



## RED CEDAR CHAMBER MUSIC

**March 22** (Wednesday) 1:30 p.m.  
Summit Pointe, Marion

**March 23** (Thursday) 7 p.m.  
Oaknoll, Iowa City

**March 24** (Friday) 2 p.m.  
Meth-Wick Community, Cedar Rapids

**March 24** (Friday) 7 p.m.  
Ainsworth Opera House, Ainsworth

**March 25** (Saturday) 12 p.m.  
Marion Library, Marion

**March 26** (Sunday) 2 p.m.  
Perry Performing Arts Center, Perry

**March 28** (Tuesday) 1 p.m.  
Cottage Grove Place, Cedar Rapids

**March 29** (Wednesday) 12 p.m.  
Cedar Rapids Library, Cedar Rapids

**April 10** (Monday) 7 p.m.  
Ballantyne Auditorium, Kirkwood  
Community College, Cedar Rapids

**April 19** (Wednesday) 7 p.m.  
Central City Library, Central City

**April 20** (Thursday) 2 p.m.  
Highland Ridge, Williamsburg

**April 20** (Thursday) 7 p.m.  
Williamsburg Library, Williamsburg

**April 22** (Saturday) 7 p.m.  
Stanley Museum of Art, Iowa City

**April 23** (Sunday) 3 p.m.  
CSPS Hall, Cedar Rapids

# Physics, Art & Music

**IOWA ARTS COUNCIL**  
IOWA DEPARTMENT of CULTURAL AFFAIRS



### Four Sketches (2006)

Michael Kimber  
(b. 1945)

1. *Dreamily* (Claude Monet)
2. *Agitated* (Vincent van Gogh)
3. *Abstractly* (Vasily Kandinsky)
4. *Lively but easygoing* (Grant Wood)

### History & Physics of Musical Instruments lecture/demo

### Music Through the Ages (2019) \*

Michael Kimber

*Slide presentation co-curated by Amelia Johnson & Robert Bork*

Ancient  
Medieval  
Renaissance  
Baroque  
Classical  
Romantic  
Impressionist  
20th Century  
21st Century

*World premiere \**

*Artist Sponsorship is generously provided by  
ImOn Communications and Juanita Dennert*



## *Four Sketches: composer's note*

Each of the Four Sketches is inspired by, and intended to reflect the style and mood of, a well known painting.

The first is inspired by *Water Lilies* (1906) by the French Impressionist painter Claude Monet (1840–1926). Its dream-like effect is achieved in part through techniques such as parallelism and whole-tone scales heard in music by the French Impressionist composer Claude Debussy (1862–1918), who completed his orchestral masterpiece *La Mer* in 1905.

The second, inspired by *Starry Night* (1888) by Vincent van Gogh (1853–1890), employs a swirling ostinato pattern in the second violin and viola to reflect the swirling patterns in van Gogh's night sky. The first violin's irregularly timed entrances set against an insistently recurring viola/cello punctuation are intended to suggest the agitation characteristic of the artist's nervous and unstable temperament.

The third is inspired by *Composition 8* (1923) by Vassily Kandinsky (1866–1944), the founder of abstract art. This painting is from the same year that composer Arnold Schoenberg (1874–1951) began applying his revolutionary twelve-tone system of musical composition. This musical sketch, a twelve-tone composition similar to the abstract musical style of Schoenberg's student Anton Webern (1883–1945), is also a palindrome. (Interestingly, Schoenberg himself also painted, in an Expressionist style; and Kandinsky, also an accomplished musician, felt strong associations between color and musical sound.)

The fourth musical sketch, inspired by *American Gothic* (1930), the best-known work of Iowa painter Grant Wood (1892–1942), is a simple "fiddle tune" reflecting the rural setting of this and many other of Wood's works. If the very traditional musical style of this sketch seems out of place in this group of musical sketches, let it serve as a reminder of the widely and wonderfully contrasting artistic styles of the late 19th and early 20th centuries. ~~Michael Kimber

## *Music Through the Ages: about the slides*

Throughout history, visual art and music have been intertwined. Art has been created based on music, and music has been created based on art. Composers and artists have interacted in the same social circles, and some have even collaborated on projects. Music and art have gone through many similar stylistic periods or depict the same stories. Music and art have reacted to history in similar ways, creating many parallels between the two.

