



Iowa
Composers
Forum

PRESENTS...

A CEDAR FALLS
FESTIVAL OF
NEW MUSIC

MARCH 27-28, 2015

DAVIS AND JEBE HALLS
GALLAGHER BLUEDORN PAC

All events are free and open to the public

Iowa Composers Forum Spring Festival

Friday-Saturday, March 27-28, 2015
Gallagher-Bluedorn Performing Arts Center
University of Northern Iowa

Schedule of Events:

**Friday, Mar. 27, 4:30-7:30 pm and
Saturday, Mar. 28, 9:00 am to 8:00 pm**

Registration at the ICF Table in the Lobby of the Gallagher-Bluedorn PAC

Friday, Mar. 27, 6:00 pm

Concert 1: Music by Jake Heggie and UNI Student Composers (Davis Hall)

Friday, Mar. 27, 7:30 pm

Reception: Meet and greet with guest composer Jake Heggie (PAC Lobby)

Saturday, Mar. 28, 10:00 am

Concert 2: Music by Winners of the Student Composer Competition and Competition Judge (start in Jebe Hall and move to Davis Hall) (This concert will conclude with an awards ceremony for the competition winners)

Saturday, Mar. 28, 12:00-2:00 pm

LUNCH ON YOUR OWN

Saturday, Mar. 28, 2:00 pm

Concert 3: Features pieces performed by the University of Iowa Center for New Music, directed by David Gompper (Davis Hall)

Saturday, Mar. 28, 4:00 pm

Concert 4: Includes performances by UNI's Concert Chorale (directed by John Wiles), Bel Canto Cedar Valley (directed by Alice Pruisner), and chamber works for various combinations of instruments (Davis Hall)

Saturday, Mar. 28, 6:00-8:00 pm

DINNER ON YOUR OWN

Saturday, Mar. 28, 8:00 pm

Concert 5: Features works performed by UNI faculty, including the UNI Brass Faculty, the Guy/Camilli Faculty Piano Duo, the Iowa/Hungary Project Percussion Duo, and UNI Woodwind Faculty (Davis Hall)

CONCERT I

Art Songs of Jake Heggie, featuring works by UNI student composers

March 27, 6:00 p.m. (Davis Hall)

Korey Barrett and Robin Guy, piano

Dixie Jake Heggie

O Danny Boy

The Leather-Winged Bat

JoAnna Geffert, mezzo-soprano

Ben Owen, tenor

Leia Lensing, mezzo-soprano

Korey Barrett, piano

What Lips my Lips have Kissed Jake Heggie

Creation from *Natural Selection*

My True Love hath my Heart

Megan Grey, mezzo-soprano

Alexandra Saulsbury, soprano

Kyle Geesey, cello

Korey Barrett, piano

Rose-Cheek'd Laura Randy Wells

Rhys Talbot, bass-baritone

Robin Guy, piano

Regrets Ryan Stevens

Sarah Draffen, soprano

Robin Guy, piano

Lucky Child from *At the Statue of Venus* (2005) Jake Heggie

Marie Sorenson, soprano

Korey Barrett, piano

(CONCERT I continued)

(CONCERT I continued)

Selections from *Here and Gone* Jake Heggie

The Farms of Home

Stars

Because I Liked you Better

Adam Brown, tenor

Bradley Boyd, baritone

Evan Gammon, tenor

Korey Barrett, piano

The Faces of Love Jake Heggie

I Shall not Live in Vain

As Well as Jesus

If You Were Coming in the Fall

It Makes no Difference Abroad

At Last, to be Identified!

sopranos:

Katherin Kneisley

MaKayla McDonald

Noelle Smith

Sarah Draffen

Kayla Kjeldseth

Korey Barrett, piano

Jake Heggie is the American composer of the operas *Moby-Dick* (libretto by Gene Scheer), *Dead Man Walking* (libretto by Terrence McNally), *Three Decembers* (Scheer), *The End of the Affair* (McDonald), *Out of Darkness – A Holocaust Triptych* (Scheer), *To Hell and Back* (Scheer), *At the Statue of Venus* (McNally), and *The Radio Hour: A Choral Opera* (Scheer). He is currently at work on two new stage works: *Great Scott* (McNally) for The Dallas Opera in 2015, and an opera based on *It's A Wonderful Life* (Scheer) for the Houston Grand Opera in 2016. Heggie has also composed more than 250 art songs, as well as concerti, chamber music, choral and orchestral works, including his recent *Ahab Symphony*.

Randy Wells has been playing music for about seven years, and has been composing for precisely as long. He enjoys writing for any instrumental combination that he happens upon, especially medium sized chamber ensembles (he feels they offer the best opportunities for interesting polyphony). Randy is currently studying composition under Alan Schmitz at the University of Northern Iowa.

Ryan Stevens is currently a junior composition major studying in the studio of Jonathan Schwabe at the University of Northern Iowa.

