

Composition Concert:

2021-10-31 – Composers Workshop: Concert 1



Audio Playlist



Video Playlist

Access to audio and video playlists restricted to current faculty, staff, and students.
If you have questions, please contact the Rita Benton Music Library at mus-lib@uiowa.edu.



Scroll to see Program PDF



IOWA

School of Music



CENTER FOR NEW MUSIC

Season 56

Composer's Workshop I

Sunday, October 31, 2021 at 7:30 p.m.
Voxman Music Building Concert Hall

Season 56, Concert 4
Composer's Workshop I

PROGRAM

Three Short Dreams
for piano

Ramin ROSHANDEL

Bowen Liu, *piano*

Poem No. 4
for voice, viola, and piano

Jinwon KIM

Samuel Cho, *tenor*
Donghee Han, *viola*
Minji Kwon, *piano*

Stress Fractures
for cello solo

Matt MASON

Adrian Gomez, *violoncello*

A Pleasing Aroma
for fixed media

Stephan CARLSON

study no. 1: every tree feels/falls the same
for oboe

Mark RHEAUME

Lexi Doremus, *oboe*

Burner (the dust we breathe in)
for electric guitar and tapes

M DENNEY

M Denney + "others"
Content warning - transphobia, violence

PROGRAM NOTES

Jinwon KIM

Poem No. 4, for voice, viola, and piano

There is a house with ten rooms. Each room has a different size and structure. And, each room is independent and has its own personality. However, it is not completely isolated because it is connected to a corridor. Like the corridors, the soprano penetrates all parts and gives unity.

independent but not independent

connected but not connected

similar but different

different but similar

All musical events take place around the hallway.

Poem No. 4

시제4호

진단 0-1

26·10·1931

The problem concerning the patient's countenance.

환자의용태에관한문제.

이상(以上) 책임의사 이 상(李箱)

• 0 0 8 7 0 2 4 E S I
 0 • 0 8 7 0 2 4 E S I
 0 0 • 8 7 0 2 4 E S I
 0 0 8 • 7 0 2 4 E S I
 0 0 8 7 • 0 2 4 E S I
 0 0 8 7 0 • 2 4 E S I
 0 0 8 7 0 2 • 4 E S I
 0 0 8 7 0 2 4 • E S I
 0 0 8 7 0 2 4 E • S I
 0 0 8 7 0 2 4 E S • I
 0 0 8 7 0 2 4 E S I •

1 2 3 4 5 6 7 8 9 • 0
 1 2 3 4 5 6 7 8 • 9 0
 1 2 3 4 5 6 7 • 8 9 0
 1 2 3 4 5 6 • 7 8 9 0
 1 2 3 4 5 • 6 7 8 9 0
 1 2 3 4 • 5 6 7 8 9 0
 1 2 3 • 4 5 6 7 8 9 0
 1 2 • 3 4 5 6 7 8 9 0
 1 • 2 3 4 5 6 7 8 9 0
 • 1 2 3 4 5 6 7 8 9 0

Diagnosis 0:1

26.10.1931

Above diagnosis by the primary doctor Yi Sang

시제4호

49 / 408

Matt MASON

Stress Fractures, for cello solo

Stress Fractures explores five types of stress: compression, tension, torsion, bending, and shear, drawing inspiration from Newton's concepts on loss of energy and conservation of momentum. Though scientific in its influences and construction, *Stress Fractures* should not be divorced from the psychological definition of stress.

Stephan CARLSON

A Pleasing Aroma, for fixed media

A Pleasing Aroma is a musical work of fixed media which presents the listener with grainy collage composed of three aural images: a concert hall where a large audience offers applause in anticipation of a performance of piano music; a trio of monastic singers performing an Agnus Dei in their chapel, while bells sound overhead and a rainstorm offers additional counterpoint; and a rock concert— synthesizers, electric guitars, and intense, guttural vocals. These three images do not present themselves discreetly or in clear terms. Instead, their unique elements are warped and distorted as they are transformed at different rates from one into the other. The global effect is like that of a dream, in which separate images are smeared across each other until they are joined in a disorienting whole.

