

# Stained Glass

May 22, 2010 at 8 p.m.  
Lovely Lane United Methodist Church

Alan Schmitz . . . . . Tango Fantasy  
Julia Bullard, viola / Todd Seelye, guitar

Raymond Songayllo. . . . . Three New England Moods  
1. *Autumn*  
2. *Seascape*  
3. *March of the Crustaceans*  
Anne Stein, flute / Raymond Songayllo, piano

Joseph Mattingly. . . . . Three Miniatures  
1. *Frisky*  
2. *Tonally Coherent*  
3. *Ripité*  
Joseph Mattingly / Alan Schmitz, guitars

Maurice Monhardt. . . . . Music for Clarinet and Piano  
I.  
II.  
III.  
Christine Bellomy, clarinet / Victoria Tsangari, piano

Ralph Kendrick. . . . . This Precious Gift

Melody Dawning. . . . . His Mighty Love  
The Five Seasons Chamber Choir, Ralph Kendrick, conductor  
Marita Wolgast, piano

John Griffin. . . . . Shards  
Lisa Bost, flute / John Griffin, piano

Jerry Owen. . . . . The Maroon Spittoon in the Tycoon Saloon  
Aren Van Houzen, Steve Wheeler, trumpets / Andy Harris, horn  
Matt Cameron, trombone / Michael Short, tuba

### Concert 3 Notes

**Alan Schmitz** (born 1950) is Professor of Theory and Composition and Associate Director of the School of Music (Undergraduate Programs) at the 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 Waterloo/Cedar Falls (Iowa) Symphony Orchestra, the University of Northern Iowa, and the Lila Wallace/Readers Digest Foundation. Schmitz has also published articles on composing for guitar. A CD of chamber music by Alan Schmitz, entitled *90s Timeflow*, was released by Capstone Records in 2001. Another Capstone CD, *Lyric Images*, guitar music of Alan Schmitz performed by Todd Seeley, was released in 2003. An earlier Capstone recording, "Songfest," which is the 5<sup>th</sup> CD in the Society of Composers, Inc. Series, includes Schmitz's *Four Songs from "Green Lotus Man."* Schmitz recently completed a composition for solo organ entitled *Dodecacata* (2008) and a composition for viola and guitar: *Tango Fantasy*, completed in 2009, which was funded by a faculty development grant from the University of Northern Iowa. A.S.



(Three New England Moods for Alto Flute and Piano: **Raymond Songayllo**) Having been born in Massachusetts and have experienced much in my formative years in the northeast, this set of pieces reflect significant aspects of many personal recollections. As is well known, autumn is especially memorable in New England, and a sense of nostalgia is intended in the first piece. The ocean is a constant presence (as it is in "Old" England), and five of the six states have coastlines. Seascape projects a mood of a gray, brooding, surging and endless sea. The third of the set is an homage to the noble lobster. The middle section of the movement quotes a familiar and ancient melody.

After 27 years of college/university teaching **Ray Songayllo** now devotes himself to performing, composing, and teaching at the Des Moines Symphony Academy. He is one of the seven original founders of the Iowa Composers Forum. He has traveled widely in this country and in Europe to perform and study, including earning a certificate from the Fontainebleau School in France. As a pianist and arranger, Mr. Songayllo is a member of the international chamber group, The Midgard Ensemble, which has presented programs in Minneapolis for the past seven years, and three concerts in England. R.S.



The **Three Miniatures** were composed in 2007-2008 and were influenced by the 20<sup>th</sup> century work of Torroba, Castelnuovo-Tedesco, and Villa Lobos. The movements are arranged fast – slow – fast, and while there is no unifying tonality between the movements, each has its own loose tonal center. The first movement, *Frisky*, is set in three sections: the first and last are primarily homophonic, although the melody shifts between the two players, while the middle section is a brief contrapuntal episode. Numerous techniques specific to the guitar are employed here, including rasgueado (a strumming technique), muted effects, slaps and knocks. The second movement, *Tonally Coherent*, is centered in A minor, and is again homophonic in texture; here the accompaniment is more arpeggiated, and the movement makes extensive use of tremolos and harmonics. The final movement, *Ripité*, is more percussive in nature, again making use of the guitars idiomatic strumming techniques, alternating with short melodic motives traded by the two players.

**Joe Mattingly** is a composer, arranger, clinician and musician from Iowa City, Iowa. He graduated from Mt. Mercy College and will graduate from the University of Northern Iowa Masters in Composition program in May of 2011. He has studied with Allen Koepke, Jerry Owen, Alan Schmitz, Jon Schwabe, Robert Washut, and Paul Clark. He is a well known composer of Catholic Liturgical music, much of which is published with World Library Publications in Chicago. For the past twenty years he has been the director of music at the Newman Catholic Student Center in Iowa City, and he lives in Coralville, Iowa with his wife Normalinda and son Austen. J.M.



(**Music for Clarinet and Piano**) Many excellent performers were music faculty members during my years at Luther college. Although written after my retirement, "Music for Clarinet and Piano" is one example of the many pieces I have written for individual Luther faculty soloists. It is a very straight-forward piece in a tra-

ditional 3 movement -fast, slow, fast - structure. Completely non-programmatic, it may be of some interest that both movements 1 and 3 are in simple arch forms while movement 2 is in a simple 3 part ABA structure. Also, there are a number of common thematic references among the 3 movements.

