

# Music in the Shape of a Pear

Iowa Composers Forum  
30th Anniversary Festival

February 24-26, 2017

**Musica Electronica**

Friday, 8 & 9:30 pm, Luther Planetarium

**Music for Children**

Saturday, 10:30 am, Good Shepherd Church

**Music From Iowa, I**

Saturday, 2 pm, Noble Recital Hall

**Composer Roundtable**

Saturday, 4 pm, Jenson-Noble  
Choir Room

**Music From Iowa, II**

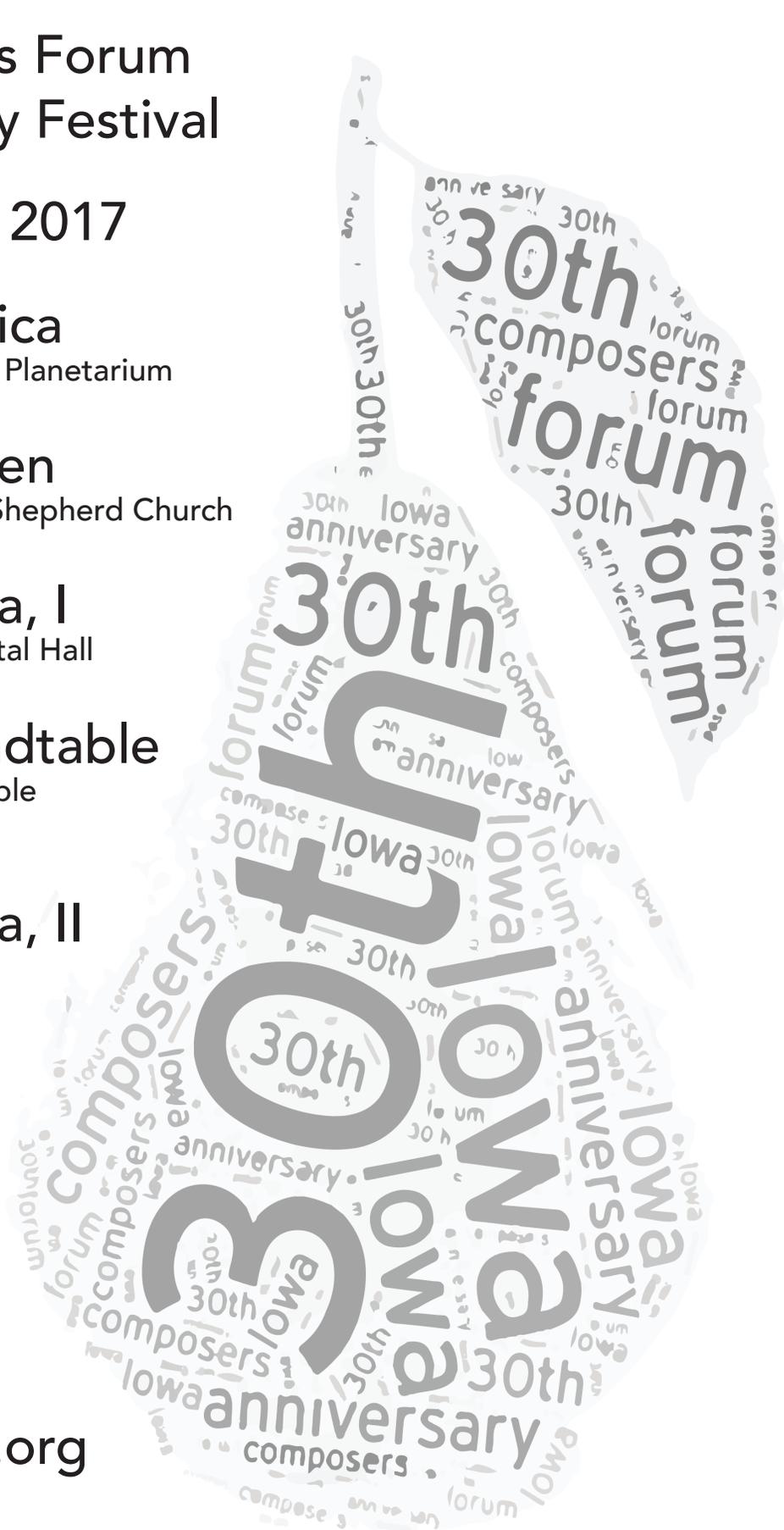
Saturday, 7:30 pm  
Noble Recital Hall

**Worship Service**

Sunday, 9:30 am  
Good Shepherd Church

All events  
are free

[iowacomposers.org](http://iowacomposers.org)



Welcome to the Iowa Composers Forum's annual Winter Festival of New Music! Whether you plan to attend a single event or several this weekend, we're excited to welcome you to a music-filled festival in which you can hear 28 compositions by 25 composers.

This year's festival marks the 30<sup>th</sup> anniversary of the Forum, a milestone we don't take for granted. When the ICF was founded in the spring of 1987, many state-based composers organizations existed. In 2017, that number has shrunk to a handful. Some organizations folded, while others consolidated.

Miraculously, the ICF has flourished, producing 86 concerts of music featuring 257 composers, ranging from emeriti faculty to elementary school-aged students. We produce a fall concert tour and a winter/spring festival each year. We commission several young composers to write new works each year. We jointly commission a work with the Iowa Music Teachers Association, and annually award a choral composition prize in conjunction with the Iowa Choral Directors Association. This year, we began a two-year cycle of new commissions with the Waterloo-Cedar Falls Symphony. Truly, new music is alive and well in Iowa!

For this festival, we are also happy to feature several members of the Birmingham Art Music Alliance, our sister institution in Alabama.

An organization like ours only works if there are dedicated volunteers to do the organizing, committed performers who enjoy collaborating with composers, and audiences who are excited to explore new sounds. Thank you for being here today, and for coming with open ears and a willing spirit. Next year at this time, our festival will be held in Iowa City. We'd love to see you there!

