

The Center for New Music is a performing organization devoted to 20th century repertoire and 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 functions as a laboratory and performance extension of the School's composition area, and as a repertory ensemble for the creation and presentation of new music in general. Depending on funding, the size of the core ensemble has varied from as many as 26 persons (including a vocal ensemble of 12) to as few as seven players. Extra players are hired on occasion in order to present larger-scale compositions. The Center also serves as the locus of activities for guest composers whose visits range from a few days to entire academic terms.

As the Center enters its 33th year, it remains an advocate of contemporary music performance. The Center's programming reflects the eclectic range of compositional styles currently being written, as well as what is considered classic repertoire from the 20th century. The quality of performance is based on working with a core ensemble, grounded in solid repertoire over an extended period of time. In addition, the Center will seek to build new and more diverse audiences through outreach concerts, and to establish a professional reputation through CD recordings as well as through the invitation of guest composers and performers nationally.

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.

With the success of the Center, the same foundation granted \$456,000 (again to be matched by the University) for an interdisciplinary Center for New Performing Arts (1969-1975). Since this time, the Center for New Music has been continuously funded by the University through the School of Music.

Over virtually the entire span of its existence, the Center has enjoyed the guidance of its founding members, Richard Hervig and William Hibbard. Its brilliant success is indeed a tribute to their imagination, wisdom and devotion. Hervig's recent retirement and Hibbard's death have passed on the administrative direction of the Center to D. Martin Jenni, a long-standing composer-participant of the organization, and most recently to David K. Gompper.

A large part of the Center's mission has been to bring new music to a wide and diverse public -- for many to 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.

The Center has directed much of its energies to the production of the work of composers in residence at Iowa (as staff, students and guests) -- many of whom have since become leading figures in American music. It has also to its credit the first world or American performances of major works such as: *Traces* by Luciano Berio and *Songs, Drone and Refrains of Death* (1969) by George Crumb, *Couleurs De la Cite Celeste* (1973) by Olivier Messiaen and *Triple Duo* (1983) by Elliott Carter.

The Center for New Music's long and distinguished history of service has enjoyed a commensurate series of critical praise. Professional recognition has taken the form of the Laurel Leaf Award presented by the American Composers Alliance (1990), and a Commendation for Excellence awarded by BMI (1986). Fittingly, the representative of BMI who came to present the award at a public ceremony had himself been a resident composer at Iowa whose work was stimulated through association with the Center for New Music.

Final Concert

**This Wednesday, April 14, 1999
Clapp Recital Hall, 8:00 p.m.**

**featuring guest performer and alumnus
Lawrence Gwozdz, saxophone
performing works by DANKNER, LUKAS, RUSSELL and SUBER**



center for new music

David K. Gompper, director

Thirty-Third Season Concert V

celebrating the music of

Donald Martin JENNI

and his students

Sunday, April 11, 1999

University of Iowa, School of Music, Clapp Recital Hall, 8:00 p.m.

The University of Iowa, School of Music, The Center for New Music
April 11, 1999

JenniFest

a program of music by D. Martin Jenni and his students and colleagues

program

"...then ease down..." (1999)

Jonathan MONHARDT

Miki Yuasa, *violin I*
Kenya Esteva, *violin II*
Luiz Lange, *viola*
James Ellis, *violoncello*

Forma Partis (1999)
clarinet solo

Lawrence FRITTS

Christine Bellomy, *clarinet*

Falleluia (1999)
vibraphone solo

Robert ROWE

Jon Donald, *percussion*

Duplum (1999)

Michael ECKERT

Mark Weiger*, *oboe*
Benjamin Coelho*, *bassoon*

Three Prisms (1977)
clarinet solo

Christopher HILLS

Christine Bellomy, *clarinet*

Hommage à Martin Jenni (multum amas) (1999)
voice, flute, violoncello, piano and percussion

Curt VEENEMAN

Emily Truckenbrod, *soprano*
Kara DeRaad, *flute*
Cora Kuyvenhoven, *violoncello*
Lee Nguyan, *piano*