The goal of this project is to present the history of Western music and the history of Western art and architecture as they reflect each other, aided by Michael Kimber's composition *Music Through the Ages*. Works of art were chosen to accompany each excerpt for a variety of reasons. Some of the works of art are from parallel time periods or stylistic periods, although the dates of the stylistic periods of art history do not always line up with the dates given to musical periods. Some of the works of art are based on the stories that the music depicts, and some works of art were created by artists who were inspired by music. In some cases, the notated music became the work of art. No matter the reason, these works of art intertwine with the musical history that Michael Kimber's piece presents. While this piece focuses on the history of Western music, we have striven to include works of art by diverse and lesser-known artists in the history of Western art, along with the "greats" of art history. We hope that you enjoy this journey through the history of music and art! ~~Amelia Johnson

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These concerts would not be possible without support from the Program Support Grand Fund of the Greater Cedar Rapids Community Foundation, the National Endowment for the Arts, the Iowa Arts Council (a division of the Iowa Department of Cultural Affairs and the National Endowment for the Arts), the City of Marion, ImOn Communications, the McIntyre Foundation, the Grandon Foundation, the Giacoletto Foundation, AEGON Transamerica Foundation, United Fire Group, Farmers State Bank, and Friends of Red Cedar Chamber Music.



# ***Music Through the Ages***

Music, arrangements, and text by Michael Kimber

Slide presentation co-curated by Amelia Johnson & Robert Bork

## **Ancient**

Seikilos Song (1st century)

composer unknown

## **Middle Ages**

Gregorian Chant “Dominus” (9th century)

composer unknown

Parallel organum “Dominus”

composer unknown

Organum quadruplum with “Dominus” as chant (c. 1198)

Pérotin (1160–1230)

2-part Motet on Tenor “Dominus” (13th century)

composer unknown

3-part Motet on Tenor “Dominus” (13th century)

composer unknown

## **Renaissance**

Motet *Ave Maria* (c. 1485)

Josquin des Prez (1455–1521)

Chanson *Tant que vivray* (c.1527)

Claudin de Sermisy (1490–1562)

## **Baroque**

“Dido’s Lament” from *Dido & Aeneas* (1689)

Henry Purcell (1659–1695)

Trio Sonata, op.3, no.2 (1680’s)

Arcangelo Corelli (1653–1713)

Suite in A minor (c. 1687)

Elisabeth-Claude Jacquet de la Guerre (1665–1729)

Concerto in A minor, 1st movement. (c. 1710)

Antonio Vivaldi (1678–1741)

Fugue in A minor (c. 1715)

Johann Sebastian Bach (1685–1750)

## **Classical**

Symphony in F Major, 1st movement (c. 1740)

Giovanni Battista Sammartini (1700–1775)

Overture to *The Abduction from the Seraglio* (1782)

Wolfgang Amadeus Mozart (1756–1791)

String Quartet op.76, no.1 (1797)

Franz Joseph Haydn (1732–1809)

## **Romantic**

String Quintet in C major, 1st movement (1828)

Franz Schubert (1797–1828)

Overture to *A Midsummer Night’s Dream* (1826)

Felix Mendelssohn (1809–1847)

“Witches’ Sabbath” from *Symphonie fantastique* (1830)

Hector Berlioz (1803–1869)

Prelude to *Tristan und Isolde* (1859)

Richard Wagner (1813–1883)

“Seguidilla” from *Carmen* (1874)

Georges Bizet (1838–1875)

Symphony No. 4 in E minor, 4th movement (1884)

Johannes Brahms (1833–1897)

Gaelic Symphony, op. 32, 2nd movement (1894)

Amy Beach (1867–1944)

## **Impressionist**

“Nuages” from *Trois Nocturnes* (1899)

Claude Debussy (1862–1918)

## **20th Century**

“Danse des Adolescentes” from *The Rite of Spring* (1912)

Igor Stravinsky (1882–1971)

“Jocul cu bâță” and “Brâul” from *Romanian Folk Dances* (1917)

Béla Bartók (1881–1945)

Backwater Blues (1927)

Bessie Smith (1894–1937)

12-tone, “atonal,” in the style of Anton Webern c. 1920

Michael Kimber (b. 1945)

Minimalismus (1960’s style)

Michael Kimber

## **21st Century**

For a complete listing of artworks, point your mobile phone camera at the QR code:





**Michael Kimber** is active as a performer, teacher, and **composer**. Kimber's works have been included in repertoire lists of such distinguished viola artist-teachers as Donald McInnes and Patricia McCarty. Eminent Polish violist Marcin Murawski has recorded six CD's of Kimber's viola music for Acte Préalable. In 2015, Kimber's *Vanishing Woods* for clarinet and viola was premiered at Carnegie Hall alongside works by Libby Larsen and other renowned American composers. A movement of his *Traveling Music*, selected in 2006 as theme music for Iowa Public Radio's "Symphonies of Iowa" broadcasts, continues to fulfill that role. Michael is Red Cedar's composer-in-residence 2019-2023.



