



Faculty Recital:

2022-05-13 – Courtney Miller, oboe and Alan Huckleberry, piano



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School of Music



FACULTY RECITAL

Postcards from Six Continents

Courtney Miller, *oboe*

Alan Huckleberry, *piano*

Friday, May 13, 2022 at 7:30 p.m.

Voxman Music Building Recital Hall

Postcards from Six Continents

Courtney Miller, *oboe*
Alan Huckleberry, *piano*

PROGRAM

All World Premiere Performances

Antes, Durante Y...

Christian Camilo Gonzalez

Glass Terminals

Sam Wu

i. transcience

ii. aria

iii. hub

Naomi! Adala mbå

Grace Oforka

Dj ka ubochj o bula

Jidesie ike

Ubochj ka mma n'abia

- INTERMISSION -

Fenced in

Chelsea Loew

Last Blue

SiHyun Uhm

Tales of the Alhambra

Álvaro Cámara

*This concert was made possible through support of the Arts and
Humanities Initiative.*

BIOGRAPHIES



Praised for his “impeccable musicianship, exhilarating technique, and panache” (*American Record Guide*), pianist **Alan Huckleberry** is recognized as a multi-faceted artist on the classical music scene. He has performed both in recitals and as a soloist with orchestras in Germany,

England, Czech Republic, Italy, Austria, Spain, France, Costa Rica, Colombia, and across the United States.

Huckleberry is also in demand as a chamber musician, with recitals across the United States, Australia, and Europe. He can be heard on eight compact disc recordings on the Crystal Record, Albany Record, and MSR labels, with two more released in 2016. His recording of the complete wind and piano chamber music of Francis Poulenc was named one of the top classical releases of 2015.

In addition to his performing career, Dr. Huckleberry is equally passionate about his role as an educator. He is currently professor of piano pedagogy and collaborative arts at The University of Iowa. There he heads the piano pedagogy program, which is now recognized as one of the leading programs in the nation. He is a sought-after speaker on pedagogical topics, including talks at the World Piano Pedagogy Conference, the National Conference on Keyboard Pedagogy, and the Music Teachers National Conference. At the University of Iowa, he also maintains a studio of national and international students, who themselves are beginning to leave their mark in their field. In fact, all DMA graduates from his piano pedagogy program are themselves now teaching at academic institutions across the country and abroad.

A native of Indiana, Huckleberry began serious studies at the piano in Germany with Polish pianist Barbara Szczepanska. Further studies at the conservatories of Karlsruhe and Cologne with Japanese pedagogue Naoyuki Taneda and German pianist Josef A. Scherrer solidified a diverse and international musical background. He then returned to the United States at the

University of Michigan to complete his piano performance studies (MM/DMA) with Arthur Greene and his piano pedagogy studies under the guidance of John Ellis. There he also studied extensively with harpsichordist Ed Parmentier and with collaborative pianist Martin Katz.

Huckleberry’s repertoire not only includes the standard works of the piano literature, but he is an ardent supporter of new music and young composers, as seen by a long list of compositions which were written for him. Among the many 20th and 21st century styles he enjoys, he is particularly interested in contemporary rags and other crossover genres.

Dr. Huckleberry has recently embarked upon a massive video recording project. Together with Dr. Jason Sifford, he is creating the largest known database of performances of piano pedagogical literature. In the end, it will encompass some 9000 videos of beginning to intermediate repertoire. The videos are available to all, free of charge, at YouTube (search: UIPIANOPED).



Dr. Courtney Miller is the oboe professor at the University of Iowa where she teaches oboe, chamber music, and reed classes. Before her position at the University of Iowa, she served on faculty at Boston College in Massachusetts and Ashland University in Ohio.

During the summers Dr. Miller performs with the Cedar Valley Chamber Festival.

A highly regarded performer and pedagogue, Dr. Miller tours as a soloist, chamber musician, and teacher throughout the United States, Europe, Asia, and South America. An experienced orchestral musician, Miller has performed in many orchestras in the United States including the Chicago Symphony Orchestra Iowa, the Quad City Symphony Orchestra, and Waterloo-Cedar Falls Symphony. Dr. Miller is a core member of the internationally established chamber ensemble, Virtuoso Soloists, and is a founding member of the Voxman Reed Trio with University of Iowa colleagues Benjamin Coelho and Jorge Montilla.