Patrick Anderson, Cormac Cannon & Andrew Lynch, *percussion*

short pause

Musique Printaniere
flute and piano

D. Martin JENNI

Kate Lucas**, *flute*
David Gompper*, *piano*

Canto
piano solo

D. Martin JENNI

Rene Lecuona*, *piano*

Per Elysios: Wm. H. in memoriam
oboe, horn, viola, harpsichord

D. Martin JENNI

Mark Weiger*, *oboe*
Kristin Thelander*, *horn*
Nathalie Cruden, *viola*
Melissa Moll, *harpsichord*
Jon Donald, *percussion*

*faculty at UI

**faculty at Indiana University

program notes

Forma Partis (1999) for clarinet solo

In his classic treatise on metaphysics, *On Being and Essence*, St. Thomas of Aquinas argues that the essence of a composed substance consists of both matter and form. Here form, called "substantial form" or *forma partis*, expresses the non-material aspects of what St. Thomas calls "the composed individual." In *Forma Partis*, the material conception of sound, as represented by the overtone series, is expressed in a short musical statement for solo clarinet. The work is dedicated to D. Martin Jenni.

Lawrence Fritts received his Ph.D. in Composition from The University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is an Assistant Professor of Composition and Theory at The University of Iowa.

Falleluia (1999) vibraphone solo

I was a composition student of Martin Jenni's from 1976-78 and a friend ever since. I learned more from him than I can possibly list here, but three things I remembered while composing this were his Gregorian chant class, his love of Messiaen, and a piece he composed for Steve Schick called *BallFall*. All three found their way somehow into *Falleluia*.

Robert Rowe (b. 1954) received degrees in music history & theory (B.M. Wisconsin 1976),

composition (M.A. Iowa 1978), and music & cognition (Ph.D. MIT 1991). From 1978 to 1987 he lived and worked in Europe, associated with the Institute of Sonology in Utrecht, the Royal Conservatory in the Hague, the ASKO Ensemble of Amsterdam, and with IRCAM in Paris, where he was head of control level software development for the 4X machine. His piece *Hall of Mirrors* for Dutch bass clarinetist Harry Sparnaay and the 4X was premiered at IRCAM in 1986. In 1990 his composition *Flood Gate* won first prize in the live electroacoustic category of the Bourges International Electroacoustic Music Competition. His music is performed throughout North America, Europe, and Japan and is available on compact discs from Harmonia Mundi and the International Computer Music Association. In 1991 he became the first composer to complete the Ph.D. in Music and Cognition at the MIT Media Laboratory and is currently Associate Professor and Associate Director of the Music Technology program at New York University. His book and CD-ROM on Interactive Music Systems are available from the MIT Press.

"...then ease down..."

is a movement from a larger work for string quartet entitled "On the Willow Bank". Each movement in the work takes a poem by Chinese author Li Po (A.D. 701-762) as a starting point. The title for this particular movement is a translation of the last line from the poem "Thoughts in Night Quiet". "On the Willow Bank" is dedicated to my friend and teacher d. martin Jenni.

Jonathan Monhardt is Director of Arts Technology for the School of Arts at The University of Wisconsin-Milwaukee. He holds a doctorate in composition from the University of Iowa where his principal teacher was D. Martin Jenni. Monhardt's recent works include "Prairie Grass Dividing" commissioned by the Wesleyan University Civic Orchestra in Bloomington, Illinois, "Pushing Up the Sky" for string orchestra, commissioned by the Bloomington Public Schools, "On the Willow Bank" for string quartet and a collection of anthems and preludes for the Lutheran Church. Monhardt is active in the Association of Technology in Music Instruction (ATMI) and has presented papers and compositions at the past three national conventions.

Duplum (1999) - is a short work for oboe and bassoon written to the following row:

c, e-flat, b, a, b-flat, g, d, g-sharp, c-sharp, f, e, f-sharp

Three Prisms (1977)

The first piece is designed with the idea in mind of the fragile qualities of the shape fractured light makes through a prism. The brittle nature of the "clarinet-like" gestures illustrates how the slightest twitch of the prism instantly changes those light shapes. This piece is a large up beat to the second, a "slow" prism, exploring the lower and chalameau registers of the clarinet as well as the depth and wide range of tone color possible on this instrument—the strongest overtone being the 12th instead of the octave. The third piece is trying no longer to be a prism, the light trying to escape its prismatic confines.