CONCERT II

Music by Winners of the Student Composer Competition & Competition Judge

March 28, 10:00 am (Start in Jebe Hall and move to Davis Hall)

Dance (from Incantation, Meditation and Dance) Greg Steinke
(competition judge)

Randy Grabowski, trumpet
Randall Harlow, organ

Sea of Black Zachary Kendrick
(student winner)

Mariko Morita, organ

Optical Illusion Ashley Kendrick
(student winner)

Alyssa Adamec, viola
Michael Gookin, piano

Capital T Oisin Leopold
(student winner)

Kaitlin McCrary, piano

Tension (I. Frantic, II. Frantic, III. Frantic) Nathanael Schatz
(student winner)

John Chiles and Elizabeth Anderson, violins
Nichelle Probst, viola Jonathan Haverdink, cello

(Brief Intermission: Move to Davis Hall)

Percussion Perplexity Clayton Dryden
(student winner)

Students from the UNI School of Music Percussion Techniques Class

Ebb and Flow Tori Ovel
(student winner)

Dmitri Vorobiev and Polina Khatsko, pianos

Awards Ceremony for Student Competition Winners, Denise Knaack, presenter

Program Notes and Composer Information for Concert II

Greg A Steinke (b. 1942) is Former Chair, Departments of Art and Music, (The Joseph Naumes Endowed Chair in Music), also Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon (now retired, 6/15/01); Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); Professor Steinke holds a B.M. degree from Oberlin Conservatory, a M.M. degree from Michigan State University, a M.F.A. degree from the University of Iowa, and a Ph.D. from Michigan State University.

INCANTATION • MEDITATION • DANCE was written as a concert piece such that the movements can be done together or separately. The movements represent “abstractions” of the titles given. They should be enjoyed as is but with reflection upon the implications suggested.

Zachary Kendrick is a 3rd grader at Bowman Woods Elementary in Cedar Rapids, IA. Zachary has studied the piano and studies composition with Ralph Kendrick. In addition to music, Zachary enjoys playing baseball, football, basketball, and running.

SEA OF BLACK is an exploration of harmonies, melodies, and texture using only the white keys of the organ.

Ashley Kendrick is an 8th grader at Oak Ridge Middle School in Marion, IA. She has studied piano for 8 years, viola for 4 years, and studies composition with Ralph Kendrick. In addition to music, Ashley enjoys writing stories, making films, and running cross-country and track.

OPTICAL ILLUSION is a fast-paced piece representing an optical illusion by the swirling harmonies in the piano and the contrasting melody of the viola.

Oisin Leopold takes composition lessons with Joshua Marquez, a Ph.D. student in composition at the University of Iowa. Oisin has been playing piano since 2nd grade and also plays cello and bass guitar. He is a competitive fencer and enjoys music of all varieties in his free time. Some of his favorite composers are David Lang, Philip Glass and Julia Wolfe.

CAPITAL T is a piece for piano solo and is written in mixed meter. The tempo marking given is for a lively 180 beats per minute, and the piece should last about 1 minute, 50 seconds. It was completed on May 18, 2014. The title “Capital T” comes from the last chord in the song, the “groove” chord. The capital T is for “The” groove in the chord.

Nathanael Schatz is a 12th grade home school student attending music classes at Hempstead High School in Dubuque. He started playing trumpet at 9 years

old and began composing at 13. Nathanael has played trumpet in the All State Band, Orchestra, and Jazz Band, as well as the Dubuque Youth Symphony. As a composer, Nathanael won the Iowa Composers Forum Competition in 2013 and attended Interlochen Arts Camp. He hopes to major in both chemistry and music in college and possibly write film music.

TENSION is a three-movement work for string quartet. The entire first movement is built off the opening bars while the second and third movements utilize different scales and modes to create melodic material. The theme that is stated in the first movement returns at the end of the third movement for a bookended work.

Clayton Dryden is a 16 year old 10th grader, home schooled in Marion, IA. He began piano lessons at the age of five. At age six, he began composing and took lessons from Matthew Wheeler. He won his first award in ICF's Elementary division at age 6. Clayton plays piano, saxophone and bass guitar. He is currently a member of the MHSAP Wind Symphony, Madrigal Singers Choir, and is a Worship Team keyboard player at Cornerstone Church. He studies composition with Ralph Kendrick.

PERCUSSION PERPLEXITY is for a sizable ensemble and composed at the request of his teacher. It was something he had not done before. The contrast of the many different instruments creates a unique sound that has many layers of timbre and depth. Clayton believes this is his best piece so far.

Tori Ovel, from Waterloo, IA, is a composition major at the University of Northern Iowa. She was granted the opportunity to attend three composition workshops in the summer of 2014. She has studied composition with Jonathan Schwabe and currently studies with Alan Schmitz. Tori plays the saxophone in UNI's Panther Jazz band, directed by Bob Washut. She will graduate with a BM degree in Composition/ Theory from UNI in May, 2015 and will pursue graduate composition study in the fall. For more information, recital information and recordings visit: <http://www.toriovel.com>

EBB AND FLOW began its life as a brass quintet—CAN YOU IMAGINE? It became a piano duet when I decided to try and write it in time for a scholarship audition which was supposed to be a performance of a solo work with accompaniment - so I changed it to piano with piano accompaniment. Some stroke of luck allowed me to have it premiered by two esteemed faculty members: Drs. Dmitri Vorobiev and Polina Khatsko. That same stroke of luck is back as these wonderful human beings have agreed to lend their incredible skill to my music again this weekend. The piece was inspired by the ebb and flow of water and the idea that even when the water seems still at the surface there is a constant current of activity underneath.

