UPCOMING CNM events

CONCERT IV ................................................................. Sunday, Oct. 28, 2 p.m.
Michael Norsworthy, clarinet; David Gompper, piano Old Capitol Museum Senate Chamber

CONCERT V ........................................................................... Sunday, Oct. 28, 7:30 p.m.
Composers Workshop I Riverside Recital Hall

CONCERT VI ......................................................................... Friday, Nov. 2, 7:30 p.m.
Midwest Composers Symposium IMU 2nd Floor Ballroom

CONCERT VII ...................................................................... Saturday, Nov. 3, 11 a.m. & 3:30 p.m.
Midwest Composers Symposium UCC Recital Hall

CONCERT VIII ..................................................................... Saturday, Nov. 3, 7:30 p.m.
Midwest Composers Symposium Riverside Recital Hall

CONCERT IX ...................................................................... Saturday, Nov. 3, 7:30 p.m.
Midwest Composers Symposium Riverside Recital Hall

CONCERT X ..................................................................... Sunday, Nov. 11, 2 p.m.
Wolfgang David, violin; David Gompper, piano Old Capitol Museum Senate Chamber

CONCERT XI ..................................................................... Sunday, Dec. 2, 7:30 p.m.
CNM Ensemble Riverside Recital Hall

The University of Iowa
For the latest calendar updates visit our online calendar at: arts.uiowa.edu
Center for New Music

Michael Norsworthy, clarinet
David Gompper, piano
Oct. 28, 2012, 2 p.m. OLD CAPITOL SENATE CHAMBER

PROGRAM

Spiegel im Spiegel (1978)  
Arvo PÄRT  
(b. 1935)

Charme (1969)  
Gerard GRISEY  
(1946–1998)

Bug (1999)  
Bruno MANTOVANI  
(b. 1974)

Clarinet Sonata (2007)  
Michael FINNISSY  
(b. 1946)

INTERMISSION

Karheinz STOCKHAUSEN  
(1928–2007)

Leo
Virgo
Libra
Scorpio
Sagittarius
Capricorn
Aquarius
Pisces
Aries
Taurus
Gemini
Cancer

For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank You.

This program is supported in part by The Elizabeth M. Stanley Performing Arts Endowment.
with Bernard Stevens and Humphrey Searle. His work collects very diverse musical materials, editing them together in a way that is, basically, ‘jazzing.’ He was president of the ISCM from 1990 until 1996, and currently holds a professorship at the University of Southampton.

KARLHEINZ STOCKHAUSEN

Tierkreis

was originally a composition called Musik im Bauch (Music in the Belly) for six percussionists and music boxes (1975). In 1981, Suzanne Stephens and Majella Stockhausen made themselves a version for clarinet and piano, which found its final form in the course of rehearsals with the composer. It was performed first in 1981 in the Teatro Comunale, Turin (Italy).

Karlheinz Stockhausen. Born in the town of Mödrath, located near Cologne, Karlheinz Stockhausen’s early life was marred by the violence brought about by the Nazi uprising and the extensive bombing of Germany during World War II. By the end of the war he had lost both his parents — his father a casualty of the fighting, and his mother executed by Nazi authorities during their purges of mental institutions — and had himself been forced to endure the horrors of modern warfare as a stretcher-bearer for a field military hospital. As he embarked on a serious study of music, these experiences motivated his rejection of what he and his peers considered the obsolete criteria of Romanticism in favor of finding a new approach that more accurately reflected the world around him.

Following the conclusion of the war, Stockhausen returned to Cologne, working various sustenance jobs and playing piano in local bars. Between 1947 and 1951, he attended the Cologne Musikhochschule, but it was his attendance at Darmstadt (1951), and the subsequent years studying under Olivier Messiaen at the Paris Conservatoire, that had the most significant impact upon his musical development. During this period, he began his exploration of serialism and made his first ventures into electronic music — the most accurately reflected the world around him.

With his first trip to the States in 1958, Stockhausen made the acquaintance of American composer John Cage — an association that was to have a noticeable impact upon his subsequent work. Having begun to explore aleatoric and statistical procedures during his studies with physicist Werner Meyer-Eppler in 1954, Cage’s utilization of chance operations in composition further reinforced Stockhausen’s own interest in these methods, as was reflected in pieces such as Carré (for four orchestras and choirs, 1960) and Kontakte (for piano, percussion and magnetic tape, also 1960). For Carré, Stockhausen also enlisted the participation of British avant-garde composer Cornelius Cardew, who later published an article titled Stockhausen Serves Imperialism to critique the fact that the composer continued to maintain a dominant role over the individual players performing his works.