The piece was written and dedicated to Martin at a time shortly after having studied with him as an undergraduate, when I felt I had had (as the Germans might say) "das 'ah-ha' moment" with respect to many of the principles, concepts and ideas contained in Martin's teaching and his music. The harmonic language and generally lyrical sense of line are inspired by having performed

Martin Jenni's works for solo clarinet, namely "Airs and Seasons," "Musica della Primavera," "Music for the Season of Aries" and "ICE II" for solo bass clarinet as well as performing numerous chamber works for clarinet and piano with him, both contemporary as well as the standard repertoire for clarinet. In a sense, these pieces are my humble little thank you to him for having exposed me to so many wonderful learning opportunities, helping me to grow as a player and composer and mostly for being my friend.

Christopher Hills (b. 3/27/53, Milwaukee, Wisconsin), received his BM (Clarinet and Composition) from the University of Iowa in 1975. His principle teachers were Martin Jenni, Richard Hervig and William Hibbard in composition, and Himie Voxman on clarinet. He continued studies at the University of Chicago with Ralph Shapey in 1976, and received the MMA from the University of Massachusetts in 1978, where he studied with Robert Stern, Charles Fussell and Lewis Spratlan in composition, Joseph Contino and Allen Blustine on clarinet. He returned to the University of Iowa for doctoral studies in composition, and was a composer/clarinetist with the Center for New Music from 1979-1982. Since 1986 he has been implementing and directing music education programs, both choral and instrumental in private and parochial schools throughout the Chicagoland area. He remains active today as a clarinetist in the Chicago free-lance scene and lives in Evanston, Illinois.

Hommage à Martin Jenni (multum amas) (1999)

I have always had great respect and admiration for my one-time teacher and now friend and colleague, Martin Jenni. Around the time that I was invited to write a short work in honor of his retirement from the University of Iowa, a fascinating piece of music dropped into my hands: a mystery play by Hildegard von Bingen (1098-1179) called *Ordo Virtutum*. One passage so neatly fit the purpose of the present work dedicated to Martin (it seems Stravinsky once said, "Great composers don't borrow, they steal") that I had to incorporate it. The text (in Latin) with translation follows:

*O felix anima et o dulcis creatura Dei, quae aedificata es in profunda
altitudine sapientiae Dei, multum amas.*

*O fortunate soul and O sweet creation of God, you who have been created
in the profound height of God's wisdom, you love much (many things).*

What has always impressed me about Martin is—as the text states—his love for many things: medieval musical concepts, including chant, isorhythm, canon, and *soggetto cavato*; Latin, among many other languages; complex patterns; and, in general, anything most might consider arcane. I must admit I have grown to share his delight in these things, as well.

Thus, I tried to put all of the above into *Hommage à Martin Jenni (multum amas)*, along with Hildegard's chant. Much of the pitch material in the work derives mathematically from the Phrygian mode employed by the chant. Other notes result from a *soggetto cavato* (literally, a "carved subject") made from the letters of Martin's name: both a two-note cell describing a perfect fifth and an 11-note series, interestingly, replete with fifths. The *soggetto cavato* can be heard in the introduction, increasingly between the phrases of the chant, and then sporadically in the coda.

Because of Martin's love of languages, the word "love" is heard in many different translations throughout the work, and always in association with the *soggetto cavato*. While the chant-derived pitch collection and the *soggetto cavato* often collide, a synthesis is reached in the coda. The original mode of the chant is restored in the color of the isorhythm as the durations

derived from the *soggetto cavato* inform the tale.

Curt Veeneman received his MA in composition in 1985 from the University of Iowa, where he studied with Donald Martin Jenni and Richard Hervig. He received his Ph.D. in 1989 from the University of California, Berkeley. He has spoken and/or his works have been performed throughout the United States, in Canada, Germany, France, Italy, the Netherlands, Switzerland and Bulgaria. He is the winner of several awards, including the ASCAP-Hubbell Award for composition.