CONCERT III

Works performed by the University of Iowa Center for New Music

David Gompper, director
March 28, 2:00 pm (Davis Hall)

Two Pieces for Piano Quintet (2014) I. Time and Again II. Time's Up	Jeiran Hasan, flute Christine Burke, clarinet Korak Lertpubulchai, piano Rebecca Bressanelli, violin Matthew Laughlin, violoncello Hisham Groover, conductor	Burton GOLDSTEIN
Ives in a Glass House, for violin and piano (2015)	Andrew Gentzsch, violin Alice Chang, piano	Joseph MATTINGLY
Frozen Moments (2014)	Emily Duncan, flute Thiago Ancelmo de Souza, clarinet Korak Lertpubulchai, piano Andrew Gentzsch, violin Matthew Laughlin, violoncello Sungzin Kim, conductor	Nima HAMIDI
Brief Intermission		
Esotera II (2014)	Leonid Iogansen, violin Eunkyung Son, violoncello Christine Thithcott, piano	Alexander SPYROU
Reflections on a Weathered Monument (2014)	Jeiran Hasan, flute Allison Offerman, oboe Christine Burke, clarinet Alex Widstrand, bassoon Matthew Laughlin, violoncello Sungzin Kim, conductor	Randy WELLS

(CONCERT III continued)

Fingerprint Skin Graft (2014)

Joshua MARQUEZ

Emily Duncan, flute
Thiago Ancelmo de Souza, clarinet
Korak Lertpubulchai, piano
Andrew Gentzsch, violin
Matthew Laughlin, violoncello
Hisham Groover, conductor

Program Notes and Composer Information for Concert III

Two Pieces for Piano Quintet - Time cannot be controlled in the real world, unfortunately; but in the world of music, an attempt can be made. In this work, I played with melodies going at several unrelated speeds at once, held together by a common simple harmony. In the heat of composing this piece, my compositional charts were forgotten, and I did something that ended up with time seeming to go backward.

My influences in this are: *The Art of Fugue*, chorale preludes, Ligeti, Carter, isorhythmic motets, and Ockeghem's mensuration canons. How far can it go, from Bach's 2:4:8 into irrational relationships like 5:7:11? How much irrationality can we accommodate?

Burton Goldstein is active as a composer and has taught at the college and university levels. Awards include: The American Prize 2014; Vox Novus selected three works in 2014; International Music Prize; Borromeo Prize; Brandenburg Chamber Music Prize; Copland Award; Lee Ettelson Award; a commission sponsored by the S. Mark Taper Foundation; AMC Grants (4); BMI Award; Mancini Scholarship. The **Aspen Quartet** is recorded by the Arditti String Quartet for Albany Records. He was awarded his PhD at UCLA. Fellowships include: the Ernest Bloch Festival in Oregon (Ung); the Aspen Institute for Advanced Compositional Studies (Druckman and Rands); and the Schoenberg Institute (Stein), sponsored by the NEH. Mr. Goldstein has composed music used in well over a hundred trailers and promos for major motion pictures and TV shows, including: George Lukas' animated feature, *Strange Magic* (2015); Guillermo del Toro's *The Book of Life* (2014); *Harry Potter and the Goblet of Fire* and *X-Men 3*. He has taught composition, electronic music, music theory and harpsichord at: UC Santa Barbara; UCLA; El Camino College; Scripps College; and CSU: Long Beach, Fullerton and Los Angeles.

Ives in a Glass House grew out of research into David Huron's theories of expectation and surprise undertaken for a post tonal class. Originally a three-minute work blending isometric rhythms with minimalism, the work has since evolved into a larger piece combining the original nucleus with octatonic systems and a larger aba formal structure.

Joseph Mattingly is a composer living and working in Iowa City. His sacred liturgical music has been played throughout the world. He has studied with David Gompper, Jon Schwabe, Alan Schmitz, and Allen Koepke.

Frozen Moments is composed based on hours of improvised materials by using them to shape a formally structured piece. The general idea is capturing the moments of a specific time period of my life during composing this piece. The piece is expressive in content and language and features the manipulation of time and timbre.

Nima Hamidi lived as a composer in Tehran until 2011. Before studying composition in Iran he studied the Setar, an Iranian traditional instrument. Currently he is in his second year in the PhD program in composition at the University of Iowa. His music is an attempt to discover relationships between Iranian traditional music and Western contemporary techniques in composition. He has been studying composition with Lawrence Fritts and David Gompper during his studies in the USA.

Esotera II is based on processes of material metamorphosis and dematerialization of musical objects. Patterns are rotated and distorted. Musical objects and textures transform into new categories of musical beings. Structures collide or mingle and energy is dispersed or accumulated in time. *Esotera* is a cycle of works that deal with the dispositions of the psyche.