A versatile artist, Dr. Miller is devoted to performing both established repertoire as well as new compositions and lesser-known works. Her 2019 album *Portuguese Perspectives* introduces a collection of world-premiere recordings for the oboe by Portuguese composers and includes several new commissions by Miller. This album and her 2015 release *Modern Fairy Tales* are readily available on iTunes, Amazon, and Spotify. *American Record Guide* praises her "seamless consistency in the various registers of the oboe...and sensitive phrasing and articulation." *Fanfare Magazine* hails Courtney Miller as "a performer of considerable skill, with an unfailingly lovely sound, abundant technical ability, and a special gift for turning notes into poetry."

In addition to collaborations within the field of music, Dr. Miller has a flair for interdisciplinary work. She has collaborated with hip-hop dancer Ernest "EKnock" Phillips; belly-dancer Janelle Issis; and most recently choreographer and dancer Kristin Marrs at the University of Iowa. Since 2016, Marrs and Miller have performed in many concerts featuring oboe and dancer and have toured together throughout the United States. Perhaps her most daring collaboration yet is *Psionic*, which explores interactive movement data between oboist and computer through a live stream of EEG data with composer Christopher Jette; printmaker Terry Conrad; and digital media designer Daniel Fine.

Dr. Miller has authored scholarly articles about the English horn's role in the orchestra and Charles Loeffler's *Deux Rhapsodies* for oboe, viola and piano published respectively in the *Double Reed Journal* and the *Journal of the American Viola Society*. She has also presented recitals and papers at the College Music Society's Northeast Regional Conference. Dr. Miller performs recitals regularly at the International Double Reed Society's annual conferences. In 2017 she was a featured artist at the first international conference of the Associação Brasileira de Palhetas Duplas (Brazilian Double Reed Society or ABPD).

Dr. Courtney Miller has a Doctor of Musical Arts from Boston University, a Master of Music from Cleveland Institute of Music, and a Bachelor of Music from Florida State University. Her

primary teachers include John Ferrillo, John Mack, and Eric Ohlsson.

Dr. Miller serves as 1st Vice President of the Midwest Double Reed Society and is a member of the International Double Reed Society, the College Music Society, and Sigma Alpha Iota.

Courtney Miller is a Lorée Artist: <http://www.loree-paris.com/musiciens/courtney-miller>



Álvaro Cámara López began his percussion studies at the School of Music José Luis Vílchez Martínez from Bailen at 7 years old and continues his

studies at the Professional Conservatory of music Ramón Garay of Jaén. In 2011, López began his higher education studies, finishing those with the highest qualifications. Later, he studied the IV Masterin musical interpretation at the University Internacional of Andalusia, and after, began his studies at the Okho Percussion Academy in Madrid with percussionists as Raúl Benavente (Orchestra soloist of RTVE), Rafa Mas (National Orchestra of Spain of RTVE) and Essau Borreda (Orchestra soloist of Madrid).

In regards to his training as a percussionist, he has studied several specialization courses with Jorge Cano, Tomas Arboledas and Noelia Arco Ramírez and masterclasses with international soloists such as Bodgan Bacanu, Nick Woud, Katarzyna Mycka, Juanjo Guillen, Dominc Olzen, Jean claude Gengembre, Ivana Bilic, Michael Oberaigner, Natxo Molins, Slovenian Percussion Duo, Paco Cherro, Antonio Domingo and Iván Andrés and many more world-renowned percussionists. In addition, he has worked as a percussion teacher in the Granada Municipal Band and currently works as a percussion, drums and musical language teacher in different music schools in Granada. As a composer, he has worked with different audiovisual production companies, producing around thirty soundtracks, both for theater, short films and advertising. Currently, he is studying the fourth year of Higher Degree in composition at the Granada Conservatory. He has several national and international awards on his resume.



