The University of Iowa

Center for New Music

The East Coast Tour

November 13-20, 1998

Friday, November 13
University of Iowa, Iowa City

Monday, November 16
Yale University, New Haven

Tuesday, November 17
Merkin Concert Hall, New York City

Wednesday, November 18
Harvard University, Cambridge

Friday, November 20
Connecticut College, New London

David K. Gompper, director

The Center for New Music

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Begun with a Rockefeller Foundation grant in 1966, the Center for New Music is the focus of contemporary composition and performance at the University of Iowa. As a resident performance ensemble, the Center functions as a laboratory for the School's composition area, while also serving guest composers, individual residencies, festivals and national conferences.

With the recent endowment from the Glenn and Emily Millice Fund, the Center will embark on a series of activities to showcase the strengths of the faculty and students at the University of Iowa's School of Music. A three-year cycle of projects—commissioning, touring and recording—will assure the Center's continued involvement in the development of contemporary music in this country. This tour represents the beginning of an exciting new period of activities and projects for the Center.

East Coast Tour

Tour Dates and Venues

FRIDAY, NOVEMBER 13, 1998, 8:00 p.m.
Clapp Recital Hall, University of Iowa
MONDAY, NOVEMBER 16, 1998, 8:00 p.m.
Morse Recital Hall in Sprague Memorial Hall
Sponsored by the Yale University School of Music
TUESDAY, NOVEMBER 17, 1998, 8:00 p.m.
Merkin Concert Hall, Abraham Goodman House
129 West 67th Street, New York
WEDNESDAY, NOVEMBER 18, 1998, 8:00 p.m.
John Knowles Paine Concert Hall, Harvard University
FRIDAY, NOVEMBER 20, 1998, 8:00 p.m.
The Society of Composers, Inc. Region I Conference
Jack Evans Hall in the Cummings Arts Center, Connecticut College

Performers

Christine Bellomy, *clarinet* [1,3,4,5,7]
David Bryant, *bassoon* [4]
Andrew Carlson, *violin* [2]
Benjamin Coelho, *bassoon** [4,6]
Tadeu Coelho, *flute** [1,3,4,5,7]
Jon Donald, *percussion* [4]
Diana Gannett, *double bass** [4,6]
David Gompper, *piano** [2]
Takuya Horiuchi, *violin* [1,3,4,5,6]
Catharine Jackson, *horn* [4]
Cora Kuyvenhoven, *violoncello* [1,3,4,5]
Annette Machetta, *clarinet* [4]
Dan Moore, *percussion** [1,4,5,6]
Ksenia Nosikova, *piano** [1,4,5,6]
Christine Rutledge, *viola** [3,4,6]
Kristin Thelander, *horn** [4,6,7]
Vatchara Vichaikul, *director's assistant*
Pam Weest-Carrasco, *harp* [3,4,6]
Mark Weiger, *oboe** [3,4,7]
Miki Yuasa, *violin* [1,3,4]

**University of Iowa, School of Music faculty*
[1-7] = *work performed, in program order*

Acknowledgements

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to my composition students who put in many hours affixing labels to the promotional flyer;
*to **Noel Zahler** for inviting us to perform on the Society of Composers, Inc. Region I conference;*
*and to the memory of **Glenn and Emily Millice**,*
who made this tour possible with their generous gift to the composition program.

The University of Iowa School of Music

Center for New Music

East Coast Tour

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—PROGRAM—

Flashbacks (1995) — Mario DAVIDOVSKY

Finnegan's Wake (1997) — David GOMPPER

Andrew Carlson, *violin*
David Gompper, *piano*

Concertino for oboe and ensemble* (1998) — Bernard RANDS

Mark Weiger, *oboe*

—intermission—

Agarttha (1998) — Noel ZAHLER

Sinatra Shag (1995) — Michael DAUGHERTY

Don't Go There (1998) — David GOMPPER

Abiding Passions (1988) — William ALBRIGHT

Stage One: Awakening
Stage Two: Ardor
Stage Three: Play by Play
Stage Four: Loss

** not on the Iowa City program*

Composer Biographies and Program Notes

Flashbacks (1995) — I often wonder why our memory sometimes retrieves a tune, a harmony, a rhythmic gesture, seemingly involuntarily. A tune that we have not heard or sung for years will surface for no apparent reason. Sometimes the retrieval is very complex, multilayered, though the elements seem unrelated or illogically compounded. In like manner, *Flashbacks* is a musical fantasy attempting to make an intelligible musical narrative out of an apparent chaotic landscape. The piece was commissioned by the New York New Music Ensemble and by the San Francisco Contemporary Chamber Players.