Alexandros Spyrou is a Greek composer. His music has been performed in Greece, the United Kingdom and the United States by such ensembles as the London Sinfonietta, the JACK Quartet, the New York Miniaturist Ensemble, the Contemporary Directions Ensemble, Musica Nova Ensemble and DissonArt ensemble. He studied music theory and composition in Greece and the United Kingdom with Michael Finnissy, Evangelia Kikou, Georges Papoutsis and Athanasios Zervas. He is presently a PhD candidate at the University of Iowa studying composition with David Gompper. Visit his website at www.alexandros-spyrou.tk.

Reflections on a Weathered Monument was inspired by the experience of standing out in the cold in a town square next to a nineteenth century war monument. This piece is a tone-painting of what I imagine the last day of this war hero's life to have been like. I wrote this as a sort of film score for those events; it is up to you to provide the images to accompany it.

Randy Wells has been playing music for about seven years, and has been composing for precisely as long. He enjoys writing for any instrumental combination that he happens upon, especially medium sized chamber ensembles (he feels they offer the best opportunities for interesting polyphony). Randy is currently studying composition under Alan Schmitz at the University of Northern Iowa.

A skin graft is a type of surgery where skin is transplanted from one section of a patient to another section of the same patient (autologous), from a genetically identical individual to another (isogeneic), from the same species to the same species (allogeneic), from two different species (xenogeneic), or from replacing with synthetic material (prosthetic).

The same procedure occurs with the pitch material of *Fingerprint Skin Graft*, shifting from a diatonic set to an increasingly more chromatic aggregate by means of a slow introduction of the complement until the completion of the aggregate. The visceral melody that sits on top is unique every time it appears, but similar enough to appear analogous, like a fingerprint.

Joshua Marquez (b. 1990) is a Filipino-American composer currently pursuing a PhD in composition at the University of Iowa. Joshua holds degrees from the University of North Carolina at Greensboro (MM '13), and Campbell University (BA '11). He has studied with David Gompper, Mark Engebretson, Alejandro Ruty, and Milen Parashkevov with private lessons from Samuel Adler, Derek Bermel, Michael Harrison, Laura Kaminsky, Kristin Kuster, Zae Munn, and Augusta Read Thomas. Marquez's music has been performed by ensembles such as the JACK Quartet, Stony Brook Contemporary Chamber Players, University of Iowa Center for New Music, Akropolis Reed Quintet, and Quintet Sirocco.



CONCERT IV

**Performances by Bel Canto Cedar Valley (Alice Pruisner, director),
UNI Concert Chorale (John Wiles, director), and other artists doing
chamber works for various combinations of instruments
March 28, 4:00 pm (Davis Hall)**

Bel Canto Cedar Valley

Everywhere is Singing
The Etcher
hope begins

Tori Ovel
Ralph Kendrick
Joseph Carey

UNI Concert Chorale

Psalm 66
Jabberwocky

Ralph Kendrick
Jason Fuemmeler

Three Scenes

Michael Eckert

- I. Garden Ramble
- II. Serenade
- III. Stick Shift

Amanda McCandless, clarinet
Polina Khatsko, piano

Three Northcountry Scenes (with projected images)

Raymond Songayllo

- I. In a Cemetery
- II. Wintertime
- III. A Frog's Daydreams

Raymond Songayllo, piano

Turnaround

Jillian Whitaker

- I. Defiance
- II. Grievance
- III. Expectation

Kaitlin McCrary, piano

Three for Two

David Vayo

- I. Allegro energico
- II. Liltng
- III. Imminent

Amanda McCandless & Stacia Fortune, clarinets

Crouton Mood

Nick Schumacher, clarinet
Alexandra Dunlay, piano

Tori Ovel

Sonata for Wind Quintet

- I. Allegro
- II. Allegretto
- III. Adagio
- IV. Vivace
- V. Presto

Lucas Suarez

Stephanie Thimmesch, flute
Michaela Garringer, oboe
Stacia Fortune, clarinet
Casey Dirksen Fahrner, horn
Victoria Piper, bassoon

Program Notes and Composer Information for Concert IV

Tori Ovel, from Waterloo, IA, is a composition major at the University of Northern Iowa. She was granted the opportunity to attend three composition workshops in the summer of 2014. She has studied composition with Jonathan Schwabe and currently studies with Alan Schmitz. Tori plays the saxophone in UNI's Panther Jazz band, directed by Bob Washut. She will graduate with a BM degree in Composition/ Theory from UNI in May, 2015 and will pursue graduate composition study in the fall. For more information, recital information and recordings visit: <http://www.toriovel.com>

To compose *EVERYWHERE IS SINGING* I was given three elements: a song from the 60's called *Seven Daffodils*, a poem written by Augusta Reid (for whom the piece was commissioned) and a conversation about Augusta and her incredible spirit. I wrote for SATB choir, alto solo, and an unusual mix of accompanying instruments. I was dealing with an incredibly forward thinking woman, so I chose three incredible non-standard instruments: tenor saxophone, bass clarinet, euphonium (now played on trombone) and French horn. In some parts of the piece they are acting as accompaniment while in others they are choir members themselves.