Professor Emeritus **Maurice Monhardt** was a member of the Luther College music department for 35 years and Head of the department for 14 years. Educational background information includes: B.A. from St. Olaf College; M.M. from the University of Illinois; Ph.D. from the University of Iowa; three years of study at the Juilliard School of Music; scholarship for private study with Antal Dorati and the Minneapolis Symphony Orchestra; and study in electronic music at North Texas State University. Composition studies include work with Peter Mennin, Antal Dorati, Robert Ward, Richard Hervig, Philip Bezanson, Gordon Binker, Hubert Kessler, Merrill Ellis, and G. W. Cassier. M.M.



**This Precious Gift** is based on a poem written by Iowa poet Elizabeth Lathrop Powers. The work is dedicated to my son Zachary – who was two years old at the time of the piece’s conception. The text of the poem struck a deep chord with me, as it deals with a father’s insecurity at raising a son the right way in dangerous times – allowing him to enjoy his childhood while, at the same time, shielding him from harm’s way. Raising a child is an awesome task, and one which can only be accomplished with a great deal of divine help, guidance, and strength – the strength to teach my son a faith that I don’t always embrace as I should.

**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 Coe College Choir and the University of Minnesota Brass Choir. Kendrick has received commissions from several organizations – including the Iowa Composers Forum, the Iowa Music Teachers Association, Northwestern College, the Iowa Arts Council, the Marilyn Etzel Commission Fund, and the Iowa City Community Orchestra. He has completed over 40 compositions in a variety of genres, including works for orchestra, choir, chamber groups, and solo musicians. Currently, the composer is serving as Chairman for the Iowa Composers Forum Board of Directors and lives in Cedar Rapids, Iowa with his wife Lynne and their two children, Zachary and Ashley. For more information, please visit [www.ralphkendrick.com](http://www.ralphkendrick.com). R.K.



**"His Mighty Love Is Without End"** The text of 2 Chronicles 20, one of my favorite Biblical passages, is the basis for this dramatic and pictorial setting of a decisive battle between the Hebrews and their enemies. In this Scriptural passage, God miraculously delivers Israel from three enemy armies by having the Hebrews march into battle with a choir leading the way. The two main motives are heard at the beginning of the work, in the alto solo on the words "His mighty love is without end," and in the entrance of the piano. These motives recur throughout and are transformed in character as God turns Israel's despair and hopelessness to exuberant joy.

**Melody Dawning** recently graduated from Drake University, where she studied composition with Dr. William Dougherty, with degrees in Trumpet Performance and Music Composition. While at Drake, she won the Etzel College Scholarship sponsored by the ICF and the Phi Mu Alpha Sinfonia Composition Competition Scholarship. She will begin her Master's degree in composition at Central Michigan University in the fall, where she will be studying with Dr. David Gillingham. M.D.



**Shards** was composed in 2008 for flutist Lisa Bost-Sandberg. It features several extended techniques, including key slaps, fluttertongue, and multiphonics. The piece includes frequent interaction between the flute and piano, with the two instruments trading off musical lines, and the piano acting as a resonator for the flute. Throughout the work, flurries of rapid rhythmic activity alternate with moments of sustained sonorities, as the separated “shards” remain fractured and dissipated without resolving into a whole.

**John Griffin** is an instructor of music at Western Michigan University and a free-lance pianist in the Kalamazoo, Michigan area. Griffin earned his Ph.D. in music composition from the University of Iowa, where he studied with David Gompper. He received his BM (2002, magna cum laude) and MM (2004) in music from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. As a pianist, he has performed with the new music ensembles *Opus 21* and *Birds on a Wire*, and serves as the accompanist for the Kalamazoo Singers choral group. His compositions have been featured at the *Imagine 2 Electroacoustic Music Festival* and the *Electroacoustic Juke Joint*, as well as conferences of the Society of Composers, Inc. and the College Music Society. In 2009, his violin solo *Counterrevolution* was performed at the CMS International Conference in Zagreb, Croatia. Recent works include *Janus* for string orchestra and *Bone and Stone* for cello and percussion, commissioned by Opus 21. J.G.



The "**Maroon Spittoon in the Tycoon Saloon**" is a silly title for a ragtime fantasy, although reminiscent of the ragtime era from which this piece draws its inspiration; and, besides, brass players love stuff like this!

**Jerry Owen** (b. 1944) has been composing music for other musicians since 1957. His catalogue lists more than 80 compositions, including works for most concert media. Currently, most of his energies go toward publication, producing matched editions for the archive of his works to be housed at Stewart Memorial Library on the campus of Coe College in Cedar Rapids. He has had innumerable performances of his music and broadcasts of his recordings in the U.S., Europe, and South America. He is the Alma A. Turechek Emeritus Professor of Music (Coe College), and was the founder of the composer-in-residence programs with Orchestra Iowa (formerly the Cedar Rapids Symphony Orchestra) and Red Cedar Chamber Music of Marion, Iowa. His connection with the Iowa Composers Forum goes back to its founding in 1987 when he was the first non-Des-Moines-resident member to join the organization. [www.jerryowen.com](http://www.jerryowen.com). J.O.