Mario Davidovsky was born on March 4, 1934, near Buenos Aires, Argentina. As a child, he studied violin and began composing at the age of 13. While studying composition, theory and history, he had lessons with Teodoro Fuchs, Erwin Leuchter, Ernesto Epstein and his principle teacher was Guillermo Graetzer. In 1958 he studied at the Berkshire Music Center with Aaron Copland, who encouraged him to settle in the United States, where he has lived since 1960.

Davidovsky has taught at the University of Michigan, the Di Tella Institute of Buenos Aires, the Manhattan School of Music, Yale University, City College, CUNY and at Columbia University where he directed the Columbia Electronic Music Center. In January 1994, he joined the music department at Harvard University. Since 1971, he has served as director of the Composers Conference at Wellesley College. He was composer-in-residence at the Tanglewood Music Festival in 1981 and 1994.

His many honors include two Guggenheim Fellowships, two Rockefeller Fellowships, a Koussevitsky Fellowship, the Brandeis Creative University Creative Arts Award, and an American Academy of Arts & Letters in 1982. In addition, Davidovsky has received commissions from such major institutions as the Pan American Union, the Fromm and Koussevitsky Foundations, the Philadelphia Orchestra, the San Francisco Symphony, the Juilliard and Emerson String Quartets, Speculum Musicae and the Orpheus Chamber Orchestra, among others.

Mr. Davidovsky prefers to point to no specific influence on his music. Despite the fact that his main teacher, Graetzer, was a Hindemith student, he was greatly influenced early on by the second Viennese school, and later by the wide range of styles and techniques found in the musical life of New York. But perhaps the most defining influence on his music is born out of his own seminal work in the field of electronic music. He is best known for his compositions combining live instrumental performance with recorded electronic sound. For tape music he draws on the full range of "classical" studio procedures and requires performers to match the inventiveness of his electronic compositions by using an expanded spectrum of playing techniques. Davidovsky has never been interested in "sound effects;" rather, his concerns are those of continuity and expression.

The music of Mario Davidovsky is greatly admired by his professional colleagues and the musical public alike. Its acknowledged aesthetic value stems from the convergence of an extraordinary musical mind with the eloquence of profound simplicity.

Finnegan's Wake (1997) is based on two Irish fiddle tunes, *The Green Groves of Erin/The Flowers of Red Hill*, and made popular by the Bothy Band, and more recently, the string trio of Edgar Meyer, Mark O'Connor and Yo-Yo Ma. While its four-sectioned, one movement form presents Irish-Appalachia-Texas fiddle music embedded within the context of art music (history has shown that much of art music relies on folk music for its inspiration), my intention was to transform the music as feet-stomping dance music through a labyrinth of rhythmic manipulations into a series of playful excursions for both instruments.

This work, premiered in Thessaloniki, Greece in May 1997, was performed by Eva Delfinopoyloy, violin and the composer on piano. The initial inspiration came from working with Andrew Carlson, who was crucial in shaping the final version. The piece is dedicated to my friends, Erin Irish and Gene Szymkowiak.

Don't Go There (1998) was written specifically for the tour, to provide music for instruments—and players on the tour—that are used less frequently than others. Three percussion instruments—harp, piano and percussion—are contrasted against two sets of pairs—horn/bassoon and viola/double bass. The title actually comes from a scribble initially trying to decide how to parse the instruments (looking much like a European street sign indicating *Do Not Enter*). Of course, the music *does* 'go there,' with some of the consequences implied by the title.

David Karl Gompper (b. 1954), an Associate Professor of Composition and Director of the Center for New Music at the University of Iowa, studied at the Royal College of Music in London, (MMus in Composition, ARCM in piano performance, 1980) and at the University of Michigan (DMA in Composition, 1988). He taught for two years at the University of Nigeria, Nsukka. His principal teachers of composition were William Albright and Leslie Bassett at Michigan, and Jeremy Dale Roberts and Humphrey Searle in London. He also studied piano with Phyllis Sellick and conducting from Norman Del Mar (RCM), and received an BM degree in piano performance from San Diego State University.

Gompper is President of the Society of Composers, Inc, a national membership organization for composers in the US. He has traveled to Kwangju, South Korea for the United States Information Agency, giving composition and theory master classes at Chonnam University. Last year he was invited to perform and lecture at the Music College of Thessaloniki, Greece, and will return next May. Gompper's compositions have been performed in this country and abroad, and they have won numerous awards, including the Ives Scholarship for Composition from the American Academy and Institute of Arts and Letters. His *Lament for Bosnia* (chorus and orchestra) will be premiered next month in Iowa City, and he is currently working on music for a documentary on the *Nazi Drawings* by Mauricio Lasansky, the famous artist and printmaker.

