Yang Ming** is a Chinese composer currently pursuing his Master of Music in composition at the University of Missouri-Kansas City, and has studied under the guidance of Chen Yi, James Mobberley, and Paul Rudy. His works are highly recognized for his individuality and exquisite aesthetics. His pieces have been performed in various music festivals.

### ***Katachi II***

Katachi is a Japanese term that means form, shape or figure. In the ancient game of Go, the word Katachi is used to describe the formation of stones on a Go board (Go is originated from Ancient China, where it is known as Weiqi). The conception of stone formation in Go is transformed to apply to the circulation and combination of sounds and timbre in the music.

"Katachi II" is written for and dedicated to violinist Sally J. Williams. The sounds used in this piece are primarily generated from recorded sounds of the violin and the earlier piece *Katachi I* for fixed media. Electronic techniques that are employed in creating this piece include delay, ring modulation, flanger and more. The pitch materials are derived solely from an ancient game of Go dated from 1846 between two of Japan's top Go players Honinbo Shusaku and Genan Inseki — one of the most well-known games in history that is known as the "Ear-Raddening Game."

**Chin Ting (Patrick) Chan.** Raised in Hong Kong, composer Chin Ting Chan received his M.M. and B.M. degrees from Bowling Green State University and San José State University. He is currently pursuing a D.M.A. in composition at the University of Missouri-Kansas City. His mentors have included Zhou Long, Chen Yi, Marilyn Shrude, Burton Beerman, Andrea Reinkemeyer, Brian Belet and Pablo Furman.

### ***Copenhagen Wheel***

A Copenhagen wheel is a "smart" attachment for the rear bicycle wheel that stores the energy created when pedaling and braking the bicycle. This energy can then be harnessed to give the bicycle an extra boost of energy when pedaling up a hill or whenever the rider needs a little extra help around town. Data from the Copenhagen wheel is sent to your smart phone; data that includes distance, speed, calories burned and a number of other bits of information. This type of technology is far from the days of taping playing cards to the frame of a bicycle in order to get a bit of sound as you rode around town. The ideas for "Copenhagen Wheel" come from the thought that basic technologies from merely a few decades ago have tremendously changed into objects that are implemented in our everyday lives. The transition from creating a few sounds from a bicycle's spokes to a bicycle giving us real information is expressed in the choice of cardboard boxes and live electronics. Cardboard boxes are also used to represent the basics of our technology while the electronics that are manipulated in real-time represent the immersion of technology into simple, everyday objects.

**Zach Zubow's** music has been featured on many new music conferences and festivals throughout the United States and abroad. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Award for his string quartet, "Sundown," which also received the 2012 College Music Society Mid-Atlantic Composition Award. He has also received awards from the 2011 Five College Composition Competition and the 2012 College Music Society Southern Region's Composition Competition. Zach has received degrees from Luther College, Illinois State University and is now pursuing a Ph.D. in music composition at The University of Iowa. For more information please visit [www.zachzubow.com](http://www.zachzubow.com).

## Concert THREE

2:30 P.M. SATURDAY, APRIL 14, 2012

UNIVERSITY CAPITOL CENTRE RECITAL HALL

### PROGRAM

<i>Melting</i> (2011)	Fixed Media	Yang MING (b. 1982)
<i>Katachi II</i> (2011)	Lizz Hougland, <i>violin &amp; computers</i>	Chan Chin TING (b. 1986)
<i>Copenhagen Wheel</i> (2012)	Andrew Thierauf, <i>percussion</i> Computer	Zach ZUBOW (b. 1984)
<i>Souviens per la fausse</i> (2012)	Stephanie Patterson, <i>bassoon</i> Fixed media	Brian PENKROT (b. 1978)
<i>Selected songs from "Great Expectations"</i> Instructions for Estella Wemmick's House	Angela Born, <i>soprano</i> Ryan T. Connell, <i>piano</i>	Kathryn MUELLER (b. 1989)
<i>Recoil</i> (2012)	Fixed Media for firearms & electronics	Shane HOOSE (b. 1985)
<i>The Moon is Not a Radiant Body</i> (2012)	Cody Kauh, <i>tenor saxophone</i> John Chittum, <i>trombone</i> Lizz Hougland, <i>violin</i> Shao Zheng, <i>piano</i> Brad Van Wick, <i>electronics</i>	Brad VAN WICK (b. 1984)

## Concert TWO

11 A.M. SATURDAY, APRIL 14, 2012

UNIVERSITY CAPITOL CENTRE RECITAL HALL

### PROGRAM

<i>Contrasting Images</i> (2011)	Fixed Media, <i>stereo</i>	Shane HOOSE (b. 1985)
<i>Night Sketches: First, Second, Third</i> (2011–12)	Ryan T. Connell, <i>piano</i>	Ryan T. CONNELL (b. 1979)
<i>Lost Reflections</i> (2011)	Lizz Hougland, <i>violin &amp; computer</i>	Lizz HOUGLAND (b. 1991)
<i>Wayward Atoms: Bornium</i>	Angela Born, <i>soprano</i> Hugh Lobel, <i>piano</i> live electronics	Hugh LOBEL (b. 1986)
<i>Pitch Class Preludes</i> I. Etude on C II. Lullaby on C-sharp III. Rag on D IV. Rhapsody on E-flat V. Fugue on E VI. Toccata on F	Shoa Zheng, <i>piano</i>	Cody KAUHL (b. 1988)
<i>either/or</i> (2010)	laptop with audience participation	Jason PALAMARA (b. 1977)

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*For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank You.*

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## NOTES & BIOGRAPHIES

### *Contrasting Images*

represents my return to electronic composition after a period of composing strictly for acoustic instruments. There are two versions of this piece: an 8-channel version and the stereo version that will be heard this evening.