During the 1960s, Stockhausen became active in the Fluxus art/performance movement, as well as creat-

MICHAEL NORSWORTHY'S virtuosity, versatility and musicianship has garnered critical acclaim around the globe. As soloist with numerous orchestras around the United States and abroad, as a captivating recitalist and chamber music performer and as one of the most celebrated champions of the modern repertoire having premiered over one hundred new works at such venues as Carnegie Hall, Vienna’s Musikverein, Moscow’s Tchaikovsky Hall, The Casals Festival and the Aspen Festival, Norworthy has defied categorization, dazzling critics and audiences alike. He has recorded for Mode, Gasparo, Albany, New World, BMOP/sound, Nonesuch, Canteloupe and Cauchemar records. He is principal clarinet with the Boston Modern Orchestra Project, on faculty at The Boston Conservatory, artist in residence at Harvard University with HGNM and a performing artist for Buffet Crampon and Rico Reeds International. For more info, please visit Michael Norworthy's website www.michaelnorsworthy.com

DAVID GOMPER (b. 1954) has lived and worked professionally as a pianist, a conductor, and a composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with Jeremy Dale Roberts, Humphrey Searle and Phyllis Sellick. After teaching in Nigeria, he received his doctorate at the University of Michigan, taught at the University of Texas, Arlington, and since 1991, has been professor of composition and director of the Center for New Music at The University of Iowa. In 2002–2003, Gomper was in Russia as a Fulbright Scholar, teaching, performing and conducting at the Moscow Conservatory. In 2009, he received an Academy Award from the American Academy of Arts and Letters in New York City.

Gomper’s compositions have been performed in such venues as Carnegie and Merkin Halls (New York), Wigmore Hall (London), Konzerthaus (Vienna) and the Bolshoi Hall (Moscow). Wolfgang David and the Royal Philharmonic Orchestra recently recorded his Violin Concerto for a Naxos CD. His song cycle The Animals, based on the poetry of Marvin Bell, was released on an Albany disc last June. Currently, he is working on a Double Concerto that will be complete for a March 2013 premiere.

PROGRAM NOTES

Arvo PÄRT

Spiegel im Spiegel

written just before the composer’s departure from Estonia, is a prime example of his tintinnubular style of composition influenced by his mystical experiences with chant music.

“Tintinnabuli is the mathematically exact connection from one line to another….tintinnabuli is the rule where the melody and the accompaniment [accompanying voice]...is one. One plus one, it is one - it is not two. This is the secret of this technique.”

Arvo Pärt (b. 1935) is Estonia’s premiere composer. The majority of his output is known for its contemplative silence using a technique he calls “tintinnabuli” (from the Latin, little bells). Its guiding principle is to create two simultaneous voices as one line. Both Spiegel im Spiegel and the well-known Fratres are prime
examples of this style, found in most works written since 1977. Since emigrating from Estonia 1980, Pärt has concentrated on setting religious texts, which have proved popular with choirs and ensembles around the world.

Gerard GRISSEY

Charme

“Charme is a dialogue between two characters, two worlds; between the static and the dynamic, the ‘mobile’ and the ‘stable’. (Grisey.) Charme represents Grisey’s early works of timbral exploration and experimentation with the use of fixed and free material. As in Boulez’s Domaines, the score incorporates traditional notation and temporal procedures with interjections of “mobiles,” spatially-notated music that requires the performer to define direction, speed and duration of the written pitches. Grisey makes use of the vast spectrum of extended sonorities of the clarinet, resulting in a multi-faceted and rich gestural palette, one that goes far beyond what the title might suggest.

Gérard Grisey (1946–1998). Upon completing his studies at the Paris Conservatory in 1972, having studied with composers Olivier Messiaen and Henri Dutilleux, Gérard Grisey won the coveted Prix de Rome and founded, with fellow composers Tristan Murail, Michael Lévinas, Hugues Dufourt, and Roger Tessier, a contemporary music ensemble known as l’Itinéraire. This ensemble, and the composers associated with it, became the driving force behind the establishment of an attitude towards composition that has come to be known as spectral music.