CROUTON MOOD was written for my dear friend, my honeychild, Madeline Young. A recent graduate of UNI in clarinet performance, she is now through with her basic training in the Marine Corps. Now, not only is she a rock star clarinetist, but I am confident that she can totally beat me up. She requested the piece for her first recital in the Marines. I tried to mix my compositional style with the "new music" brand of clarinet works that she enjoys playing. What resulted is *Crouton Mood*, whose title comes from a Facebook post about Madeline's thoughts for the evening, some of which were difficult to get sorted out—something a younger Madeline would have called a "Crouton Mood."

Ralph S. Kendrick (b 1972) has had his works performed throughout the United States and in Germany, Switzerland, Italy, and the Czech Republic by groups such as the South Dakota Symphony Wind Quintet, the Indiana University Contemporary Chorale, the Quodlibet Quintet, the University of Iowa Center for New Music, Chorale Midwest, the College Street String Quartet, the Iowa City Symphonic Orchestra, the Loras College Bella Voce Choir, the Jenny Lind Singers, the Coe College Choir, and the University of Minnesota Brass Choir. Kendrick has received commissions and awards from several organizations – including the Iowa Composers Forum, the Iowa Music Teachers Association, the Iowa Choral Directors Association, Northwestern College, the Iowa Arts Council, the Morningside Choral Composition Contest, the Marilyn Etzel Commission Fund, and the Iowa City Community Orchestra. Most recently, the composer's work *Three Turns of the Wind* was released on a CD by clarinetist Clarence Padilla. He has completed over 40 compositions in a variety of genres, including works for orchestra, choir, chamber groups, and solo musicians. The composer recently completed serving eight terms as the Chairman of the Board of Directors for the Iowa Composers Forum. He lives in Cedar Rapids, Iowa with his wife Lynne and their two children, Zachary and Ashley. For more information, please visit www.ralphkendrick.com.

THE ETCHER is from Etchings of Time, which was jointly commissioned in 2010 by the Iowa Choral Directors Association and the Iowa Composers Forum. The work is based on three poems by Jay Sigmund, a Cedar Rapids poet who lived in the late 19th and early 20th centuries. Etchings of Time was premiered by Una Vocis in 2010.

PSALM 66 for chorus and organ is a Psalm of Thanksgiving composed in 2008. The work is intended to be used as an anthem during a church service that can be sung by intermediate level church choirs. The composition was premiered by the Coe College chorus in 2010.

Joseph Carey received the Bachelor's degree in music from Luther College, where he studied composition with Brooke Joyce, and the Master of Music degree in Composition from the University of Northern Iowa, where he studied with Jonathan Schwabe and Alan Schmitz.

HOPE BEGINS was commissioned by Bel Canto of Cedar Valley.

Jason Fuemmeler is an amateur composer raised and living in Cedar Rapids. He holds a Ph.D. in Electrical Engineering and works as an engineer at Rockwell Collins. He is active in music, singing in Chorale Midwest and directing the Rockwell Collins Chorus.

Lewis Carroll's famous poem *JABBERWOCKY* explores the power of language to establish mood. The present work attempts to do the same with musical language. There is an approximate symmetry to the work. The sections before the battle with the Jabberwock are in minor mode and utilize dissonance. Following the chaotic encounter with the beast, the opening sections are repeated in reverse order and now in major mode -- first triumphantly, then serenely and conventionally to signify that order has been restored.



Michael Eckert (b. 1950) is professor of music theory and composition at The University of Iowa School of Music, where he has taught since 1985. His awards for composition include the Bearn's Prize from Columbia University, a Charles E. Ives Scholarship from the National Institute of Arts and Letters, a National Endowment for the Arts fellowship, and the MTNA Distinguished Composer of the Year Award.

THREE SCENES is the last of four sets of pieces for clarinet and piano Michael Eckert composed between 2006 and 2010 in the style of *chôro*, a genre of Brazilian popular music developed in Rio de Janeiro in the late nineteenth century. *Chôro* ensembles typically include a melody instrument such as flute, *cavaquinho* (a relative of the ukulele), guitar, *pandeiro* (a Brazilian tambourine), and seven-string guitar. The latter typically plays an improvised bass line in counterpoint to the main melody a textural feature reflected in these "erudite" *chôro* pieces.

Along with the *Three Chôros*, *Three Pieces in Brazilian Style*, and *Three for the Road*, *Three Scenes* was recorded in 2014 by Amanda McCandless and Polina Khatsko for a CD entitled *Brazilian Dreams* on the MSR label, which also includes pieces for piano four-hands and for two pianos.

Ray Songayllo earned his Bachelor and Masters degrees in piano performance at Northwestern University, and has also studied in Boston, New York and Aspen with several well-known artists such as Alexander Borovsky, Alexander Uninsky and Grant Johanessen. In 1985 he received a Certificate for composition study at Fontainebleau in France. Up to 2013 he was for 10 years on the faculty of the Des Moines Symphony Academy teaching piano and theory. In addition Mr Songayllo has had 27 years experience as a college and university professor. Being also the pianist and musical arranger for the international Midgard Ensemble, he has performed concerts in Minneapolis, in the Capetown, South Africa area, and in England. In addition he has performed solo recitals throughout the US, and has had his compositions played in many venues and contests.