**Carey Bostian, cellist**, is the Artistic Director of Red Cedar Chamber Music. As an educator and performer, he sees himself as a storyteller, and presents music—new and old—in an innovative cultural and historical context whenever possible. Having premiered and commissioned hundreds of new works, he is committed to promoting the music of living composers. Carey holds a DMA in cello performance and an MFA in orchestral conducting from the University of Iowa. For two decades, Carey was Principal Cellist of Orchestra Iowa, leaving the position in 2015 to become Artistic Director of RCCM. He has been conductor of the Iowa City Community String Orchestra since 1998, and teaches cello privately. He also serves on the conducting faculty at the Preucil School of Music. Carey alternates between a 1922 Giuseppe Pedrazzini and a Giovita Rodiani cello made before 1622.



**Violist Donghee Han**, a native of Seoul, South Korea, earned B.M and M.M. degrees from Sookmyung Women's University and was a member of Cheon-an Philharmonic Orchestra. Ms. Han received her M.M and Performer's Certificate degrees from Northern Illinois University, where she won the Concerto Competition and Chamber Ensemble Competition. Ms. Han is a Viola DMA in viola performance and pedagogy at U Iowa, studying with Prof. Christine Rutledge. Ms. Han has worked in many ensemble and chamber groups (Genesis Trio and Donata Trio) and has performed extensively throughout the US, Korea, China, and Japan. She has collaborated with composers James Whitbourn, David Gompper, Michael Kimber, and Han-Ki Kim and recently performed Michael Kimber's new viola works at the 2022 American Viola Society Festival & 47th Intl. Viola Congress.



**Miera Kim, violinist**, is the Executive Director of Red Cedar Chamber Music. An Iowa native, she began her violin studies with Doris Preucil at the Preucil School of Music at age seven. Miera was a longtime titled player in both Orchestra Iowa and the Quad Cities Symphony and is in high demand as a teacher, clinician, and chamber musician across the region. She has also served as a grant panelist for the Iowa Arts Council and the National Endowment for the Arts. Miera studied with Allen Ohmes at the University of Iowa and Jascha Brodsky at the Curtis Institute of Music. She plays a 1735 Nicolò Gagliano violin.



**Alex Norris, violinist**, currently resides in Iowa City, IA, where he plays in various ensembles including the Grand Rapids Symphony, Illinois Symphony, Quad City Symphony, and Des Moines Metro Opera. Earlier experiences include serving as Second Violin in the Permian Basin String Quartet in Midland, Texas, as well as being a member of the Chicago Civic Orchestra. Alex has an extensive history in chamber music, ranging from attending the String Quartet Program of FEMUSC in Santa Catarina, Brazil, to collaborating on the Mendelssohn Octet with the Pacifica Quartet.



**Amelia Johnson** is a fourth-year student studying Oboe Performance and Art History at the University of Iowa. She is also working towards a certificate in Museum Studies. At UI, Amelia performs in the Symphony Orchestra, Symphony Band, Opera Orchestra, Gentileschi Trio, and AABCs Woodwind Quintet. She studies oboe with Dr. Courtney Miller. In the School of Art and Art History, Amelia researches connections between art and music. Outside of academics and performing, Amelia works as a Gallery Host at the Stanley Museum of Art and as a Student Ambassador at the School of Music. She is also on the Student Executive Board for Lutheran Campus Ministry.



**Robert Bork** received a B.A. in physics from Harvard University, an M.S. in physics from the Univ. of California-Santa Cruz, and M.A. and Ph.D. degrees in architectural history from Princeton University. A specialist in the study of Gothic architecture, he has taught a variety of courses in medieval and northern Renaissance art, receiving a Collegiate Teaching Award. He is author of *Great Spires: Skyscrapers of the New Jerusalem* (2003), *Gotische Türme in Mitteleuropa* (2008), *The Geometry of Creation: Architectural Drawing and the Dynamics of Gothic Design* (2011), and *Late Gothic Architecture: Its Evolution, Extinction, and Reception* (2018). His ongoing research on the geometry of Gothic architectural design has received support from U Iowa, the American Philosophical Society, the American Council of Learned Societies, and the Alexander von Humboldt Foundation.