Concertino for solo oboe and ensemble (1998) is in one continuous movement divided into two principal formal sections: the first of some five minutes duration and the second of approximately twice that length. Each of the principal sections consists of several sub-sections; for example the work begins with an extended, cadenza-like oboe solo which exposes the material from which the entire piece is generated. The soloist is then joined by the harp in a passage which leads to the engagement of the entire ensemble in a fast, strident, complex and virtuosic development of the initial ideas.

The second large section is made up of alternating slow, lyrical music (mainly in the high register of the ensemble) and progressively quicker, dramatic music culminating in a return to the fast, strident, complex and virtuosic character found at the end of the first principal section.

Concertino was commissioned by the Philadelphia Network for New Music. The premiere performance was given by Richard Woodhams (solo oboe) and the Network for New Music Ensemble in Philadelphia on November 15, 1998. It is dedicated to Richard Woodhams and to the memory of Mel Powell.

The music of **Bernard Rands** has established him as a major figure among his generation of composers. Through some eighty works written for a wide range of performance genre, the originality and distinctive character of his music has emerged—a "plangent lyricism;" a "dramatic intensity;" a "musicality and clarity of idea" and a "sophisticated and elegant technical mastery"—qualities he developed from his early studies with Dallapiccola, Maderna and Berio. His works (commissioned by soloists, ensembles and orchestra) are regularly performed and broadcast in many countries. Several of Mr. Rands' pieces have been recorded by The Philadelphia Orchestra, Boston Musica Viva, and the Cleveland Chamber Symphony.

Since emigrating to the United States in 1975, Rands has been honored by awards from the American Academy of Arts and Letters, BMI, the Guggenheim Foundation, the Koussevitzky Foundation, the National Endowment for the Arts and the Fromm Foundation. His *Canti del Sole*, a work for tenor and orchestra, won the 1984 Pulitzer Prize and was premiered by Zubin Mehta and the New York Philharmonic.

Since 1988 Bernard Rands has been the Walter Bigelow Rosen Professor of Music at Harvard University. In 1996, he completed a seven-year term as composer-in-residence with The Philadelphia Orchestra. Since 1986, Mr. Rands has been a member of the faculty and composer-in-residence at the Aspen Music Festival, where he leads the

Advanced Master Class in Composition.

The 1997-98 season saw the world premieres of Rands' *Triple Concerto for Cello, Percussion and Piano* in Cleveland, and the *Concertino for Oboe and Ensemble* played on this tour. Rands is currently composing a full-length chamber opera, commissioned by the Aspen Music Festival for its 50th anniversary in 1999. Among his recent premieres are *Cello Concerto No. 1*, which was commissioned by the Boston Symphony Orchestra for cellist Mstislav Rostropovich and *Requiescant* for chorus and orchestra.

Agarttha—"In certain regions of the Himalayas, among the twenty-two temples that represent the twenty-two Arcana of Hermes and the twenty-two letters of some sacred alphabets, Agarttha forms the mystic Zero, which cannot be found... A colossal chessboard that extends beneath the earth, through almost all regions of the Globe."

Saint-Yves d'Alveydre, Mission de l'Inde en Europe, Paris, Calmann Lévy, 1886, pp. 54 and 65

In his book, Foucault's Pendulum, the author Umberto Eco takes us on a wild and mad ride through the occult. He tells us of the legend of Agarttha and how it was founded some six thousand years ago, at the beginning of the Kali Yuga era, in which we are still living, and how it stands as an active link between the wisdom of the east and of the occult center of the Synarchy. Agarttha, the place that cannot be found, is composed of underground cities, and below them, closer to the center, live the five thousand sages that govern it. They forge lightning bolts, they guide the cyclic currents of the interpolar and intertropical fluids, the interferential extensions in the different zones of the earth's latitude and longitude. The central dome of Agarttha is lighted from above by mirror-like panels which allow the light from the planet's surface to arrive only through the enharmonic spectrum of colors, as opposed to the solar spectrum we read of in our physics books, which is merely diatonic. The wise ones of Agarttha study all holy languages in order to arrive at the universal language, Vattan.

The images conjured up through Eco's description set our imagination reeling. They sit on the razor's edge between the mysterious and the fantastic. What better inspiration for an imaginary world of sound. The cavernous tunnels below the earth's surface arranged in a hierarchy that channels the powers that determine the structure of the surface of the earth! The metaphor for music was too powerful to be ignored. So, with the description of Agarttha we began our own composition and entered a world which we hope will interest others.