Brooke Joyce

Chair, Iowa Composers Forum

Composer-in-Residence, Luther College

Music Director, Good Shepherd Lutheran Church

Concert 1: Musica Electronica  
Friday, February 24, 8 and 9:30 pm  
Emil C. Miller Planetarium, Luther College

Improvisation Craig Hultgren, e-cello	Craig Hultgren
Reflect Without Blurring (fixed media)	Jonah Elrod
Wolf by the ear (fixed media)	Jonathan Wilson
un_learn Craig Hultgren, e-cello	Brian C. Moon*
Ecesis (fixed media)	Jonathan Wilson
Liberal Hands and Spirits Free Lynne Hart, clarinet	Monroe Golden*

Ironhead: A film by Thomas Johnson, music by Brooke Joyce

\*member, Birmingham Art Music Alliance



"Reflect Without Blurring" features a soundmass that is deconstructed into moments of tension and release. Originally for 8-channels, this stereo version maintains the reflections of sound events as they move between the left and right speakers. Throughout the piece ever-present dry sounds mingle with elongated echoes.

"Wolf by the ear" is a phrase used by Thomas Jefferson several times throughout his life as an expression of the fear of danger that threatens someone on every hand. It is also derived from the phrase "wolf by the ears," which has been attributed to the Roman Emperor Tiberius by the biographer Suetonius.

"un\_Learn" was written for cellist Craig Hultgren to be performed on his electric cello, or e-cello. The piece is meant to represent a duel, of sorts, between two seemingly opposing ideas. Throughout this "battle of opposites," you will hear Morse Code and digital satellite transmissions, along with human voices and the grinding gears of older non-electric machines in the sound file.

Ecesis is a biological term for the establishment of a plant or animal in a new habitat. When I found this word in the dictionary, I altered its definition to reflect the premise of this composition. Here, I define Ecesis as the establishment of a sound or motivic material in a new (or different) musical space.

"Liberal Hands and Spirits Free" is a quote from the lyrics of the Alabama state song – the point of departure for this set of tangential variations in extended Just Intonation. The original song, though

antiquated, reflects a generous and tolerant society that might one day be. Inspiration came upon hearing a high school performance of Ed Robertson's quintessential choral setting.

*Ironhead* is a documentary short produced by Thomas C. Johnson and Neal Abbot in 2015. The subject is Kelly Ludeking, an artist who works primarily with iron. The music is comprised solely of sampled metallic sounds, including found objects and percussion instruments. *Ironhead* was recently featured on Iowa Public Television's "Film Lounge."

Concert 2: Music for Children  
Saturday, February 25, 10:30 am  
Good Shepherd Lutheran Church

I'm Gonna Be a Star

Denise Knaack

Decorah Youth Choir, Jennaya Robison, conductor

I may not grace a stage, I know I'll make it shine.  
Appear on the silver screen, (Refrain)  
May not be all the rage, I'm Gonna Be a Star!  
Or make the pop culture I'm Gonna shine so bright.  
scene. I'll light up someone's night.  
My life may seem so small, And when their soul is lost so far,  
But what I make; it's mine, I'm Gonna Be A Star!  
And if I give my all I may not wear nice clothes,

Or drive a fancy car,  
I might still have some woes,  
But still I'll be a star.  
You can be just as bright,  
Though you seem regular.  
If you'll just be a guide,  
You, too, can be a star!  
(Refrain) – Denise Knaack

Selections from Childhood Songs

Jerry Owen

1. Introduction
2. Lullaby
7. Advice
8. Pollyanna
12. Me and Ma and Pa and God...and Me
13. Return

Jill Phillips, mezzo-soprano; Tara Meade, flute; Craig Hultgren, cello; Miko Kominami, piano

2. Lullaby

Sleep, now little one your day is coming.  
I've been there and I can tell you that the world is good.  
It's filled with beauty and with people who are mostly happy,  
and music, crickets, gingham, peanut butter jam and bread.  
Oh, every so often you'll encounter a mosquito  
and feel the sorrow of a falling, dying leaf of oak.  
Once I sang a song of children's dreaming... so long ago. How did it go?

7. Advice: Recipe for a Happy Marriage

A happy marriage is easy to make,  
all you do is simply take  
one lovely bride, one handsome prince,  
some wedding bells; a honeymoon,  
a castle on the Rhine, a moon in June,  
a little glass of wine... you'll both be lusting!  
But now comes the problem: who'll do the dusting?  
Hmmm?

8. Pollyanna

You've met this very sort of person!  
She chuckles and giggles with glee.  
She's the one with the smile  
that's as wide as a mile  
and all her advice is free!

There's never a thing that's not "peachy."  
She's happy as happy can be.  
I know one of these perfect persons:  
What a bore!

12. Me and Ma and Pa and God... and Me  
I got these toenails, Pa says "don't pick 'em."  
God gave me toenails; I say: "will too!"  
"Comb your hair, brush your teeth, take out all the garbage!"  
But I got so many things better to do!  
I got this neat nose, Ma says: "Use a tissue!"  
Did God give us Kleenex? Don't think he did!  
Pots and pans thrill me but Pa says "too noisy."  
God gave me a solo to play on this lid!  
I got some lickrish, Ma says "you'll get sick."  
I got a slingshot, Pa says "Don't you dare!"  
God gave us these things to use and have fun with  
and if I do I just don't think that he'll care!  
I got these nice worms, Ma says "God made them."  
and God made my Ma and Pa and the whole human race.  
Well, if God made me and my nose and my toenails...  
guess I was right in the first place!

13. Return  
Once I sang a song of children's dreaming. So long ago. How did it go?

a regular anomaly Clayton Dryden  
Namuun Tsend-Ayush & Elizabeth Shoemaker, violin;  
Marissa Eckberg, viola; Samuel Naumann, cello

The Lion and the Mouse Ron Wray\*  
Duo-B: Hirono Sugimoto Borter, violin; Philip Borter, cello; David Judisch, narrator

A Suite of Miniatures Jeffrey Prater  
I. Introduction V. Fughetta  
II. Canon VI. Gigue  
III. Chaconne VII. Chorale  
IV. Toccata  
Pete Wilson, Keira Olson, Leslie Halvorson and Lily Poppen, piano

...and the sorrow of sincere devotion (student commission) Peter Swanson  
Heather Armstrong, oboe; Brooke Joyce, piano

Out of Reach (student commission) Clayton Dryden  
Heather Armstrong, oboe; Brooke Joyce, piano

\*member, Birmingham Art Music Alliance

## Notes on the Music

### I'm Gonna Be A Star!

This pop style piece was written as an all-elementary school concert closer. It is dedicated to a teacher's aide who passed away during the school year. She was a great influence on many of the students. The easy pop rhythm and chord progression make it accessible (and fun) for young students and the call and response style of the refrain is a good technique for starting 2-part music. Most importantly the message of the song gives students better focus of what it means to be important to someone.

