

He has had the good fortune of having his music presented at several conferences throughout the United States. Other venues range from radio stations in the northeastern United States to conservatory settings in Melbourne, Australia.

Gesticulations I was composed for pianist Hannah Gruber and the composer John C. Griffin. The artistic gestation surrounding *Gesticulations I* was set against the backdrop of the five-hundred year flood which decimated eastern Iowa and destroyed a large portion the University of Iowa's infrastructure, including the music building, in June 2008. As a result of this catastrophe, the composition is flavored by myriad dramatic contrasts of mood, texture, and formal elements between one section and the next. *Gesticulations I* closely mimics the stages of grieving -- shock, denial, anger, and acknowledgment -- and is therefore divided into four distinct sections: a tumultuous, gestural recitativo; a "song without words"; an explosive stream of consciousness; and finally, a meditation which takes the ideas of the day and makes peace with them.

~Brian Vlasak

Composer, arranger and pianist **Whitney Ashe** has become a vital component in the New York City music scene. As a jazz composer, his music has been performed throughout the United States and featured prominently on numerous recordings. He has also received commissions to compose for established Classical artists, most notably Christopher Creviston and The Capitol Saxophone Quartet. His arranging skills have been featured in both television and cinema, as well as the theatrical world and on recent recordings by Alex Graham and Lea DeLaria. As a pianist, Mr. Ashe has performed with Vincent Herring, Eric Alexander, Arturo Sandoval and The New York Pops.

These *Three Etudes* were written while I was practicing the piano a great deal. Each one was designed to address a specific concept that I was looking to incorporate into my improvising. Composing these short pieces while practicing some of the concepts in a more general way was a fascinating process. The two approaches to music making seemed to feed off of each other. The juxtaposition of the tight, formal processes used in these compositions with the open-endedness of the improvising was constantly illuminating.

~Whitney Ashe

Faculty Recital Series

2010-2011 Season

Sunday, February 20
Helen M. Hosmer Hall
7:30 PM

Hannah Gruber, Piano

Prelude (2006) Michael Djupstrom
(b. 1980)

Study in C(ows) (2010) N. Cameron Britt
(b. 1974)

World Premiere

The Wayward Suite (2011) Timothy Sullivan
(b. 1971)

Clangorous Rounds
Turnabout
Tarantallegra
Halcyon Fields
Berserker
Procession

World Premiere

Pause

Teeny Tango (2003) Stacy Garrop
(b. 1969)

Gesticulations I (2008) Brian Vlasak
(b. 1979)

World Premiere

Three Etudes (2009) Whitney Ashe
(b. 1971)

World Premiere

PROGRAM NOTES

The work of composer and pianist **Michael Djupstrom** has been recognized through honors and awards from such institutions as the American Academy of Arts and Letters, the American Composers Forum, the Chinese Fine Arts Society, and the Académie musicale de Villecroze, among many others. His compositions have been performed across the United States as well as in Europe and Asia.

Djupstrom was born in St. Paul, Minnesota in 1980 and began piano lessons at the age of eight. He studied music composition formally at the University of Michigan, from which he received undergraduate and graduate degrees. Other training included fellowships at the Tanglewood Music Center, the Aspen Music Festival, and the Brevard Music Center, as well as studies in Paris with composer Betsy Jolas. He currently lives in Philadelphia, where he teaches piano at Settlement Music School and courses in music theory and orchestration for Boston University's online programs in music.

Prelude was commissioned by pianist Quentin Kim and premiered in October 2006 by him in Paul Recital Hall at the Juilliard School (New York, NY).

~Michael Djupstrom

Composer and percussionist **N. Cameron Britt** is a PhD candidate in composition at Princeton University. His works have been performed by So Percussion, Ensemble Klang, janus, NOW Ensemble and PLOrk (Princeton Laptop Orchestra). He performs with Dithyramb, a free improvisation duo with ++cellist Tom Draines, and with Sideband, a new laptop-centric performance ensemble. His work, "Gossamer Albatross" can be heard on janus's debut CD "i am not" on New Amsterdam Records. Learn more at www.ncameronbritt.com

Study in C(ows) consists mainly of ascending and descending scales of different lengths and rates piled up on top of each other. Sometimes the individual lines are clearly audible, other times they crash into one another. The piece is a recomposition of Tom Johnson's work Narayana's Cows in that it uses more or less the same algorithm as Johnson's piece, but much more freely. Oh yeah, and it's in C!

~N. Cameron Britt

Tim Sullivan's compositions have been featured at various venues and new music festivals in the US and Europe, including recent performances by the Moravian Philharmonic and the Colorado Symphony. He completed a Ph.D. in theory and composition at the University of Michigan, where he studied with Bright Sheng, Andrew Mead, William Bolcom, Betsy Jolas and Karen Tanaka.

He also holds degrees from the University of Northern Colorado, where he studied with Robert Ehle and John McLaird. He has received awards and honors from the American Composers Orchestra/Earshot, ASCAP, Downbeat magazine, and ALEA III, and has published essays on the music of Alfred Schnittke and György Ligeti.

There is no "story" for *The Wayward Suite*. The set is bound together by shared material, like six rooms that together make a house. These are strange rooms, though – they are irregular and capricious. If you want, you could try to dance to some of these pieces, as the "suite" in the title might suggest, but you'd have to be a little crazy. I should add that the movement names aren't intended to refer to anything specific. If they help you to imagine some kind of "wayward" journey, then perhaps they have served their purpose.

~Tim Sullivan

Stacy Garrop is an Associate Professor in Composition at the Chicago College of Performing Arts of Roosevelt University. Stacy has received several awards and grants and has had music published by Theodore Presser Company and Hildegard Publishing Company. Cedille Records, Innova, and Equilibrium have recorded her music.

Garrop was in residence with the Albany Symphony Orchestra for the 2009/2010 season, and her works have been performed by the Albany Symphony Orchestra, Detroit Symphony Orchestra, and Charleston Symphony Orchestra, among others. She earned degrees in music composition at the University of Michigan (B.M.), the University of Chicago (M.A.), and Indiana University - Bloomington (D.M.).

Teeny Tango – I feel a great affinity for the music of Buenos Aires based on a trip that I took to Argentina a few years ago. I wanted to encapsulate the drama of the tango genre, but with the shortest duration possible.

~Stacy Garrop

Brian Vlasak, Ph.D. (b. 1979) received both his B. Mus. and M. Mus. from the Crane School of Music at SUNY Potsdam and his Ph.D. from the The University of Iowa. He has studied with David Gompper, David Heinick, Ketty Nez, Paul Siskind, Lawrence Fritts, and Paul Steinberg. During the 2007 - 2008 school year, Dr. Vlasak taught music theory, music history, and composition at Augustana College in Rock Island, Illinois. In 2010, Brian served as a lecturer at the Ithaca College Conservatory of Music where he taught aural skills.

Brian's music has received local and national awards ranging from a composition fellowship at the University of Iowa to various awards from ASCAP.