These images may seem to have little to do with each other, but they are connected by a thread more social than musical: that being the phenomenon we call spectacle. The trio offers musical worship, a spectacle for the eyes of man and of God— given that the rains might fall and give life. The pianist offers musical performance, to summon the applause of an audience— a rain of their own. And the rock musicians offer their own spectacle. Each of these spectacles may serve something of a unique purpose, and each may have this or that more in common with one than the other; but they are also undeniably related by their connectedness with us— those who listen, those who watch.

Mark RHEAUME

study no. 1: every tree feels/falls the same, for oboe

On compound tintinnabulation: primarily, three scholars address the possibility of considering M- and T-voices as participating within a single melodic line. Leopold Brauneiss observes the potential of the “interlocking of melodic notes and notes of the tintinnabuli triad,” seen most clearly in *Variationen zur Gesundheit von Arinuschka* (1977). Hermann Conen terms this phenomenon as a “hybrid” of the M- and T-voices. Anabel Maler, building from Conen’s work, solidifies such combinations as its own kind of surface manifestation, which she terms as “compound tintinnabulation.” Contrary to simple tintinnabulation, which provides a harmonic framework, compound tintinnabulation offers a new lens by which to view M- and T-voices unfolding over the linear landscape of a piece.

M DENNEY

Burner (the dust we breathe in), for electric guitar and tapes

Content warning - Transphobia, Violence

This piece recounts an experience I had after coming out last year, how I’ve processed it, and the lingering feeling of alienation and “otherness” I’ve felt in the community, partially because of it.

THE CENTER FOR NEW MUSIC

The Center for New Music, a performance organization devoted to the late 20th and early 21st century repertoire, is the focus of contemporary composition and performance at the University of Iowa. The Center, like the internationally renowned Writers Workshop, embodies the institution's commitment to the vital role of the creative arts at the frontiers of human experience.

The Center functions as a laboratory and performance extension of the School's composition area, and as a repertory ensemble for the creation and presentation of contemporary music in general. The core ensemble consists of violin, viola, cello, and piano supported by Research Assistantships assigned by those studios. The remaining members that complete the sinfonietta ensemble are assigned by the individual studio faculty, typically for the academic year. The Center also serves as host for guest composers and artists.

The Center remains an advocate of contemporary music performance. Its programming reflects the range of current compositional styles as well as what is considered standard repertoire from the mid-20th century into early 21st. The high quality of performance results from working with a core ensemble, solidly grounded in the repertoire, over an extended period of time. New and more diverse audiences are carefully cultivated through outreach concerts, and the Center's professional reputation is steadily being established through CD recordings as well as through the collaboration of nationally-known guest composers and performers.

UPCOMING EVENTS

For the most up to date listing of concerts and recitals, please visit arts.uiowa.edu.

All events are FREE unless otherwise indicated.

View livestreamed concerts at music.uiowa.edu/livestream.

NOVEMBER			2021
01	7:30 p.m.	Guest Artist Recital: Ensemble Dal Niente	Concert Hall
03	7:30 p.m.	Gold Combo Concert	Recital Hall
03	7:30 p.m.	Dalí Quartet	Concert Hall
07	1:30 p.m.	Piano Sundays at the Old Capitol: UI Rising Piano Stars	Old Capitol Museum
07	3:00 p.m.	Band Extravaganza	Xtream Arena
09	7:30 p.m.	Saxophone Quartet Recital	Recital Hall
10	7:30 p.m.	University of Iowa Trombone Choir	Stark Opera Studio
12	7:30 p.m.	Fall Opera: <i>Three Decembers</i>	Coralville Center for the Performing Arts
13	3:00 p.m.	Faculty Recital: Nicole Esposito, <i>flute</i> ; Greg Hand, <i>harpsichord</i>	Organ Hall
13	7:30 p.m.	Fall Opera: <i>Three Decembers</i>	Coralville Center for the Performing Arts
13	7:30 p.m.	Ulowa Combo Concerts	Recital Hall
13	7:30 p.m.	Iowa Faculty Brass Quintet and Graduate Brass Quintet	Concert Hall
14	1:30 p.m.	Celebrating Beethoven: Complete 32 Sonatas UI Festival, Concert #5	Concert Hall
14	7:30 p.m.	LOUi Concert	Stark Opera Studio
14	7:30 p.m.	Jazz Repertory Ensemble	Concert Hall

IOWA

School of Music