Agarttha's materials first carve out spaces in the low winds, strings, and percussion. The materials are stratified through their hierarchical organization and quickly derive their own spaces in time which leads to a segmentation of the formal unfolding of the composition. As the work progresses the relations among the parts form a network of interlocking regions spreading throughout the orchestra. These regions combine into domains to bring the work to its climactic passage. Slowly the perspective changes and, with it, our perception of the workings of this great machine change. The spectrum is narrowed and we leave the world of the labyrinth that is Agarttha.

Noel Zahler was born in New York City. He has studied music composition with Milton Babbitt, Jack Beeson, Chou Wen-chung, Franco Donatoni, and Henry Weinberg. Dr. Zahler has earned degrees from Columbia University, Princeton University, L'Accademia Musicale Chigiana (Siena, Italy), and CUNY Queens College. His awards and prizes include a National Endowment for the Arts Consortium Commission, a Fulbright/Hayes Fellowship to Italy, two McDowell Colony Fellowships, a Connecticut Commission on the Arts Individual Artists Grant, and a Connecticut Public Television (CPTV) prize for the sound score to the computer-realized video Gothic Tempest. He is a fellow of the Associated Kyoto Program, the recipient of an Italian National Research Council Award, a New York State Council for the Arts grant in support of recordings, and a National Endowment for the Humanities Scholarship.

Dr. Zahler's compositions include a wide range of vocal and instrumental works as well as electro-acoustic and multi-media works. His compositions are published by Associated Music Publishers (G. Schirmer, Inc.), APNM music publishers, and American

Composers Edition. Recordings of his music: *Region I, Four Songs of Departure* and *Harlequin* are available on the OPUS ONE record label. Recordings of his *Trio* for piano, violin, and violoncello and *reCollections*, for guitar can be found on Neuma Recordings (Harmonia Mundi). His compositions are played throughout this country and in Europe. In addition, Dr. Zahler is the co-author of two computer softare programs, the "Artificially Intelligent Computer Performer" and "Music Matrix."

Dr. Zahler is presently Professor of Music and Director of the Cummings Electronic and Digital Sound Studio (CEDS) at Connecticut College, New London, CT. His writings on and about music include three articles in the New Grove Dictionary of Music and Musicians, six articles in the New Grove Dictionary of Music in the United States, a critical edition of Charles Ives' The Unanswered Question (Peer Southern Music Publishers, 1986), and numerous articles on music theory and composition, artificial intelligence and music, and computer music.

Sinatra Shag (1995)—In the spring of 1995, I had the pleasure of working with the Milwaukee based new music ensemble Present Music during a residency at the Cornish Institute of the Arts in Seattle, Washington. During a lunch break, I chanced upon an alternative rock record store with an impressive array of unusual postcards. One postcard in particular interested me: Nancy Sinatra, circa 1966, sporting a pair of knee high white boots sitting on a Harley Davidson motorcycle. I dashed back to the rehearsal filled with inspiration, and *Sinatra Shag* for Flute/Piccolo, Bass Clarinet, Violin, Cello, Piano and Percussion was born.

Michael Daugherty (b. 1954, Cedar Rapids, Iowa) has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. His *Metropolis Symphony* (1988-1993) for orchestra and *Bizarro* (1993) for symphonic winds are a tribute to Superman comics, recorded by conductor David Zinman and the Baltimore Symphony Orchestra for Argo. Daugherty's *Desi* (1991) for symphonic winds has also been recorded by the Baltimore Symphony Orchestra, on the Argo CD Dance Mix with David Zinman conducting. Works commissioned and recorded on Nonesuch by the Kronos Quartet include *Elvis Everywhere* (1993) for three Elvis Impersonators and string quartet, and *Sing Sing: J. Edgar Hoover* (1992). Daugherty's opera *Jackie O* (1997) was premiered and recorded for Argo by the Houston Grand Opera. *American Icons*, an Argo CD devoted to his chamber music, has been recorded by the London Sinfonietta and the Dogs of Desire.

Daugherty's music has been performed by prominent orchestras and ensembles in the United States, such as the Los Angeles and New York Philharmonic, the symphony orchestras of Atlanta, Baltimore, Chicago, Cleveland, Detroit, San Francisco, St. Louis, and the Kronos Quartet. Performances abroad include the Melbourne Symphony, the BBC Symphony Orchestra, the London Phiharmonia Orchestra, Tonhalle Orchester Zurich, the Ensemble InterContemporain, the London Sinfonietta, and the Netherlands Wind Ensemble.