THREE NORTHCOUNTRY SCENES were inspired by photographs taken in upstate New York near the Canadian border by my brother, FJ Songayllo, who is an avid photographer. The first work, entitled, "Au Cimetiere" (In a Cemetery) is of two weather worn headstones which had leaned together, touching in what seems to be an eternal embrace. This evoked in me a poetic and sentimental expression. The second piece, "En Hiver", (Wintertime) is a picture of a rusted and abandoned hay rake covered in snow. The last of the set captures a frog in a bog peering over the water. It stimulated my imagination as to his dreams and aspirations to be able to sing and dance. But, alas, he realizes he is only a frog. The title is, "Les Reveries d'une Grenouille". I have labeled these in French to perhaps give them a bit more importance, since the pieces are only miniatures.

Jillian Whitaker (b. 1992) is a composer and saxophonist from Urbandale, IA. She is a recent graduate of the University of Northern Iowa with a BM in Composition/Theory and will relocate to Los Angeles, CA in June of 2015 to begin an internship with film composer Assaf Rinde. Jillian has written for a wide variety of ensembles including

chamber orchestra, wind band, string quartet, saxophone quartet, solo piano, solo saxophone, solo marimba, cello and effects pedal, and choir, among others. She continues to actively compose for independent film projects and arrange for a number of choirs and show choirs in the state of Iowa. Her work has been performed around the United States as well as Hungary. Jillian has been the recipient of a number of awards including multiple scholarships for her work, first place in the 2013 Iowa Composers Forum Student Composition Contest (collegiate division), and an award of achievement for craft- Original Music Score from the Iowa Motion Picture Awards. She is currently published with Dorn Publishing and her music can be found at www.jillianwhitakermusic.com.

TURNAROUND, completed in the fall of 2013, was originally written for solo piano and later scored for wind band. The piece is programmatic and consists of three short movements, each conveying a different feeling. The first movement, Defiance, is somewhat disjunct and the least tonal of the three movements. It is contrasted by the second movement, Grievance, which is more reflective and melodic. Although I chose not to include it in the official title, you can hear in this movement the unofficial subtitle of "death of a noble figure" with its bold melodic lines and strong downbeat emphasis. Turnaround closes with the movement Expectation, whose driving ostinato and clear tonal center bring the piece to an exciting and satisfying conclusion.

Lucas Suarez is in his fourth year as a student of General Studies in Music at the University of Northern Iowa. His most acclaimed works thus far have been his pieces for chamber ensemble, including one simply entitled *Spanish Sonata*, a trio sonata for piano, oboe, and viola. His main academic interests lie in music theory and composition, although he is also an avid gamer, and wishes to try his hand at composing scores for the video game industry in the future, whilst possibly pursuing a Ph.D. in Music Theory.

SONATA FOR WIND QUINTET is a five-movement piece that draws its inspiration from a few basic concepts of literature. Each of the instruments is meant to act as a character in a story, and like many stories, they are introduced at the very beginning in short, specific motives; the first few notes of each instrument in the first movement will return in further development in later movements. The instruments also interact with each other, both harmoniously and discordantly at times, much as do characters in a book. This piece is an experiment with the idea that, although instrumental music alone cannot always tell a specific story, it can still contain elements of storytelling within its very being.

Mission Statement: Bel Canto Cedar Valley (BCCV) promotes quality choral music in our area, explores the breadth of choral repertoire, advances new choral music from regional composers, and encourages music as a life-long passion. Learn more at www.belcantocedarvalley.org.



Bel Canto Cedar Valley

Alice Reid Pruisner, Founder and Artistic Director

Nick Klemetson, Pianist

Soprano

Amanda Bridges - section leader
Patty Foster
Kathleen Hahn
Jane Harding - Board Member
Lucinda Lear
Elizabeth Nelson
Jackie Shatzer
Leslie Washburn

Alto

Maurine Ackerman - Secretary
Melanie Drake
Kim Erisman - Horn
Emily Forsberg - Board Member
Shelley Hartman
Jessica Lieb
Jean Loger - Section Leader
Jasmine Yates

Tenor

Kenny Bruner
Josh Carlo - Alto Saxophone
Travis Gratteau-Zinnel - Clarinet/ Bass Clarinet
Nick McGrath
Dodge Miller
Tony Reid
Glen Rogers
Brian Shaw
Devin Wipperman - Section Leader

Bass

Jonathan Bridges - Treasurer
Joseph Carey - Board Member,
Composer-in-residence
Drew Flesch - Trombone
Tim Jones
Chris Knudson - Section Leader
Kevin Lam
Judson Lee
Micah Pruisner
Bob Richardson
Jim Stichter

Concert Chorale

John Len Wiles, conductor

Michael Gookin, Pianist

Soprano

Laurelin Berkley
Chambray Daughtery
Kate Heetland
Hannah Lodge
Makayla McDonald
Chloe Murphy
Niki O'Meara
Rachel Proffitt
Alexandra Saulsbury

Alto

Anna Belknap
Alaura Bingham
Bailey DeBolt
Alex Dunlay
Olivia Frey
Megan Grey
Leia Lensing
Kaitlin McCrary
Angela Putnam

Tenor

Sam Bergan
Adam Brown
Evan Gammon
Michael Gookin
Ben Owen
Brandon Schneider
Colin Wilson