Veeneman has been very active in promoting new music. At the University of Alberta, Canada, he directed the new music ensemble *Sonor Borealis*, and at the University of the Pacific he founded and directed the concert series, *Pacific Market: Fresh Music From Around The World*. Veeneman also directed the SCI Region VIII conference in 1995 and the Talloires International Composers' Conference in France in 1996.

Veeneman's works include *The Wiry Concord* for 5-string banjo, dulcimer/cimbalom, harp, harpsichord, piano, viola and percussion (recorded by Capstone Records), *Symphony No. 2: Alcuin's Riddle* for orchestra and 15 soloists who cross the "audience-river," *Pneuma* for solo flute, and *Windmills* (featuring sampled wind turbines on California's Altamont Pass) for computer. As a performer, Veeneman is recorded on Music and Arts. He lives in California with his wife and three children.

Per Elysios: Wm. H. in memoriam

honors the memory of William Hibbard, musical director (since its founding in 1966) of the Center for New Music at The University of Iowa, who died in April 1989. The work, for oboe, horn, viola, harpsichord and crotale, received its first performance at Iowa in April of 1990. In notes for that performance Jenni described the piece as "gentle, singing, spacious, haunted by pitches B-flat, B-natural (B, H as the Germans call them). It reflects, modestly, lessons learned from two beloved masters: François Couperin—a broadly traversing *rondeau*, to be played 'tres tendrement, sans lenteur'—and William Hibbard himself, who, over two collegial decades, shared many discoveries." The title's reference to the abode of the blessed recalls (for the composer) both Couperin's *Apothéose de Lulli* and Catullus's powerful elegy on the death of his brother:

Through many lands, across the seas, I've come to perform these brotherly
rites, just as you and I did, once, for our parents: *ave atque vale*.

Canto (G) (1995) is the first of two works for piano I composed for Professor Lecuona in the May of 1995; the other is called *The Opalion*. Although they were completed within a day of each other and have intertwined histories—(*Canto* was developed from material first conceived for a 1982 NEA piano-and-orchestra work to have been entitled "The Opalion," while the piano piece that now bears that name further explores sonorities generated by strings and metallophones in the 1993 work, *Figura Circulorum*, which fulfilled the NEA grant in a way I could not have foreseen eleven years earlier)—the two pieces are anything but twins. They are worlds apart in aesthetic, personality and soundmass; *The Opalion* is also four times the duration of *Canto*.

Canto is a love lyric sung by the piano. It is nearly entirely monodic—a single line of song—except where the cantus is colored and deepened by a lower voice, almost always at a fixed

interval and in rhythmic unison. But the single-voice phrases are not those of a lone voice. The more impatient "other voice" can be recognized by its dynamics and its way of asserting itself before its gentler counterpart has come to rest. The score asks the pianist to perform the phrases as if remembering them from a dream. (Unlike Igor Stravinsky, who claimed to have dreamt of chamber music one night and started work on his *Octet* the next morning, I do not recall having dreamt this music.)

Donald Martin Jenni - Born October 4, 1937 in Milwaukee, Donald Martin Jenni began the early study of piano, harmony, form, violin, organ, orchestration between the ages of 7 and 11 with Agnes Meysenburg, a School Sister of Saint Francis. He became a student of composition and theory of Leon Stein, DePaul University, Chicago, between the ages 12-15. During this time he also worked as a cantor and organist at St Patrick's Church, Chicago.

His membership to the American Composers Alliance was sponsored by Henry Cowell in 1955, and in 1958 he received a B.Mus degree from DePaul University. Begun in 1959, he continued graduate study at Chicago University in medieval languages and literature. The following year he received a Ford Foundation Young Composer in Residence Award, which he spent in Ann Arbor, Michigan. In 1962 he earned his A.M. at the University of Chicago.