Written in 1978 for my daughter Erin, the 13 songs of the "Childhood Songs" are diverse "life episodes," lyrics written by the composer. Six of those 13 are being performed today. They range from a lullaby, to advice about a happy marriage, to someone who is a pesky Pollyanna, to a song about making questionable behavior seem OK. The cycle premiered in 1982 at the Brucemore Mansion with Margie Marrs singing the soprano role.

Completed in May 2016, "a regular anomaly" was composed to be performed by the Artaria String Quartet at the Junior Composers Institute in Minneapolis, Minnesota. The song was composed around the idea of a reoccurring change, a familiar difference, a regular anomaly. The piece was harmonically inspired by the works of Radiohead, integrating a shifting major to minor tonic until it becomes an expected irregularity.

"The Lion and the Mouse": This work is based on the Aesop Fable in which a lion is kind to a little mouse and the mouse returns the kindness. It incorporates humor and audience interaction.

Jeffrey Prater composed *A Suite of Miniatures* for piano in late March-early April 2016 as a birthday gift for the teenage daughter of a good friend in Russia. The young pianist's name is 'Katya,' and a pitch motto C-A-B(ti)-A, representing her name, is used liberally in each of the seven short movements. Each movement appears on just one page of score, and each movement demonstrates different stylistic considerations, characteristic of its specific title and genre. The third movement, "Chaconne" references Katya's Russian heritage by including a short citation from the "Bydlo" movement of Mussorgsky's *Pictures at an Exhibition*. The opening "Introduction" and the closing "Chorale" share similar tempi, styles, and thematic materials (although not exactly the same), under the respective assertions that "a beginning can also be an end," and "an end can also be a beginning." *A Suite of Miniatures* was composed to be especially suitable for intermediate-level piano students.

"...and the sorrow of sincere devotion" takes its name from a song entitled "Empty Hearts" by As I Lay Dying. Its three sections each inflect some form of sorrow at seeing loved ones put their trust in temporal, or even futile things. The suspended cymbal is employed to add another layer of atmosphere and capture the essence of a bell tolling.

"Out of Reach" for piano and oboe was completed on the first day of 2017. Commissioned by the Iowa Composers Forum, the song features both instruments telling the same story but each in a very different way.

Concert 3

Saturday, February 25, 2 pm

Noble Recital Hall, Luther College

Fiumana

Aaron Israel Levin

Lisa Neher, mezzo-soprano and bass drum

"We are birds that you charm from atop the roof

And that each night transform in to"

(*Postman Cheval* by Andre Breton, adapted by Aaron Israel Levin)

Desire

Delirium

Despair

Destiny

Destruction

Dream

Death

*Mon petit chou*

(Additional text by Aaron Israel Levin, based on text by Neil Gaiman)

Blue Arc

Michael Eckert

Kenneth Tse, saxophone

Korak Lertpibulchai, piano

The Vulture

Jonah Elrod

Lisa Neher, mezzo-soprano

I am a vulture

gazing among the trees

I am vulture

patient for you

Patient, for your tiny morsels

gazing for you

Once inside me,

returned. (Jonah Elrod)

The Cycle for Piano, "Silence" (in four movements)

Ray Songayllo

Nicholas Shaneyfelt, piano

Between Kiss and Kiss

Logan Larson

Wesley Frye, tenor

Nicholas Shaneyfelt, piano

(text on following page)

### I. Dawn Prevails

From dewy dreams, my soul, arise,  
From love's deep slumber and from death,  
For lo! the tress are full of sighs  
Whose leaves the morn admonisheth.

Eastward the gradual dawn prevails  
Where softly-burning fires appear,  
Making to tremble all those veils

Of grey and golden gossamer.  
While sweetly, gently, secretly,  
The flowery bells of morn are stirred  
And the wise choirs of faery  
Begin (innumerable!) to be heard.

### II. I Hear Them

All day I hear the noise of waters  
Making moan,  
Sad as the sea-bird is when, going  
Forth alone,  
He hears the winds cry to the water's  
Monotone.

The grey winds, the cold winds are blowing  
Where I go.  
I hear the noise of many waters  
Far below.  
All day, all night, I hear them flowing  
To and fro.

### III. In Time Gone By

Love came to us in time gone by  
When one at twilight sly played  
And one in fear was standing nigh —  
For Love at first is all afraid.  
We were grave lovers. Love is past  
That had his sweet hour many a one;  
Welcome to us now at the last  
The ways that we shall go upon.

### IV. Rain Has Fallen

Rain has fallen all the day.  
O come among the laden trees:  
The leaves lie thick upon the way  
Of memories.

Staying a little by the way  
Of memories shall we depart.  
Come, my beloved, where I may  
Speak to your heart.

### V. All My Riches, All My Happiness

This heart that flutters near my heart  
My hope and all my riches is,  
Unhappy when we draw apart  
And happy between kiss and kiss:  
My hope and all my riches — yes! —  
And all my happiness.

For there, as in some mossy nest  
The wrens will divers treasures keep,  
I laid those treasures I possessed  
Ere that mine eyes had learned to weep.  
Shall we not be as wise as they  
Though love live but a day?

### VI. Summer Lullaby

Sleep now, O sleep now,  
O you unquiet heart!  
A voice crying "Sleep now"  
Is heard in my heart.

The voice of the winter  
Is heard at the door.  
O sleep, for the winter  
Is crying "Sleep no more."