Bass

Bradley Boyd
Josh Burk
Colby Campbell
Andrew Clair
Morgan Kramer
Kevin Lam
Joshua Ostermann
Bradley Rees
Sean Smith
Enrique Tovar
Nick Vanderah

CONCERT V

Works performed by UNI Brass Faculty, the Guy/Camilli Faculty Piano Duo, the Iowa/Hungary Project Percussion Duo, and UNI Woodwind Faculty
March 28, 8:00 pm (Davis Hall)

Ewoe
Duo-Ce A Beg
All Systems Go
Iowa/Hungary Project Percussionists (Matt Andreini and Gabor Palotas)
Jillian Whitaker
Sandy Nordahl
Jeffrey Dennis Smith

Lovers' Whispers
Robin Guy and Theresa Camilli, pianos
Xingzimin Pan

The Soul of Wit
Mitra Sadeghpour, soprano
Amanda McCandless, clarinet
Robin Guy, piano
Eric McIntyre

December Celebration
Shaina Davis, flute
Serena Hou, piano
Elaine Erickson

Brass Trio
Alan Schmitz

A Modest Compendium of Olde Verse (brass trio)
I. Intrada
II. Aubade
III. Limericks
IV. Idyll
V. Epic Ballad
Warren Gooch

The Maroon Spittoon in the Tycoon Saloon (brass quintet)
Jerry Owen

UNI Brass Faculty: Randy Grabowski and Jordan Boehm, trumpets
Yu Ting Su, horn; Anthony Williams, trombone; Jesse Orth, tuba

Program Notes and Composer Information for Concert V

Jeffrey Dennis Smith - All Systems Go - Marimba

ALL SYSTEMS GO was written in the fall of 2012 for Matthew Andreini and Gabor Palotas of the Iowa/Hungary Percussion Project. The title alludes to a rocket launch, but the piece is more about the general atmosphere around any system that is up and running. It could be the energy of a whirring computer, a flowing stream, or a healthy body. It could be the idea of making a plan and setting it in motion. It could be the action of pressing an "on" button, of stepping onto an escalator, or of setting off in a canoe. It could be the choice of accepting the present moment and surrendering to the possibilities inherent in "what's next?"

Sandy Nordahl – Ce A Beg - Duo for Marimba/Vibraphone/Indian Noah Bells/ live electronics

This piece incorporates electronics and acoustic instruments. The electronics incorporate elements of randomness via varied delay times and pitch level. The players react to this randomness. The title refers to the approximate pitches of the antique bells.

Jillian Whitaker - Ewoé - Marimba solo

EWOÉ (meaning "to dance" in the ewe language) was inspired by the gyl music of West Africa. The gyl is an instrument similar to a marimba, but is tuned to a pentatonic scale and has a slightly more woody and organic sound. Most gyl music begins with a short motif that is built upon and expanded as the piece progresses with a sung or lyrical melody added part way through.

Ewoé builds on a short motif which is layered with a lyrical melody. I chose to expand outside of the standard pentatonic scale, including some body percussion and ankle shakers which would normally be played by other members of the community. I also included mixed meter and a slower introduction which would not typically be seen in true gyl music.

Xingzimin Pan's music has been performed in the United States, Germany, Australia and China. Ensembles that have performed and recorded his works include Northern Iowa Symphony Orchestra, University of Northern Iowa Concert Band, Wuhan University Symphony Orchestra, UNI Singers, Sydney Chamber Choir, Renwen Philharmonic Choir, Shanghai University Chorus and Peiyang Chorus. He is also the recipient of the Honourable Mention from 2nd IFCM International Composition Competition, and the winner of University of Northern Iowa Choral Composition Contest (2013). His scores are published by Hayo Music, Skinny Dip Publications, and Schott Music. Pan received BA in Music from Central China Normal University (2008) and the MM in Composition from University of Northern

Iowa (2013). He is now studying for the Ph.D degree in Composition at University of Utah, where he also works as a teaching assistant and sound engineer.

LOVERS' WHISPERS is written for piano duo. It tries to capture and depict various moods (from subtlety to passion) of a gentle and private conversation between two lovers.

Eric McIntyre balances careers as composer, conductor, hornist, teacher, and small-scale farmer. He serves on the faculty of Grinnell College where he conducts the Grinnell Symphony Orchestra and teaches composition. He is also Music Director of the Central Iowa Symphony in Ames and leader of brass for the *Swakopmund Musikwoche* festival in Namibia.

THE SOUL OF WIT **Composer's Note:** I think this composition speaks for itself.

- I. The Bard (W. Shakespeare)
- II. Italics (Julius Charles Hare and Augustus William Hare)
- III. Guest (Pierre Jules Theophile Gautier)
- IV. Speeches (Thomas Jefferson)
- V. Pruning (Alfred Bougeart)
- VI. Concentration (Charles Buxton)
- VII. Good Things (Baltasar Gracian)
- VIII. Truth (Henry Ward Beecher)
- IX. Remembering (François Fénelon)
- X. Luther (Martin Luther)
- XI. Sinners (Mark Twain)
- XII. Shortest (John 11:35)
- XIII. Hitchin' Words (Josh Billings)
- XIV. Unmentionables (Dorothy Parker)
- XV. Finished (Salvador Dali)

Elaine Erickson has a Master of Music degree in Music Composition from Drake University. She has won numerous awards and fellowships, including the Ford Foundation (when she composed music for the public schools of Broward County, Florida), the National League of American Pen Women (including two National Music Composition Awards) and the Pyle Commission Award from the Iowa Composers Forum. She studied composition at the University of Iowa and at the Peabody Conservatory in Baltimore. She has composed five operas, three of which were performed at Peabody. She taught music composition at Central College in Pella, Iowa, and taught piano in her home for many years. She is a published poet.

