

The title **Doublecross** doesn't necessarily refer to any underhanded trickery among the two instruments, but rather to the various roles each is playing. These roles change throughout the piece and it is this relationship to which the title refers.

**David MAKI** received a B.M. degree in composition from Northern Illinois University, where he studied with Jan Bach and Donald Walker. He is currently pursuing a M.A. degree in composition and studies with David Gompper.

The title **Aventure** is not intended to be a French spelling of the word "adventure." The 'd' is purposely omitted, as the pitch 'd' is absent from the first third of the composition.

**Ching-chu HU** received his B.A. from Yale University. Having studied in Germany for a year, he is currently pursuing a M.A. in composition with David Gompper and a M.F.A in conducting with James Dixon at the University of Iowa.

### **The Center for New Music**

The *Center for New Music* at the University of Iowa is the focus of contemporary composition and performance at the University of Iowa. The Center, like the internationally renowned Writers Workshop, embodies the institution's commitment to the vital role of the creative arts at the frontiers of human experience.

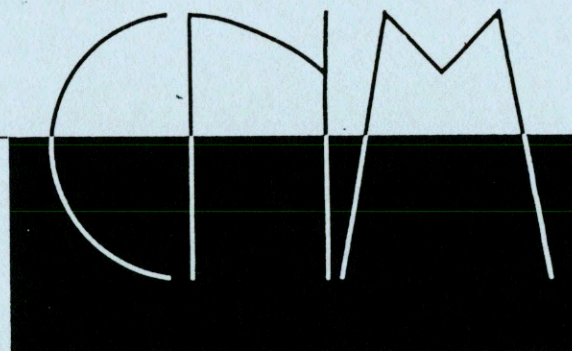
The Center was originally funded by a \$100,000 matching grant from the Rockefeller Foundation in 1966. From the start, the Center sparked the composition of new works expressly for the ensemble, and it brought exciting professional realizations of both local and international repertoires to the University community as well as to tour audiences throughout the state of Iowa and beyond.

A large part of the Center's mission has been to bring new music to a wide and diverse public -- for many of whom the Center occasions a first encounter with new music -- in schools and colleges as well as at town forums and in farming communities. A grant from the National Endowment for the Arts made it possible, in 1973, for the Center to present new works from Iowa at the Guggenheim Museum in New York City. Shortly thereafter, Center personnel participated in the production of a CRI recording of New Music from The University of Iowa, including several works that had been composed for the ensemble.

As the Center enters its 28th year, new directions are being established. The Center's programming reflects the eclectic range of compositional styles currently being written, as well as maintaining the quality of performance by working with a core ensemble over an extended period of time. In addition, the Center will seek to produce a CD recording biannually, and will continue to work with guest composers and performers at a national level.

*The University of Iowa, School of Music, and  
The Waterloo Arts and Recreation Center*

*present*



center for new music

Martin Jenni, Director  
David Gompper, Music Director

**in a concert of contemporary American art music**

featuring works by Erickson, Hu, Maki, and Takemitsu

Waterloo Arts and Recreation Center  
Monday, April 11, 1994  
7:30 p.m.



## Program

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**Quok (1978)**

**Robert ERICKSON (b. 1917)**

Laura KOENIG - *flute*

**Doublecross (1994)**

**David MAKI (b. 1966)**

Laura KELLY - *clarinet*  
David MAKI - *piano*

**Toward the Sea (1980)**

**Toru TAKEMITSU (b. 1930)**

The Night  
Moby Dick  
Cape Cod

Todd SEELYE - *guitar*  
Laura KOENIG - *flute*

**Aventure (1987)**

**Ching-Chu HU (b. 1969)**

Janina EHRLICH - *violoncello*  
Ching-Chu HU - *piano*

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## The Performers

**Todd SEELYE** regularly performs throughout the United States with programs that spotlight the music of our time. He recently was presented in a featured recital at the International Festival of the Guitar Foundation of America in New Orleans; also recently he was the first classical guitarist to be presented by the Eastman School Kilbourn Recital Series and by the Pittsburgh New Music Ensemble. Mr. Seelye will be a guest artist at this year's June in Buffalo festival.

An advocate of new music, Todd Seelye has premiered many new works written for him; among those scheduled for 1994-1995 is a large work by Charles Wuorinen. Mr. Seelye has also recorded for Bridge Records.

Todd Seelye has given master classes at the North Carolina School of the Arts, Eastman School of Music, Cleveland Institute of Music, California Institute of the Arts, and the Boston and San Francisco Conservatories of Music. A recipient of a DMA in Guitar from the University of Arizona, he is currently a member of the performance faculty at Grinnell College.

**Laura KOENIG** is currently enrolled in the D.M.A program (flute performance) at the University of Iowa. She completed her Masters degree at the University of California at San Diego. Laura will be traveling to Paris next month to research the history of quarter-tone theories in the 18th century as part of her doctoral dissertation.

## Program Notes

With its clicks, bends, breathy tones and occasional gasps, **Quok** exemplifies **Robert ERICKSON's** wish to explore the sound capabilities of various instruments. Erickson was one of the founders of the music program at the University of California at San Diego, a school emphasizing experimental composition and performance. **Quok** demands a wide range of techniques. At times, the flutist must even sing or sing and play at the same time. As Erickson states: "Music of the modern extended techniques of today's instrumental virtuosi is no more than the bringing of yesterday's mistakes under smooth, conscious, 'on demand' control." Erickson describes his music as being based on 'ornament and structure. The short notes are ornamental to the long ones; the notes where you land." **Quok** employs essentially three types of musical material: long, held notes or "drones" often using the voice as well, microtonal runs which imitate the glissandi of string instruments, and sporadic sections of bouncy sixteenth notes.

The title comes from James Joyce's *Finnegans Wake*, page 258: "Quok! And buncksleydoodle! Kidoosh!"