My kiss with give peace now  
And quiet to your heart —  
Sleep on in peace now,  
O you unquiet heart!  
(James Joyce)

## Notes on the Music

In "Fiumana," words are broken apart through an endless stutter, creating a collage of sound that imposes different meanings to these initially incomprehensible words. In Italian, "*fiumana*" roughly translates to "flood of men," an image that is reflected by the flooding stutters as they are enveloped by the sound of the bass drum. "Fiumana" was written for and premiered by Lisa Neher in Spring 2016.

Completed in 2009, "Blue Arc" was written for and premiered by Kenneth Tse. As the title indicates, the piece is in arch form; it lasts slightly less than seven minutes.

"The Vulture" was selected as a winner of the One Voice Project organized by Lisa Neher in 2015. The piece considers the idea that nothing really disappears, only transforms into something new. The vulture in the text even anticipates this transformation, not only searching for a meal, but relishing her participation in this process.

The Cycle for Piano, "The Silence", is reflections on several poems of Federico Garcia Lorca. It is a Cycle because it ends as it began, and there are other cyclical elements, especially in the second movement. A rising three note motive appears in each piece as structural and dramatic statement. Federico Garcia Lorca (1899-1936) was the best known Spanish poet and dramatist of the early 20th century, a fiery anti-Fascist, executed during the Spanish Civil War.

This song cycle, entitled *Between Kiss and Kiss*, contains six movements with poetry by James Joyce from his book *Chamber Music* (1909). All of the poems share the common aspect of love. Each movement plays to the different complexities that love encompasses. This cycle is meant to depict the arch of a day. It begins with "Dawn Prevails" which gives the imagery of the sun rising, while the last movement, "Summer Lullaby", deals with the end of the day as the poet asks his lover to sleep peacefully. The entire cycle can also be imagined as a transformation of a relationship, whether romantic or platonic.

Concert 4

Saturday, February 25, 7:30 pm  
Noble Recital Hall, Luther College

Butterfly Skin

Marjorie Wharton, piano

Randy Wells

Embrace the Wind

Robert J. Martin

1. Twisting Wind (violin). The wind moves with virtuosic twists and turns, intriguing and entertaining us.
6. Biting Wind (cello). Like the wind that nips at our faces as we walk into it, the bow of the cello bites into the string with both intensity and sweetness.
4. Chilling Wind (violin). A solo violin plaintively sweeps up and down, lingering on the thin but powerful natural harmonic of the e string, evoking the chill of a winter wind.
5. Stinging Wind (violin and cello). Wind whips slivers of ice across our faces.  
Duo-B: Hirono Sugimoto Borter, violin; Philip Borter, cello

Cuore

Jeremy Maas

Jill Phillips, mezzo-soprano; Marjorie Wharton, piano

Cuore serrato come in una morsa,  
mio triste cuore,  
rallegrati di questa ultima corsa  
contro il dolore.  
Quale angoscia non hai viva abbracciata,  
vivo restando?  
Una piccola cosa ti è bastata,  
di quando in quando.

Heart clamped shut as in a vice,  
my unhappy heart,  
rejoice at this last race  
against sorrow.  
What suffering have you not embraced,  
and remained alive?  
A little thing sufficed you  
from time to time.  
(Umberto Saba, trans. George Hochfield and  
Leonard Nathan)

it teaches us that it doesn't exist

Ted Moore, percussion

Ted Moore

Piano Sonata

I. Moderato

Ben Hippen, piano

Ben Hippen

Three Whinings

Xingzimin Pan

- I. whining from kids and their parents around me on public transportation in China
- II. whining from my mom when she tries to persuade me to get married early
- III. whining from my colleague when he talks to me about something I have absolutely no interest in  
Benjamin Yates, trombone

Room 857

Michael Coleman, piano

Michael Coleman\*

\*member, Birmingham Art Music Alliance

## Notes on the Music

Written on one of the last golden days of early Autumn, *Butterfly Skin* is a reflection on the fragile beauty of human life.

*Embrace The Wind: A Celebration Of Wind And Wind Machines*, communicates the wonder that humanity has for wind through a cycle of nine string quartets and seven solo and duet string interludes, all rooted in images and emotions played out across histories as diverse as ancient Phoenicia and modern wind farms. Today's program includes excerpts from the interludes. The full work has been recorded by Ravello Records.

This song was written in the summer of 2016, during my stay in Duino, Italy. It is based on a poem by Umberto Saba, a twentieth-century Italian poet who lived nearby, in Trieste. I chose the poem because of its brevity and depth. Though it is written plainly, it simultaneously communicates intense emotional dissonance. To parallel this technique, I explored possibilities of consonance and dissonance resulting from the combination of two different keys performed simultaneously.

"Everything is repeated, in a circle. History is a master because it teaches us that it doesn't exist. It's the permutations that matter." -Umberto Eco from *Foucault's Pendulum*

I wrote this Piano Sonata in 2013, my first large-scale work after a 15-year hiatus in my composing career. The version you will hear tonight is a last-minute arrangement I made to accommodate a broken finger. I hope that any technical compromises will be offset by the enthusiasm I'm feeling about this being my first opportunity to participate as a performer in an Iowa Composers Forum concert.

Please read the title of each movement.

**[DISCLAIMER]** The purpose of this piece is to annoy people. Therefore, if you, the audience, feel annoyed by the performance, that means this piece is successful. However, if you enjoy the performance, that also means it is successful.

"Room 857" (1995) is a one-movement work for solo piano which could be described as a collection of several recurring ideas. It features an effect created by very slight damper pedal movement to alter the string vibrations following various inside-the-piano glissandi ("Coleman effect"). It was premiered by the composer in September, 1995 at Pensacola Junior College and was one of the composition projects during his Artist Fellowship grant term of 1994-95 (Alabama State Council on the Arts). The work is dedicated to Lawrence Moss.