DECEMBER CELEBRATION, for flute and piano, is in two movements. It is in a free atonal style, with shifting tonalities, poly-harmonies and extreme registers for both instruments. The theme for flute alone at the beginning recurs in different ways throughout the work. There is a "Christmas song theme" running through the piece.

Alan Schmitz is Professor of Theory and Composition at the School of Music, University of Northern Iowa. He received bachelor and master of music degrees from the University of New Mexico and the Ph.D. in music theory and composition from Rutgers University. Schmitz's music is widely performed in the United States and has also been presented in Western Europe, Romania, and Russia. He has received awards, commissions, and grants for composition from several agencies including the Alaska Council of the Arts, the Iowa Arts Council, the University of Northern Iowa, and the Lila Wallace/Readers Digest Foundation. Capstone/PARMA Records has released two CDs of music by Alan Schmitz: *90s Timeflow* (chamber pieces) and *Lyric Images* (guitar music of Alan Schmitz performed by Todd Seeley). Another PARMA CD, which will feature works by Alan Schmitz and two of his sons (Christopher and Eric), will be released in 2016. Recent compositions include a chamber work: Hexachord Fantasy (2013) and a Brass Trio (2014).

Schmitz's BRASS TRIO, which is dedicated to the UNI Faculty Brass Trio, starts with a technique that has been used for some centuries called "Exordium," which simply means the players start on the same note and then spread apart to include two and then three different pitches. They go from a single line to multiple parts, while exploring a number of harmonic combinations. About half way through the piece, each instrument gets to do a solo. The trumpet is featured, for example, with a technique of using the hand to close and open the end of the trumpet (hand mute, basically) to get different sounds and volume changes. After each of the three instruments has had a chance to shine, the piece closes with a shortened version of the opening "exordium" idea.

Warren Gooch's music has been performed widely throughout North America and Europe, Asia and Latin America. Gooch is recipient of over thirty composition awards and paid commissions, and almost forty published works available from Southern, Neil A. Kjos, Alliance, Flammer, Dorn, Ensemble, Plymouth, and other publishers. His music has been recognized by the National Federation of Music Clubs, American Choral Directors Association, Collegiate Band Directors National Association, Music Teachers National Association, International Trumpet Guild, Percussive Arts Society, Composers Guild, Minnesota Orchestra, and a number of other cultural organizations. *Clockwork* for orchestra has been recorded by the Slovak Radio Orchestra, on the PARMA label. Currently, Gooch is Chair of the Theory-Composition area at Truman State University, where he was presented with the 2012 Educator of the Year Award. In 2013, he was a recipient of the Governors Award for Excellence in Education from the State of Missouri. He is also active in the field of sacred music.

A MODEST COMPENDIUM OF OLDE VERSE draws its "inspiration" from old forms and genres of poetry. In the pompous "Intrada", the three instrumental characters are introduced. The following "Aubade" is a poem in which lovers greet a new day. Here, the music is lyric and features a long-breathed modal melody. "Limericks" is

lively, saucy and rhythmic. An "idyll" is a short pastoral poem, as reflected in the peaceful fourth movement. The suite ends with an energetic "epic ballad" that calls to mind great and daring deeds of heroic proportions.

Jerry M. Owen (b. 1944), is immediate past Chair of the Iowa Composers Forum, has been Composer-in-residence (2002-2005) with the Red Cedar Chamber Music, and the Cedar Rapids Symphony Orchestra, serving from '84-'92. Special performances given his music include two full-length Iowa Public Television specials: Dances of the Mind, and Concerto for Piano and Orchestra. He has released nationally three compact disks of his own music and has works recorded by artists on several other CDs. Dr. Owen (Ph.D. composition, University of Iowa, '74) taught for 37 years at Coe College and is the Turechek Emeritus Professor of Music.

THE MAROON SPITTOON IN THE TYCOON SALOON is a ragtime fantasy paying homage to early 20th century rags but going further to introduce more recent trends in rhythmic and harmonic treatment. The piece was premiered at the 2010 spring Festival of the Iowa Composers Forum.

Special Thanks...

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Since its inception in 1987, the Iowa Composers Forum (ICF) has become a strong service, advocacy, educational, and performing organization for living Iowa composers. The organization has earned a reputation for musical quality, diversity, and programmatic innovation. Through concerts, commissions, workshops, panel presentations, newsletters, the web page, and annual festivals, the ICF has promoted the awareness of Iowa composers and their music; enhanced networking opportunities for Iowa composers and performers; fostered the creation of new work; nurtured the development of student composers; and enriched the cultural climate of Iowa.

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