Daugherty has received numerous awards for his music, including recognition from the American Academy and Institute of Arts and Letters, and fellowships from the Guggenheim Foundation and National Endowment for the Arts. His music is published exclusively by Peermusic, New York and represented in Europe by Faber Music, London.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. Daugherty grew up playing keyboards in jazz, rock, and funk bands in Iowa. At North Texas State University (1972-76) he continued performing jazz and composed his first orchestral work. In 1976 he moved to New York City, where he studied composition at the Manhattan School of Music and played piano for modern dance companies. In the following years, Daugherty divided his time between living in Europe and the United States. He was a Fulbright Fellow in Paris, composing computer music at Boulez's IRCAM (1979-80), and at Yale University (1980-82) he studied with composers Earle Brown, Jacob Druckman, Bernard Rands, and Roger Reynolds; during this time he also collaborated with jazz arranger Gil Evans in New York City. Daugherty moved to Amsterdam and pursued further studies with Gyorgy Ligeti in Hamburg, Germany (1982-84).

Upon his return to America, Daugherty performed live synthesizer concerts of his own music with classic silent film, and played jazz piano in lounges and night clubs. He received his doctorate degree in music composition from Yale University in 1986, and came to national attention as a composer when Snap! and Blue like an Orange (1987) won a Kennedy Center Friedheim Award. After teaching music composition several years at the Oberlin Conservatory of Music, Daugherty joined the music composition faculty at the University of Michigan (Ann Arbor) in 1991.

Abiding Passions (1988)

Stage One: Awakening
Stage Two: Ardor
Stage Three: Play by Play
Stage Four: Loss

The four movements, referred to as stages of *Abiding Passions* for woodwind quintet relate to many aspects of life: First, to the stages of human relationships from start to finish, second to imaginary theatrical stages upon which these dramas are acted out, and lastly as a metaphor for the four seasons and the powerful effect they have on human behavior. The Italian word for season is, coincidentally, *stagione*.

Stage one, titled "Awakening," relates to spring and is constructed from opposites: a pastoral chorale against a driven, sometimes savage, pulsed music. Both areas are obstinately centered on D, a tonality I have often associated with the earth and natural beauty (c.f., my work *Pax in terra*). In the fast portions I have used all manner of unison couplings and alliances among the instruments in an attempt to make the disparate sounds of the ensemble cohere.

"Ardor" (summer) is a simple song with tight harmonic range and multiple instrumental overlappings. It is to be played *con amore*; the tonality is C. By contrast the third movement is a romping scherzo, a playful piece for my favorite season, fall. Its title "Play by Play" is a term used frequently during autumn's sports broadcasts of college football and pro baseball.

Just as the tonal center for the third "stage" is a dual Db/C, the fourth movement grinds on C and B. The entire work's descent by half-step from D to B from beginning to end is mirrored in the descending half-steps in the last movement "Loss" (winter). Alternating tutti sections with solos for each of the five players, the piece attempts a passionate yet bitter statement.

The work was written in 1988 for the Sierra Wind Quintet, Quintet-in-Residence at the University of Nevada, Las Vegas, with support from the Nevada State Council on the Arts.

William Albright (b. 1944, Gary, Indiana; d. September 17, 1998, Ann Arbor, Michigan) was a composition student primarily of Ross Lee Finney and George Rochberg. Albright was a composer and performer who concertized throughout Europe, Canada and the United States. Having premiered more than thirty new American and European works, his concert specialty was recent music for organ.

Although he composed music for practically every instrumental and vocal medium, as a composer he is primarily known for his keyboard works. He has been the recipient of numerous commissions and awards, including the Queen Marie-Jose Prize, an award from the American Academy of Arts and Letters, two Fulbright and two Guggenheim Fellowships, the Symphonic Composition Award of Niagara University, two National Endowment for the Arts grants, two Koussevitzky Competition Awards, an award from the Fromm Music Foundation of Harvard University and, most recently, an American Society of Composers, Authors & Publishers (ASCAP) Award. From the University of Michigan he has received a Distinguished Service Award, a Faculty Recognition Award and a Faculty Fellowship Enhancement Award.

In 1979 he was Composer-in-Residence at the American Academy in Rome; in 1993 he was honored with the Composer of the Year Award from the American Guild of Organists; and in 1995 he won the Roger Wagner Center for Choral Studies Competition.

His works have been performed on several occasions at the International Society for Contemporary Music Festivals and by major symphony orchestras, including those of Syracuse; Detroit; Lansing, Michigan; Eugene, Oregon; the Budapest Philharmonic, the Austrian Radio Orchestra, the Buffalo Philharmonic, the Bergen Symphony, the St. Paul Chamber Orchestra, the Kiev Philharmonic and the American Composers Orchestra.

His organ works are available on the CRI, Albany, Gothic, Arkay, Titanic and Nonesuch labels. His piano performances of the music of James P. Johnson, Albright's own rag compositions and the complete piano music of Scott Joplin have been recorded for Music Masters/Musical Heritage Society.