Worship Service  
Sunday, February 26, 9:30 am  
Good Shepherd Lutheran Church

Psalm for Spring

Elaine Erickson

Jill Phillips, mezzo-soprano; Brooke Joyce, piano

September downpour

North wind flattens mums

Speckled fawn appears

Encore of hosta blooms bows

a widow's tears fall and freeze

gray scale January dusk

Thunderous applause

Geese scatter like leaves

her only nursemaid

Oak and maple lounge

Pedestrian bridge

Shoveling night-snow

I sail red-orange sea of leaves

red parka, bright-yellow snow

Sallow cheeks pink-blush

while apple pie burns

morning game of fetch

I recite a psalm for Spring

(Shelly Reed Thieman)

In the Palms of His Hands

Denise Knaack

Gabrielle Laske, mezzo-soprano; Brooke Joyce, piano

In the palms of His hands he blessed the little children.

With the palms of His hands he silenced the sea.

With the palms of His hands he stopped Peter's drowning.

In the palms of His hands was power to heal.

With the palms of His hands he fed five hundred.

With the palms of His hands he raised the dead.

In the palms of His hands he broke bread and shared wine.

In the palms of His hands are scars that should have been mine.

In the palms of His hands I place my life,

In the palms of His hands, from this day on.

In the palms of His hands, to do his will.

In the palms of His hands, he holds me, still.

By the palms of His hands he hung on the cross.

With the palms of His hands he stopped all doubting.

In the palms of His hands he broke bread and shared wine.

In the palms of His hands are scars that should have been mine.

In the palm of His hands I place my life.

In the palms of His hands, from this day on,

In the palms of His hands, to do his will.

In the palms of His hands, he holds me, still.

For I was graven in the palms of His hands.

(Denise Knaack)

Variations on Thuma Mina

Bonnie Johansen-Werner

Brooke Joyce, organ; Samuel Haefner, Sylvia Kaare & Linnea Baas, percussion

## Notes on the Music

My piece, "Psalm for Spring," for soprano and piano, was composed in 2016. It consists of one larger movement in six parts. Each of the parts flows into the next without pause. The text consists of haikus written by my poet friend, Shelly Thieman. The beautiful imagery in her poems is heightened through the use of extreme registers in both the soprano and piano parts. Dissonant, atonal passages often resolve into tonal sections. The work ends with a loop in the piano part for the words: "I recite a psalm for Spring."

"In the Palms of His Hands" was loosely inspired by the traditional Gaelic Blessing. The text is paraphrases of many Bible verses. The 12/8 meter is lilting until a single 15/8 measure causes an abrupt change. This reflects the change in perspective of the text to one of self-introspection. This is reinforced by the change in both accompaniment and range of the melody.

"Thuma mina" is a South African tune that is appearing in mainline hymnals. The words are "Send me, Jesus." The rhythms in the music are African inspired, but not fully authentic. African rhythms are exceptionally complex and do not yet have a standardized notation system so I have represented their spirit in these works. Since African music is mostly melodic and rhythmic, the harmonies in these pieces are definitely rooted in Western music. The fusion of African and Western materials represents to me what is happening in our global Christian communities today ... as we travel throughout the world, we share and learn from each other in our Christian walk.

## Composer Biographies

**Michael Coleman** received his doctorate from the University of Maryland and holds degrees from the University of New Orleans and the University of South Alabama, studying with Lawrence Moss, Jerry Sieg, and Carl Alette. He has participated as composer/pianist in numerous new music programs and festivals in the U.S and Russia and has also had works performed in Costa Rica, France, Kazakhstan, and Uzbekistan. He is on the faculties of Pensacola State College and the University of West Florida.

Born in 1999, **Clayton Dryden** began his musical journey at age 4, by learning piano. Two years later, he started writing music. A few more instruments later (Saxophone, Bass Guitar, Drums, and Oboe), Clayton still continues to write music and currently studies under Dr. Aaron Perrine. Some of Clayton's favorite musicians and composers are Sufjan Stevens, Claude Debussy, Austin Wintory, and Radiohead.

**Michael Eckert** is professor of composition/theory at the University of Iowa School of Music. His 2015 CD *Brazilian Dreams* (MSR Classics) includes two-piano and piano four-hands compositions recorded by Du Huang and Xiao Hu, piano faculty at Luther College. Eckert is currently completing a composition for the Iowa Brass Quintet.

**Jonah Elrod** is an Associate Lecturer at the University of Wisconsin-Stevens Point where he teaches music composition, theory, and form & analysis. He is also a PhD candidate in music composition at the University of Iowa where he recently served as an Associate Director of the Electronic Music Studios. His recent compositions stem from research into natural cycles and processes of the Earth.

**Elaine Erickson** holds the MM in Music Composition from Drake University. She has won numerous awards, fellowships and residencies, such as the Ford Foundation (the Contemporary Music Project), the Charles Ives Center (four times) and many awards from the National League of American Pen Women, including First Place (\$1000) in the 2016 Biennial Music Competition. She has composed five operas, three of which were performed at the Peabody Conservatory. She taught music at Central College in Pella, and for many years in her home. Several of her compositions are on the MMC Recording Label. She is a published poet.

**Monroe Golden** is a composer from rural Alabama whose works often explore microtonal systems. Critics have described his compositions as *delightfully disorienting, lovely, sumptuous, yet arcane, and irresistible music, full of wit and beauty*. He graduated from the University of Montevallo and earned a doctorate in Music Composition from the University of Illinois. There are three complete CDs of his music: *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (innova Recordings, 2007), and *Incongruity* (self-published, 2011).

**Ben Hippen** grew up in Decorah and returned in 2016 to pursue music projects. Last month he released his second album, *Word Is*, featuring his solo playing backed by an ensemble palette. He can be heard playing his original music on the first Tuesday of every month at Java John's Coffee House in Decorah. Ben's music is available on Spotify as well as most online stores and streaming services.

**Bonnie Johansen-Werner** is a composer, performer, and teacher in Joliet, Illinois where she teaches in her private studio and is on the music staff at the University of St. Francis. She is principal organist at First United Methodist Church in Lockport, Illinois where she also directs the Worship Instrumental Ensemble. Ms. Johansen-Werner's music has been performed throughout North America and Europe. She has performed her works in Germany, France, Slovakia, and Russia. She writes for both the concert hall and the church, with a commitment to composing music of a spiritual nature that reaches beyond the traditional boundaries of church life.