Chelsea Loew is a composer and performer whose interests are rooted in emotion, vulnerability, humanity, and interaction. Her work often explores the relationship (both constructive and damaging) between language, communication, and intended expression. She has worked

with groups and performers including Chór Narodowy Forum Muzyki, Yarn|Wire, Latitude 49, Charleston Symphony Orchestra, members of Talea Ensemble, Popebama, and Tony Arnold. Festivals featuring her music include Sacrum Profanum at Play Kraków, the Composer's Conference at Brandeis, the National SCI Composers Conference, the Ball State New Music Festival, New Music on the Point, the Oregon Bach Festival, Southern Division ACDA, and Piccolo Spoleto. Chelsea is also a Fulbright recipient who worked in Wrocław, Poland in 2019-2020 and again in 2022. As a performer, Chelsea is a member of the modular, technologically-focused experimental music group Ensemble Decipher and a core member of the Taylor Festival Choir where she is also the composer-in-residence. She holds degrees from Stony Brook University (Ph.D.), Eastman School of Music (M.A.), and College of Charleston (B.A.).



Cristian Camilo Gonzalez is a Colombian pianist and composer, born in La Ceja Antioquia on October 9, 1999. He began his musical studies in the Choir Crescendo al Sole in 2006, with the teacher Mauricio Morales Martínez. With this group he participated in Laboratory

Choir International at the Javeriana University, Bogotá and toured much of his country.

In 2013, he joined the La Ceja Symphonic Band as a pianist and trombonist, with director Jaime Uribe Espitia. He attended some national competitions and festivals, among them Bands of Paipa, Boyacá and Bands Ramón Jaramillo Jurado, Rionegro.

In 2016, he was admitted to the Musical Composition area of the Music Department of the University of Antioquia, where he is currently

studying music with the Mg. Jhonner Ochoa Céspedes. His musical production includes works for Chamber Formats, Brass Quintet, Percussion and fixed support, Choir, Band and Symphony Orchestra.

In 2019, he participated in the International Tour Latin American folklore tours the Province of Cachapoal in Chile with Kalamary, a group made up of students from the University of Antioquia. In 2020, he obtained first place in the Pianissimo National Composition Competition with his piece *Saboreao*, for Piano Four Hands.



Grace Oforka, also known as Graciedion, is an African Art Composer, Vocal Coach and an Art Musician. She hails from Nigeria in West Africa. Studied Music education at the Federal College of Education, Abeokuta, Ogun state. Has a certificate in Singing from ABRSM and Vocals from Rock school of Music, London.

She has written numerous works ranging from solo Instruments, chamber works, orchestra, songwriting and operas.

Her works have been commissioned and premiered by Midori Samson, Terry Ewell, Denise Rivera, Silent voices, Courtney Miller, Marc Vallon, Seun Onifade amidst others. They have also been performed at Doctoral and masters recitals at several Music departments at universities in the United States of America, International women festival at University of Mississippi, Luev concerts, Akojopo amidst other concert halls and music festivals.

Some of her works has also been used as instructional materials by professors of music in universities and music conservatoire across the globe to teach African music.

She has also held masterclasses on the voice and her music for music students at Lagos state university (Musan, Lasu).

She is the Co-founder of Graciedion Chorale Society and Graciedion Media Music and Vocal Institute.

Sam Wu's music deals with the beauty in blurred boundaries. Many of his works center around extra-musical themes: architecture and



urban planning, climate science, and the search for exoplanets that harbor life.

Selected for the American Composers Orchestra's EarShot readings and the Tasmanian

Symphony's Australian Composers' School, winner of an ASCAP Morton Gould Young Composer Award and First Prize at the Harbin Competition, Sam Wu also received Harvard's Robert Levin Prize and Juilliard's Palmer Dixon Prize.

Sam's collaborations span five continents, most notably with the Melbourne, Tasmanian, China National, Shenzhen, Suzhou Symphonies, Sarasota Orchestra, Shanghai Philharmonic, New York City Ballet, National Center for the Performing Arts in Beijing, Shanghai International Arts Festival, Asia Society, the Parker and ETHEL Quartets, sheng virtuoso Wu Wei, and pipa master Wu Man.

From Melbourne, Australia, Sam (b. 1995) holds degrees from Harvard University and The Juilliard School, and attends Rice University's Shepherd School of Music for his DMA in composition. His teachers include Tan Dun, Robert Beaser, Anthony Brandt, Pierre Jalbert, Shih-Hui Chen, Chaya Czernowin, and Richard Beaudoin.