Performer Biographies

A doctoral student in clarinet performance and pedagogy at the University of Iowa, **Christine Bellomy** studies with Maurita Murphy Mead. Christine holds masters degrees in clarinet performance and in library and information science from the University of Iowa.

In addition to playing with the Center for New Music since 1993, Christine has played principal clarinet in the Symphony Orchestra. She also plays regularly with several local groups including the Quad City Symphony and Cedar Rapids Symphony. In 1995 Christine was a semifinalist in the International Clarinet Association's Young Artist competition.

David Bryant, bassoon, is currently in the MA program at the University of Iowa, where he is a student of Benjamin Coelho. He holds a BM from The Ohio State University, where he studied with Christopher Weait. From 1995-97 he was contrabassoonist of the Mansfield Symphony Orchestra. He has also studied with Charles Ullery.

Andy Carlson began learning fiddle tunes at age five from his grandfather Earl Murphy. Shortly thereafter he was enrolled in a Suzuki violin program which introduced him to the realm of classical music, and he has managed to be successful in both of these musical worlds. He has twice been named the Georgia state fiddle champion and has also won the Georgia state fiddle champion and the MTNA Wurlitzer collegiate artist competition. As a studio musician Andy has recorded for many record companies, and his most recent studio appearance is with the band R.E.M.

Andy has earned both a MM and BMus from the University of Georgia. He was the recipient of the Iowa Performance Fellowship and the Pelzer Competition Fellowship while pursuing his DMA at the University of Iowa. Currently, Andy is an assistant professor of music at Morehead State University in Morehead, Kentucky.

Benjamin Coelho, Assistant Professor of Bassoon at the University of Iowa, started studying at the age of ten at the Tatuí Conservatory in his native Brazil. In 1984 he graduated from SUNY Purchase, and in 1986 he earned his MMus from the Manhattan School of Music. He was a founding member of the Manhattan Wind Quintet and played a sold out concert at Carnegie Recital Hall in New York. From 1987 to 1995, Mr. Coelho worked extensively as a performer and a teacher in Brazil, including the Orquestra Sinfonica do Teatro Municipal do Rio de Janeiro, Grupo de Música Contemporânea of Minas Gerais, and the Federal University of Minas Gerais in Belo Horizonte. Currently Mr. Coelho is finishing his Doctorate of Music at Indiana University.

Tadeu Coelho, currently Professor of Flute at the University of Iowa, has appeared as soloist and chamber musician throughout Europe and the Americas. Before coming to Iowa, he was assistant professor of flute at the University of New Mexico from 1992-1997. Since 1997, he has served as a visiting professor at the "Ino Mirkovich" Music Academy in Croatia. Mr. Coelho has performed as first solo flutist of the Hofer Symphoniker in Germany and the Spoleto Festival Orchestra in Italy, among others. A recipient of many awards and scholarships such as USIA/Fulbright, LASPAU, and CAPES, he received his DMA degree from the Manhattan School of Music as a student of Julius Baker and Keith Underwood. Mr. Coelho gave his New York recital debut at Weill Recital Hall at Carnegie Hall in 1992. In the summer of 1996, he was invited by the Boston Symphony Orchestra to play several concerts under the baton of Bernard Haitink, Robert Shaw and Robert Spano.

In the fall of 1995, he recorded his first solo CD, released by the Tempo Primo label, featuring the music of distinguished Brazilian composers. He can also be heard performing works by Thomas Delio on 3D Classics. His new CD, featuring twentieth-century Mexican flute music is scheduled to be released soon. Coelho is a Miyazawa artist.

Jon Donald, currently pursuing a DMA degree in Percussion Performance at the University of Iowa, holds a BA in Music and an MM in Conducting from the Conservatory of Music, University of Missouri, Kansas City. He has performed with the Kansas City Civic Orchestra, Avila Symphony, The Independence Missouri Symphony, The Alchemy Percussion Group and Marimba Yahalon. While in Kansas City, Jon taught at Music/Arts Institute and was active as a freelance artist, with particular emphasis on combining percussion and dance through collaboration.

Diana Gannett has taught at the University of Iowa since 1992. Previous appointments include the faculties of Yale School of Music and the Hartt School, Oberlin, and the University of South Florida. For many years she held the position of principal double bass at Eastern Music Festival in Greensboro, North Carolina

Chamber music performances include appearances

with the artists of the Guarneri, Emerson, Laurentian and Stanford Quartets, the Borodin Trio, as well as the Center for New Music, American Chamber Players, New Band, and the Oberlin Dance Collective. As a soloist, her programs have included over twenty contemporary premieres and several solo improvisations as well as traditional repertoire. She is recorded on Irida records and has recently completed a solo CD *Ladybass*.