**Brooke Joyce's** music has been described as "vividly pictorial" (*San Francisco Chronicle*) and "exceptionally gripping" (*Los Angeles Times*) and has been performed by soloists and ensembles around the world, including the Cincinnati Symphony, the Brentano Quartet, and the Nash Ensemble. In addition to his concert music, Brooke collaborated on several musical theater works with playwright Frederick Gaines, including *An Imaginary Line*, based on the book *Into the Wild* by Jon Krakauer. Brooke serves as composer-in-residence at Luther College in Decorah.

**Denise Knaack** earned her BA with majors in Music Education and Speech Communications from Simpson College and a MS Ed from Buena Vista University. She taught music in public schools for 25 years. Her assignments over the years included High School English, K-12 vocal music and beginning band. She also coached speech for a number of years. Denise is also a church pianist, organist and choir director. Knaack has a long history with the Forum as a public school music teacher. She had a strong commitment to including composition in the elementary general music curriculum. She began entering students in the ICF Student Composition Contest in 1994. Since then her students have had numerous winners and top ten placements in the middle school and elementary division.

**Logan Larson** is a classical music composer originally from Waukee, Iowa. He received his Bachelor of Arts in Music at Luther College ('16) in Decorah, Iowa. While at Luther he studied composition under Dr. Brooke Joyce. Logan now studies under Dr. Forrest Pierce while pursuing his Masters in Music Composition at the University of Kansas. His compositions have premiered on three continents including North America, Europe, and Australia. His choral music has been performed largely in the Midwestern United States and his vocal music has received more international recognition.

**Aaron Israel Levin** composes music that is guided by the emotional dynamism of storytelling and the driving rhythms and colors characteristic of popular music and jazz. Aaron is the recipient of multiple awards, and has had his music performed by various ensembles throughout the United States. Originally from Saint Paul, Minnesota, Levin currently studies composition at Grinnell College with Eric McIntyre and John Rommereim.

**Jeremy Maas** is a composer residing in Iowa City. He is currently pursuing his Master's degree in Music Composition at the University of Iowa while working as a graduate assistant in Music Theory. He previously completed his Bachelor's degree in Music from Luther College. His music has been heard in Iowa, Italy, and on MPR. Jeremy has studied composition with Steve Smith, Brooke Joyce, Stefano Sacher, and Josh Levine.

**Robert J. Martin** salutes the Iowa Composers Forum for its continued championing of Midwestern composers. Martin develops music projects based on images and metaphors from the world at large. Martin's compositions often have image-based titles that give listeners a puzzle to solve or an idea to listen for. Martin studied with composer Herbert Brun and cybernetician Heinz von Foerster. He is currently working on a musical on the story of The Musicians of Bremen.

**Brian C. Moon** received his Master of Music in Composition from Birmingham-Southern College and his Bachelor of Arts in Music Technology from the University of Alabama at Birmingham. His composition instructors include Ron Clemmons, Jan Vicar, Traci Mendel, Charles Mason and Dorothy Hindman. For over a decade, Brian has been an active composer and member of the Birmingham Art Music Alliance, as well as an adjunct music instructor at Birmingham-Southern College and the University of Alabama at Birmingham.

**Ted Moore** is a composer, sound designer, and music educator living in Minneapolis. His work has been reviewed as "an impressive achievement both artistically and technically" (Jay Gabler, VitaMN), "wonderfully creepy" (Matthew Everett, TC Daily Planet), and "epic" (Rob Hubbard, Pioneer Press). Ted's work focuses on live electronic processing with live performers using the programming language SuperCollider. He is one half of Binary Canary, a woodwinds-laptop improvisation duo. Contact him at [tedmooremusic.com](http://tedmooremusic.com).

**Jerry M. Owen** is immediate past Chair of the ICF, has been Composer-in-residence (2002-2005) with the Red Cedar Chamber Music, and the Cedar Rapids Symphony Orchestra, '1984-'1992. 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.

**Xingzimin Pan's** music has been performed in seven countries. Recent years, he emerges as one of the most active choral composers in China. His choral works are published by Fudan University Publishing House and Schott Music. Besides beautiful choral music, he also enjoys writing pieces with strong sarcastic nature from time to time. Pan received his MM from UNI at 2013, he is now studying for the PhD degree at the University of Utah and desperately want to graduate.

**Jeffrey Prater** taught for thirty-three years in the Department of Music at Iowa State University and is now Professor Emeritus. During his years at ISU, Prater served as chair of the Music Department's Theory-Composition division and was named both a Master Teacher and a Distinguished Scholar in the Arts and Humanities. Prater has written over one hundred compositions, which include solo works, chamber music, choral works, and works for symphony orchestra and band. His music has been performed regionally, nationally and internationally, and he has received numerous commissions and awards for his work.

**Ray Songayllo** earned his Bachelor and Master of Music degrees in Piano from Northwestern University. He also studied at Aspen, New York and at Boston University. He has performed solo recitals throughout the U.S. and in several cities in Europe. After 27 years of college/university teaching, he is currently performing, composing and lecturing. Since 2003 he is pianist and music

arranger for the international chamber group, The Midgard Ensemble, with 3 concerts in the UK, and in 2011 and 2015 programs in the Cape Town, South Africa area.

**Peter Swanson** is currently pursuing a Master's in Cello from the University of Maryland. He graduated from Luther College last May, studying cello and composition.

**Randy Wells** specializes in romantic-minded music of a programmatic/autobiographical nature. He has earned the distinctions of working with the Fifth House Ensemble, as well as Jake Heggie. Randy's most recent projects explore alternative directions suggested by theoretical innovations of the first half of the 20<sup>th</sup> century.

**Jonathan Wilson** is a candidate for the doctorate in music composition at the University of Iowa. Jonathan received his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University. He has studied with Josh Levine, David Gompper, Lawrence Fritts, James Romig, James Caldwell, Paul Paccione, and John Cooper. Jonathan is a member of the Society of Composers, Inc., SEAMUS, the Iowa Composers Forum, and the American Composers Forum.