Any vibration, according to the work of French mathematician and physicist Joseph Fourier, may be analyzed as the interaction of a number of individual sinusoidal frequencies. In music, this property is evident in the phenomenon of overtones or partials that combine in particular ways to create a sense of timbre. Groups of overtones and their relationships (specifically their relative frequencies and intensities) are known as spectra, and translating these spectra into musical sonorities provides composers with tools for the isolation and manipulation of timbre as the basis for the interaction of musical forces. Spectral composers use these “spectra” along with the refined capabilities of sonic analysis available through modern technology to construct compositional models that are founded on the innate properties of sound.

Due primarily to the use of spectra as compositional models, the term “spectral” has come to be the standard label associated with this music. However, most of its founders have abandoned this term as an overly reductive characterization of a broad aesthetic preoccupation with exploring how the innate properties of sound may be translated into musical processes. Grisey was often at the forefront of this opposition, proposing instead the term “liminal” as a more appropriate label for this attitude towards composition.

Liminality, in the sense of the threshold between two perceptual phenomena, can be seen on every level of a spectral composition. Through its mimetic nature, spectral music in general, and the music of Gerard Grisey in particular, explores the regions between the conception and perception of one-dimensional timbre and multi-dimensional harmony, exact frequency and approximate pitch, precise duration and rhythmic subdivision, and the gradual evolution of musical processes and the precise articulation of musical form.

In order to refine and develop his particular attitude towards composition, Grisey pursued studies in acoustics with Emile Leipp at the Paris VI University in 1974 and further training in acoustic research at IRCAM in 1980. In 1982, Grisey accepted a position at the University of California, Berkeley as a professor of music theory and composition. In 1986, he left Berkeley to teach composition at the Paris Conservatory, a post he held until his death on November 11, 1998 at the age of fifty two.

-Christopher Gainey

Bruno MANTOVANI

Bug

The highly virtuoso yet unstable work Bug was first performed on February 6, 1999 during Mérél festival by its dedicatee Philippe Soured. It is a musical metaphor of the disarray caused by an imaginary computer breakdown (fortunately not predicting what might have happened on December 31, 1999). Although at the outset most of the rhythmic formulas are multiples of a common unity (the semiquaver), the music becomes less regular with the appearance of specific dynamics, which often contradict the melodic profile. Similarly, the numerous trills, bisbigliandi and varied articulations all contribute to give a feeling of extreme density to these opening bars. Progressively, the music seems to escape from the performer, and rapid passages replace the regular beat of the start of the work. Following a brief moment of calm, virtuosity comes to the fore, leading to a point of no return, a high note played fff. Everything seems to disintegrate at this point, with disorientating quarter-tones, as if the pitches were melting into one another. The piece concludes with sustained notes, the sole survivors of the microtonal melodies.

Bruno Mantovani received five first prizes from the Paris Conservatory and attended the computer music Cursus at Ircam. His works have been performed at many European concerts halls (Concertgebouw, La Scala, Lincoln Center, etc), and collaborates with prestigious soloists (Jean-Éfflam Bavouzet, Alain Billard, Jean-Guihen Queyras, Antoine Tamestit, Tabea Zimmermann), conductors (Pierre Boulez, Sir Andrew Davis, Peter Eötvös, Laurence Equilbey, Günter Herbig, Emmanuel Krivine, Susanna Mälkki, Jonathan Nott, Pascal Rophé François-Xavier Roth), ensembles (Accentus, Intermontenporain, TM+ and orchestras (Bamber Symphony, BBC Cardiff, Chicago Symphony, WDR Cologne, La Chambre Philharmonique, Frankfurt Radio Orchestra, Ligue Philharmonique, BBC London, Lucerne Academy, Orchestre de Paris, Paris Opera Orchestra, Philharmonic Orchestra of Radio France, Sarrebrücken Radio Orchestra, Czech Philharmonic, NHK Tokyo, RAI Turin, Sinfonia Varsavia, RSO Vienna). He is the headmaster of the Paris Conservatory since September 2010.

Michael FINNISSS

Clarinet Sonata

was written at the suggestion of Michael Nosworthy, and commissioned by “World-Wide Concurrent Premiers.” It is one of a set of four works, all “portraits of” classical sonatas — one for toy piano, looking at Scarlatti; one for bassoon and piano, looking at Schumann’s re-working of Bach; one for violin and piano, looking at Brahms; and this one, which takes its template from Beethoven’s Opus110. Almost every bar of the right-hand part of Beethoven’s piano sonata appears here, though usually in retrograde. The clarinet converses with this material, as one might with a dear friend.

Michael Finnissy was born in London in 1946. He studied at the Royal College of Music, in London,