Diana has worked as an instrument builder with luthier Carleen Hutchins of the Catgut Acoustical Society. Mrs. Hutchins built the instrument on which Dr. Gannett performs and Diana is currently building a copy of that instrument. As President-elect for the International Society of Bassists, Diana will host the 1999 convention in Iowa City.

Takuya Horiuchi, a native of Osaka, Japan, received his BM from the Tokyo National University of Fine Arts and Music and a MM from the Juilliard School where he studied with Robert Mann. He has participated in many music festivals, including a tour with the Schleswig-Holstein Musik Festival Orchestra in Europe.

He appeared as a soloist on many occasions in the midwest, including the Missouri Music Educators Association Conference, the Kansas City Camerata's opening and gala concert, and the Freedom Festival in Cedar Rapids, Iowa. He is currently the concertmaster of the Cedar Rapids Symphony and on the faculty in the Symphony School.

Catharine McClure Jackson began her horn studies at age 11 in Augusta, Georgia. She graduated from the Peabody Conservatory in 1995 with a degree in Horn Performance, where she studied with Peter Landgren. She then began her Masters degree in horn performance at the University of South Carolina with Robert Pruzin, and while in Columbia maintained an active performing and teaching career. She played in the horn sections of both the South Carolina Philharmonic Orchestra and the Augusta Symphony and was a soloist at the 1996 Georgia Music Teachers Convention in Savannah, Georgia. After graduating from USC in May of 1998, Mrs. Jackson and her husband moved to Iowa City where they currently reside. Mrs. Jackson is working on her DMA in horn performance with Kristin Thelander and is playing in the horn sections of the Quad City Symphony Orchestra and the Des Moines Symphony Orchestra.

Cellist **Cora Kuyvenhoven** is currently in her second year of the DMA program at the University of Iowa. She has toured with the Toronto Symphony in Europe, Asia, Australia, and North America. An active member in the new music scene in Toronto, Cora has been involved in many world premieres including the gala anniversary of the Canadian Music Center. She has also played with the Canadian Opera Company Orchestra and the National Ballet. She has been a soloist with the Plymouth Symphony, National Arts Chamber Orchestra and the Windsor Symphony. She obtained her A.R.C.T. from the Royal Conservatory of Music in Toronto, studied at the Banff School of Fine Arts, and was a national finalist in the Canadian Music Competition. She received her MFA at the University of Wisconsin - Milwaukee where she performed in the Advendo String Trio, under the tutelage of the Fine Arts Quartet. Cora received a post masters degree at University of Michigan - Ann Arbor, and was a member in the graduate string quartet.

Annette Machetta is currently the Woodwind Research Assistant and second year graduate student at the Unviersity of Iowa. She is a student of Maurita Murphy Mead. Prior to moving to Iowa, she studied with John Wiener, principal clarinetist of the Kansas City Symphony for three years. Annette received a BM in Instrumental Music Education with a performance emphasis at Missouri Western State College in St. Joseph, MO and studied with Richard Yeager. There she won the Concerto Competition sponsored by the College in 1992 and 1994.

Dan Moore is an internationally known percussionist, composer and teacher, and has experience from concert to marching percussion, and styles from jazz to classical. Performing all aspects of percussion, including keyboard, drum set, ethnic and multi-percussion, he is considered a "Total Percussionist." As a soloist, Moore has taken the marimba to an electrifying new level, using a MIDI set-up that he developed to allow him to create layers of electronically triggered and natural acoustic sounds.

Since 1985, Moore has toured as a member of the Britain/Moore Duo, an acoustic/electronic mix of marimba, steel pans and percussion. Their CD *Cricket City* was described as "a brilliant collage of pan-marimba music." Moore recently produced a CD of his arrangements of the Percussion Pops music of Dick Schory, a pioneer in the development of the contemporary percussion ensemble. His touring group, Percussion Pops 2000, presents a fast-paced, entertaining program, expanding the tradition of the original Percussion Pops Orchestra.

Moore joined the UI music faculty in 1996. He is a performing artist for the Yamaha Corporation of American, Sabian Ltd., and Innovative Percussion. Before coming to UI, Moore taught at Montana State University, and completed work for a doctorate in percussion at the University of Kentucky.

Ksenia Nosikova, an Assistant Professor of Piano at the University of Iowa, has performed extensively both as a soloist and as a chamber musician throughout Europe and

the United States. She gave her New York debut performance in 1996 in Carnegie Recital Hall. With a piano trio from the Moscow Conservatory, she toured the U.S.S.R., Yugoslavia and Italy. In a recent orchestral appearance, she performed the Rachmaninoff Piano Concerto No. 2 with the Louisiana Symphony Orchestra and the Liszt Piano Concerto No. 2 with both the University of Colorado Symphony and the Jefferson Symphony.