SiHyun Uhm is a composer, pianist, multimedia producer currently based in New York. She is a Composer Fellow with American Composers

Orchestra, Really Spicy Opera, Nashville Symphony Composer Lab, Universal Artists Festival, Daegu MBC Orchestra, Intimacy of Creativity, Red Note Workshop, has received prizes from Pyeong Chang Olympic Celebration, Howard Hanson Orchestral Prize, Louis Lane Prize, Leopold Auer, Future Symphony, NY Composers' Circle, Next Notes, National YoungArts, Golden Key Festival, Avalon, and MTNA.

She is currently attending The Juilliard School studying with Prof. Beaser and she recently graduated from the Eastman School of Music in NY, studying with Ricardo Zohn-Muldoon, David Liptak, Carlos Sanchez-Gutierrez, and Vincent Lenti. She graduated from Walnut Hill School for the Arts in MA, where she studied composition with Whitman Brown and piano with Mana Tokuno from New England Conservatory. SiHyun was born in Seoul, Korea, where she went to Yewon School.

PROGRAM NOTES

Antes, Durante Y...

This work was written between February and June 2021. The composer wants to reflect through the work the health crisis caused by covid-19, social isolation and the emergencies that have been experienced in hospitals around the world. The work contains rhythmic elements of music from the Colombian Pacific and Caribbean, such as the "*Currulao*" and the "*Jalao*." These elements are used from a synthetic scale of 8 sounds, with four resources. The work is dedicated to medical personnel and the fatalities left by the virus in my country and the rest of the world.

Glass Terminals

Glass Terminals is a reflection upon airports as liminal spaces. Terminal interiors (especially more recent airports) are designed to help passengers navigate their way from check-in counters to boarding areas. Glass aesthetics predominate—a means of easing travellers' claustrophobia, and a way to introduce natural lighting. The passengers, particularly those in-transit, are in a state of "limbo," neither here nor there. As a result, airports exist in dynamic equilibrium, with people constantly commuting to and fro, flying in and out.

The music explores these aspects of air travel within three distinct movements: "transience" focuses on the dynamic equilibrium of transiting passengers; "aria" is a meditation on the process of waiting at a boarding gate (while also paying homage to Baroque adagios for oboe); "hub" is inspired by the complex networks of inbound and outbound flights, as well as bus, train, and highway connections between airports and their respective cities.

Naomi! Adala mbá

This music is dedicated to all those who have lost hope.

The message is

JUST LIKE EVERY OTHER DAY,
HOLD STRONG,
BETTER DAYS AHEAD,
Don't give up.

Naomi has a normal life. She migrates with her husband and sons to a foreign land due to famine. She is not aware of the events yet to come. (See Book Of Ruth).

This first movement builds up like the beginning of a storytelling. It feels like the people are living their normal lives. They have no idea of the unfortunate events about to unfold.

The second movement is solemn and speaks of comfort and consolation and hope for tomorrow. The third movement shows that better days are ahead we should never give up. However, the message still lies that whatever life brings our way, good or unfortunate.

Lets never give up. When there's life, there's hope.

Fenced in

Fenced in explores the complicated, seemingly incongruent emotions I've experienced in the past year and a half. There is beauty, love, stillness, more stillness. Somehow even more stillness.. Frustration. Acceptance. Love. Hope. There's also a latch if you take your time to find it.

Last Blue

The piece's melody is taken from one of my operas, *killing time*. The piece portrays sorrow, lament, loneliness, and grief. This piece was written in the middle of the epidemic when everything stopped and when it felt like the sadness might last forever. I reflected on that 'lasting' sadness and hoped it would be the 'last' sadness (blue). There are many conversations between oboe and piano, and melodic lines are intertwined.

Tales from the Alhambra

Tales from the Alhambra is a musical composition inspired in Washington Irving's trip to Granada. As a result of this trip, he wrote the book *Tales from the Alhambra* where several short stories which take place in this historical monument are narrated. The composition, for oboe and piano, is divided

into four sections. The first one, which is based on a sunrise opposite the Alhambra from Saint Nicholas' viewpoint, offers the oboe playing as if it were the singing of the birds. For the second one, it offers a *Granadan tango* where the piano imitates the strumming of a flamenco guitar and the oboe plays a

typical Andalusian melody. In the third one, the nature is much more romantic, where princes and princesses in love walk along the Alhambra. To conclude, the fourth section is a buleria, where the Andalusian joy, happiness and festivity can be fully appreciated.

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