**Ron Wray** is a Professor of Music at the University of Alabama in Huntsville where he serves as teacher of music theory and composition. Dr. Wray has been active as a composer, teacher, and performer in higher education since 1992. He holds a Doctor of Musical Arts degree in Clarinet Performance from Louisiana State University. Prior to coming to UAHuntsville, Dr. Wray served as Associate Professor of Music at Dickinson State University, in North Dakota, and at Southern Arkansas University, in Magnolia, Arkansas.

## Performer Biographies

**Heather Armstrong** is Associate Professor of Oboe and Theory at Luther College and plays principal oboe with the Waterloo-Cedar Falls Symphony. Heather received her DMA and MM degrees from the Eastman School of Music, and her BM degree from Houghton College. Heather is enthusiastic about collaborating with living composers and performing their music. She has received grants from the Hanson Institute of American Music and Luther College's Ylvisaker Endowment for Faculty Growth to support the commissioning and performing of new pieces.

**Philip Lawrence Borter** is Associate Professor of Cello at Luther College and cellist of the Luther Piano Quartet. He received both his DMA and MM from the Eastman School of Music and his BM degree from the Cleveland Institute of Music. For years he was a member of the crossover ensemble Break of Reality and later formed Duo-B with violinist (and wife) Hirono Sugimoto. Together they frequently perform across the US and Japan promoting the wealth of music written for violin and cello duo.

**Linnea Baas** is a senior at Luther College, where she is completing a program in psychology. She plays percussion in the Chamber Orchestra and Concert Band. On occasion she enjoys tackling people out on the rugby pitch.

**Michael Coleman** (see composer bio)

Founded in 2014, **Decorah Youth Choirs** consists of three choirs for singers in grades Pre-K through 8th grade. The mission of DYC is to provide quality music education and artistry in performance. The program provides the opportunity for musicians from all backgrounds, ethnic origins, and religious beliefs to experience music from a variety of historical periods and cultures. The organization fosters a positive environment focusing on team-work, positive self-esteem, and leadership within the community.

**Marissa Eckberg** is a senior Viola Performance major at Luther College and current president of the Luther College Symphony Orchestra. She is currently pursuing furthering her viola performance career at the graduate level, with intentions of enrolling for a M. M. in the fall of 2017. Marissa's teachers include Brian Buckstead, Justin Knoepfel, and Spencer Martin.

**Wesley Frye** is a 2016 alumnus of Luther College and an actively performing tenor. During his time at Luther, he studied under Andrew Wannigman, Karen Kanakis, and Jessica Paul. He recently completed a three-week residency at the Cedar Rapids Opera Theatre, singing in the choruses for *Cavalleria rusticana* and *I Pagliacci*. Wesley hopes to continue his studies at the graduate level this coming fall.

**Leslie Halverson** is a fifteen year-old student from Waukon, who has been playing the piano since she was 6 years old.

**Lynne Hart** has taught saxophone and clarinet at Luther since 2012. A graduate of the University of Minnesota ( bachelor of music, theory/composition) and the University of Iowa (MFA woodwind performance and pedagogy), she has been an active performer in the Midwest for several years, in classical and jazz genres. She has played in the pit orchestras of numerous touring Broadway productions, most recently "Porgy and Bess", "Kinky Boots", "Pippin ", and Carole King's "Beautiful".

**Ben Hippen** (see composer bio)

**Samuel Haefner** is a junior music major at Luther College. He plays percussion in the Luther College Symphony Orchestra, the Luther College Chamber Orchestra, and the Luther College Concert Band.

**Craig Hultgren** is an American cellist and improviser. Hultgren graduated from the University of Iowa and Indiana University. He has taught at Birmingham-Southern College, the University of Alabama Birmingham and the Alabama School of Fine Arts, as well as teaching privately. Hultgren formerly performed with the Alabama Symphony Orchestra and has been a member of several chamber groups such as the Chagall Trio, the Luna Nova Ensemble, and the ensemble for contemporary chamber music, Thamyris. He is an active performer and performs regularly as a soloist on the cello and e-cello.

**Brooke Joyce** (see composer bio)

**David Judisch**, Professor Emeritus, has sung numerous operatic roles with regional orchestras, opera companies, and choral societies. An adjudicator for state and regional vocal competitions, he was twice a winner in the NATS Artist Awards Competition. His Doctor of Musical Arts degree is from the University of Iowa. He is Director-in-Chief of the Norwegian Singers Association of America and was recently honored by the King of Norway with the St. Olav's Medal.

**Sylvia Kaare** is completing her senior year at Luther College studying music education. She plays percussion in the Luther College Symphony Orchestra, the Luther College Chamber Orchestra, and the Luther College Concert Band. After graduation, she has applied to student teach elementary music in Europe. Sylvia's teachers include Michael Geary, Craig Myers, and Ben Anderson.

Pianist **Miko Kominami**, Instructor in Music at Luther College and Principal Keyboardist of Orchestra Iowa, is a graduate of the Juilliard School. She has concertized extensively throughout North America, both as a soloist and a collaborator with other artists. In addition to her solo engagements, Ms. Kominami regularly tours throughout the nation with the Murasaki Duo, a cello/piano ensemble. The Duo has released recordings on the Centaur Records and Delos labels. Ms. Kominami can also be heard on other recordings released by Delos, Innova, and Fleur de Son Classics.

Mezzo-soprano **Gabrielle Laske** is a junior at Luther College where she studies Vocal Performance as a student of Andrew Whitfield. As part of her studies at Luther, she is preparing the role of Inez in Gilbert and Sullivan's *The Gondoliers* and also understudying the Duchess of Plaza-Toro.

**Korak Lertpibulchai** is a DMA student at the University of Iowa School of Music, where she studies with Ksenia Nosikova. She has performed frequently with the UI Center for New Music. She is on the collaborative piano faculty at the Asia Pacific Saxophone Academy in Bangkok, Thailand.

**Tara Meade** is adjunct professor of flute at Luther College. She holds a master's degree in flute performance from the University of Northern Iowa and a Bachelor of Arts in music from Luther College. Tara resides in Cedar Falls, Iowa, where she maintains a private flute studio and is on faculty at the UNI Community Music School. She performs as a flute substitute with the Cedar Rapids Municipal Band and the Dubuque Symphony.