Nosikova received her Master of Music degree from the Moscow State Tchaikovsky Conservatory with a diploma *summa cum laude*. She was awarded the Doctor of Musical Arts degree from the University of Colorado in 1997. Among her major teachers are Michael Voskresensky and Robert Spillman. She was one of the winners in the Frinna Awerbuch International Piano Competition in New York City (1996), and a prize winner in the Illa Grand Prize Competition in Italy (1998), the Alabama International Piano Competition (1996), and the William Byrd Young Artist Competition in Flint, Michigan (1995) among others.

Christine Rutledge, Associate Professor of Viola at the University of Iowa, has appeared as soloist, chamber musician, and orchestral musician throughout the United States and abroad. She has performed and recorded with the Notre Dame String Trio, which will soon be releasing their next CD on the Centaur Label, *Chamber Works of David Diamond for Strings and Piano* with pianist Ralph Votapek. She is the former Assistant Principal Viola of the Louisville Orchestra and Violist of the Ceruti Chamber Players and the Kentucky Center Chamber Players, with whom she frequently performs as guest artist.

Ms. Rutledge is a graduate of the Curtis Institute of Music as a student of Karen Tuttle and Michael Tree, and the University of Iowa with William Preucil. Currently Rutledge serves as a member of the Fontana Chamber Music Festival ensemble as well as making many guest appearances as soloist and with ensembles throughout the Midwest and United States.

Kristin Thelander is Professor of Music at the University of Iowa, where she performs with the Iowa Brass Quintet. During the summer season she performs with the Britt Festival Orchestra in Jacksonville, Oregon. Previously she was on the music faculty at the University of New Mexico, and she was a member of the New Mexico Brass Quintet, the Santa Fe Symphony, the New Mexico Symphony, and the Four Corners Opera Festival in Durango, Colorado.

Dr. Thelander holds degrees from St. Olaf College, the University of Minnesota and the University of Wisconsin. She was the First Prize winner in the 1981 American Horn Competition, and she has performed throughout the US, Europe, Mexico, South Korea and the People's Republic of China. She has been a featured artist at many Regional and International Horn Workshops, and performed as a soloist with many regional orchestras and bands. She has recorded two CDs for Crystal Records, one with the New Mexico Brass Quintet and one as a natural horn soloist in collaboration with Carel lei (Post) Breckenridge. Dr. Thelander has been a member of the Advisory Council and the vice-president of the International Horn Society.

Pamela Weest-Carrasco received her B.M. and M.M. in harp from Indiana University, where she studied with Professor Peter E. Eagle. Before moving to Iowa City in 1990, she free-lanced in the Washington, D.C. area, playing frequently with the Arlington Symphony and at Ford's Theatre ("A Christmas Carol"). Today she teaches harp and performs frequently with the University of Iowa Symphony, Center for New Music, Quad City Symphony Orchestra and Southeast Iowa Symphony Orchestra. Her freelancing has included concerts with Julio Iglesias, Lainie Kazan, Jack Jones, Toni Tenille, and the Moody Blues.

Mark Weiger is the Associate Professor of Oboe at the University of Iowa. Previously on the faculty at the University of Missouri at Kansas City, he received his degrees from the New England Conservatory of Music and the Juilliard School. Since his tenure at the University of Iowa, he has served as principal oboe with the Kansas City Chamber Orchestra, the Virginia Chamber Orchestra, and the Illinois Symphony and Chamber Orchestras.

He was the First Prize winner in the Lyon Young Artist Competition (France) and the Second Prize winner in the New York International Competition. In 1997, Weiger became the first solo oboist to serve as an Artistic Ambassador and performed in Israel, Jordan, Pakistan, India, Greece, Nepal and Sri Lanka. He has three solo CDs due out in 1999 on the Centaur and Crystal Labels: *Oboe: An Ambassador's Voice*, *Romantic Kleinmeistern*, and *Classical Kleinmeistern*. Weiger is a founding member of the double reed quartet *Wizards!* which has released two CDs.

Miki Yuasa, born in Tokyo, Japan, earned her bachelor's degree from Toho School of Music where she studied violin with Tsugio Tokunaga, former concertmaster of the NHK Symphony Orchestra and Namiko Umezu. While at Northern Illinois University, she studied with Shmuel Ashkenasi, first violin of the Vermeer Quartet and received a Master's degree in violin. Yuasa is a DMA candidate in Violin Performance and Pedagogy at the University of Iowa, and a student of Leopold LaFosse. Yuasa is the winner of the Perzel-Parker Graduate Scholarship Award of 1998.