**Shane Hoose** is a graduate of Bowling Green State University (M.M.) and Ball State University (B.M.) and is currently pursuing a doctorate in composition at The University of Iowa. Recently, he was a finalist in the Music Teacher's National Association (MTNA) Composition Competition. He composes for both acoustic and electroacoustic media. He is currently an adjunct instructor of music at Kirkwood Community College in Cedar Rapids, Iowa. His mentors in composition include Lawrence Fritts, David Gompper, and Elaine Lillios.

### *Night Sketches: First, Second, Third*

The genesis for "Night Sketches" grew out of the extreme boredom I was feeling one day. Improvising has always been a reliable way for me to alleviate boredom. While these pieces are not improvisations, the melodic and rhythmic motives were a direct result of this process. There are three Night Sketches that comprise the set. Each has an individual character that attempts to describe the process I go through at night to fall asleep. Night Sketch #1 represents the initial attempt at lying down and calming my mind. Often, this process takes longer than expected and usually ends with some semblance of rest that quickly transforms into a brain full of what is to come the following day. Night Sketch #2 serves as my attempt to describe how the many thoughts being processed simultaneously eventually coalesce into a state of contentment or calm. Night Sketch #3 is representative of that calm that eventually allows me to drift away into sleep.

**Ryan T. Connell's** formal education includes two summers of study at Indiana University Summer Piano Academy, and a B.M in Piano Performance and Music Composition from the University Of Louisville. He is currently pursuing a Master of Music in Music Composition at the University of Colorado Boulder. In the summer of 2000, Ryan studied in Salzburg, Austria. He focused on a critical review of Beethoven's Piano Sonatas in addition to studying German. In Spring 2004, he was invited to perform and present at the new music festival of The Karol Szymanowski Academy of Music in Katowice, Poland, where he premiered his trumpet ensemble piece Watta Flipt Watta. His composition for string quintet, "...her image deeply lies..." was also featured. In the past few years Ryan has focused on performing new classical music on the piano and organ.

### *Lost Reflections*

was created on a whim with a sort of tabula rasa intuition. The concept of the piece was based on the performer reflecting on their past. Through this reflection, harmony is created. One of the other main concepts is the resulting sound world; and thus, the idea of timbre is very important.

**Lizz Hougland** is a composer, violinist and violist currently residing in Kansas City, Missouri. She enjoys being a part of the production team for Kansas City Electronic Music Arts Alliance (KCEMA). She has had works recorded by the Kansas City Chorale, Quadrivium, a Kansas City-based ensemble, and NewEar. As a performer, she has played in groups such as Musica Nova and has performed many times on the Composers Guild concerts. She is currently seeking a bachelor's in music composition at University of Missouri-Kansas City (UMKC). Teachers have included Dr. Mara Gibson, Dr. James Mobberley, Dr. Paul Rudy, Dr. Chen Yi, and Dr. Zhou Long.

### *Wayward Atoms: Bornium*

was created for a pretty simple reason: a friend wrote a beautiful poem and I had another friend with a great voice who I knew I could get to sing it!

**Hugh Lobel** is a composer, programmer, collaborator, performer, and a recent expatriate of Texas. His early studies at the Rice University Preparatory program instilled in him a passion for composition that led to undergraduate studies at the University of Houston and a master's degree from the University of Texas. Hugh is currently a doctoral candidate at Colorado University, where he holds the title of Atlas Fellow. Hugh has been an avid collaborator since his first ballet score at the age of 16, and his works often involve the synthesis of electronic sounds with live performance.

### *Pitch Class Preludes*

is separated into six short character pieces, in which odd-numbered movements (the Étude, Rag and Fugue) are built upon dodecaphonic tone rows, while even numbered movements (the Lullaby, Rhapsody, and Toccata) are influenced by set theory. However, both techniques are exploited and contorted to create a shifting yet intelligible tonal center. The individual movements are placed on a pitch (instead of in a key) not simply because of its relationship to standard tonal functions, but because these pitches represent the first value in the prime form of the movement's prevailing tone row or pitch class set.

**Cody Kauh** is a current graduate student pursuing a M.M. in music composition at University of Missouri-Kansas City (UMKC). An aspiring professional composer, Cody graduated *summa cum laude* in Spring 2011 with a B.M. in music theory and composition at Southern Illinois University Edwardsville (SIUE). He has received a commission by the Vestal Middle School's sixth Grade and seventh/eighth grade bands in Vestal, New York and has also won a number of composition contests at SIUE, including First Prize in 2010 for his work "Quartet for Strings" and Second Place in 2009 for "Miserere."

### *Either/or*

for laptop with audience participation is a work for laptop and live electronics with audience participation. The piece displays three text boxes into which various questions, musings, commands and requests are typed. The questions and musings are intended to be thought provoking, whereas the commands and requests are directed at the audience who, responding, become a part of the electronic manipulations.

**Jason Palamara** is a first-year doctoral student in music composition at the University of Iowa. He recently graduated with a Master's degree from the University of Louisville and has a Bachelor's from Butler University. Mr. Palamara is currently studying with Dr. Larry Fritts. All resemblances are purely coincidental.