**Ted Moore** (see composer bio)

**Sam Naumann** is a current sophomore at Luther College studying music education and cello under Dr. Phillip Borter. Sam currently plays cello in two of Luther's orchestras, symphony orchestra and chamber orchestra, both under the direction of Dr. Daniel Baldwin. Before Luther, Sam grew up in Peosta, IA, and graduated from Western Dubuque High School as a member of the class of 2015. He played in youth orchestras in both Dubuque and the Quad Cities, and studied under Dr. Keven Price-Brenner for eight years.

Mezzo-soprano and composer **Lisa Neher** brings dramatic specificity and committed physicality to her performances. This spring finds her touring Iowa with Duo Andurà and performing as Alto Soloist in Mozart's Coronation Mass with the Chamber Singers of Iowa City. She is the creator of the One Voice Project, a call for scores for unaccompanied voice. Lisa is a member of the Iowa Composer's Forum, with upcoming premieres for Duo Andurà, Durward Ensemble, and Seen/Heard Trio. For more information, visit her website, [www.lisanehermusic.com](http://www.lisanehermusic.com).

**Kiera Olson** is a high school senior who started lessons when she was in first grade.

**Jill Phillips**, mezzo-soprano, was the alto soloist in the Verdi *Requiem* with the Bradley University choirs and orchestra in Peoria, IL, last fall. In addition, she has performed with companies such as Opera Saratoga, Des Moines Metro Opera, Kentucky Opera, Dayton Opera, and Wolf Trap Opera. Jill earned a Bachelor of Arts degree in Music at Luther College. Currently, she is an Alumni Guest Lecturer in Music at Luther College. For more information, please visit her website at [www.jillphillipsmezzo.com](http://www.jillphillipsmezzo.com).

**Lily Poppen** is a 17 year-old from West Union Iowa. She enjoys playing piano and plans to continue taking piano through college.

**Nicholas Shaneyfelt** is Visiting Assistant Professor of Music at Luther College. He is active as a vocal coach and accompanist, with performances in Washington, Florida, New York, Los Angeles, and the Kennedy Center. He completed the DMA with Martin Katz at the University of Michigan, with additional studies at the University of Massachusetts-Amherst and the University of Notre Dame. This summer he will join the faculty of the International Music Festival of the Adriatic in Italy.

**Elizabeth Shoemaker** is currently a junior music major at Luther College. She plays violin and is a student of Igor Kalnin.

Violinist **Hirono Sugimoto Borter** formed ensemble Duo-B with cellist (and husband) Philip Lawrence Borter while they were graduate students at the Eastman School of Music. Together, they won the 2012 Eastman Concerto Competition, and are frequently heard performing across the United States and Japan, with appearances at Carnegie Hall, the Kennedy Center, Kleinhans Hall, and Minatomirai Hall (Japan). She has also been a violinist for the Florida Grand Opera and Palm Beach Symphony. She received her BM from the Universität der Künste in Berlin, with earlier studies at the Hochschule für Musik- Freiburg.

**Kenneth Tse** is professor of saxophone at the University of Iowa School of Music. He currently serves as president of the Comité International de Saxophone, and is a past president of the North American Saxophone Alliance.

**Namuun Tsend-Ayush** is a senior student studying violin performance under Professor Igor Kalnin at Luther College. She was born and raised in Ulaanbaatar, Mongolia and started on the violin there when she was six-years-old. After studying at the United World College of the Adriatic for two years, Namuun came to the United States to continue her education as well as seeking great opportunities as a musician.

**Marjorie Wharton** is retired associate professor of Music at Luther College. She holds a BA in French from Luther, an MA in French from Tulane University, and a DMA in Piano from the University of Iowa. Her research interest focuses on the interaction of poetry, visual art, and music in the songs of Francis Poulenc.

**Pete Wilson**, an 8<sup>th</sup> grader at Decorah Middle School, enjoys studying piano with Professor Kathy Reed. He plays euphonium in the band and sings in the choir and Viking Voices. After school, Pete participates in basketball, soccer, track, Lego League, and MATHCOUNTS. In his free time, he enjoys playing on the Xbox with friends and getting together for Airsoft wars.

Trombonist and music educator **Benjamin Yates** teaches low brass at Luther College in Decorah, Iowa and Silver Lake College in Manitowoc, Wisconsin. Yates has an active chamber and orchestral performing career, most recently with the Oshkosh Symphony Orchestra, Green Bay Festival Orchestra and Quad Cities Symphony Orchestra. He completed his doctorate at the University of Iowa in trombone performance and pedagogy.



The Iowa Composers Forum (ICF) was founded in March of 1987 in Des Moines by seven composers who wished to create an environment for the performance and dissemination of music composed by Iowans. Over the intervening years, the ICF has presented more than 80 concerts and tour recitals of works by member composers. These concerts have featured the performances of music by more than 250

composers, including student composers from the elementary, middle, high school and collegiate level. The ICF has commissioned many new works, both unilaterally and in partnership with other organizations such as the Iowa Music Teachers Association and the Iowa Choral Directors Association. The ICF sponsors its own annual student composition competition, open to students studying at the collegiate level and earlier.

Each year, we offer:

- a concert tour in the fall. Locations often include Decorah, Iowa City, Des Moines and Davenport;
- a multi-concert new music festival, stretching over several days, in the winter or spring. These are almost always held on Iowa college campuses. Recent festival sites have included the University of Northern Iowa, Luther College, Iowa State University, and the University of Iowa;
- a student composition competition, open to students studying at the elementary through collegiate level. Winners receive premiere performances;
- a quarterly newsletter for our members, containing member news, concert reviews, calls for scores, and other professional opportunities.

The ICF Board currently includes the following members:

Chair: Brooke Joyce

Treasurer: Denny Redmond

Secretary: Jerry Owen

Jonah Elrod, Jason Fueemeler, Craig Hultgren, Denise Knaack, Aaron Perrine

For more information, to become a member, or to make a donation, visit [iowacomposers.org](http://iowacomposers.org)