From 1962 to 1964 Jenni was appointed Instructor in music theory at DePaul University, and two years later moved to Stanford University to complete the D.M.A. in 1966. He was appointed Assistant Professor and Head of Theory and Composition at DePaul from 1966-68, and in 1968 moved to Iowa City to be Associate Professor at the School of Music (1968-74).

In 1974 he was a Delegate to the International Congress on New Music Notation, Ghent, the same year he was promoted to Professor at the UI School of Music (1974-99). In the spring of 1977 he was a Visiting Professor at Stanford.

During the late 70s and early 80s, he founded UI chant group, The Cantores (1978); participated in the International Composers' Workshop, Burgas, Bulgaria (1979); served as the Music Director, Compagnie de Danse Jo Lechay, Montreal during his sabbatical leave (1981); designated Chairman of the Music Teachers National Association Student Composers Contest (West Central Division) (1984-90). He served as a faculty member in the Program of Literature, Science & the Arts between 1984 and 1999, and was the Area Head of Composition and Theory at the University of Iowa between 1989 and 1997.

WORKLIST: title, instrumentation, duration, pub., date

ACA = American Composers Alliance facsimile edition

AMP = Associated Music Publishers; CMP = Contemporary Music Project

MS = Manuscript

STAGE

The Emperor Clothed Anew, (one-act opera)

[fl, cl, bn, tpt, tn, perc, piano, vn, vl, cb] 45min, ACA, 1964

Mond/Monde (ballet) [tape], Illinois Sesquicentennial Commission, 1968

Ice (ballet) [fl, cl-bcl, 2 perc, piano-hpsch] 1 hr, MS, 1975-81

Moisson d'oeufs (dance) [perc] 14 min (see Ballfall), 1982

The Menaechmi (Plautus) Cantica 25 min, ms, 1985

ORCHESTRA

Frescamento [2/2/2/2, 2/2/2/1, tmp, perc, str] 5 min, ACA, 1953/58

Concertino for piano and orchestra

[2/2/2/2, 2/1/1/0, tmp, perc, pf, str] 18 min, ACA, 1955

Divertimento {2/2/2/2, 4/2/2/1, tmp, perc, str} 17 min, ACA, 1957

Elegy and Dance [2/1/2/1, 2/1/1/0, tmp, perc, str] 6 min, AMP, 1960

From the Top: Variantics on a Tune, for Young Orchestra

[2/2/2/2, 4/2/3/1, tmp, perc, str] 6 min, CMP, 1961

In Memoriam Fratrīs Catulli [string orch] 8 min, ACA, 1962

Inventio super Nomen

[1(=fl, picc, alt)/1/1/1, 1/1/1/0, tmp, pf, gtr (or harp),
str: 2 (2.=mandolin)/2/3/4/2], 8 min, ACA, 1965

Le Kaleidoscope de Gide

[1(fl, picc)/1(ob, eh)/1(cl, bcl)/1, 1/1/1/0, tmp, battery, xyl, vb, cel, hpsch,
pf, solo vn/vl/vc/cb, ripieno str], 20 min, ACA, 1965

Eulalia's Rounds

[3(3.+picc)/2 alt(2. +bfl)/2 (2.=eh)/2, bcl, 2 (2.=cbn), 5/4/4/0,
tmp, ch, glk, xyl, vb, mar, cel, pf, hpsch, toy pf, harp, battery, str]
10 min, ACA, 1971

Chopiniana [3/2/2/2, 2/0/0/0, perc, harp, pf, battery, str] 6 min, ACA rental, 1974

Romanza [solo vc; 3/2/2/2, 4/3/3/0, perc, pf, str] 7 min, ms, 1987

WIND ENSEMBLE

Hannibal of Carthage

[picc/fl 1, 2/ob, eh/bn, picc.cl, cl 1, 2/alt cl, bcl/alt sax/ten sax, cornet 1, 2, 3/4
hn/3 tn/2 bar/tb, tmp, perc] 6 min, AMP, 1961

Allegro Estatico

[picc/3 fl, alt/2 ob, eh/3 cl, bcl/bn, 2 alt sax/ten sax, 4/3/3/1/2 bar, tmp,
perc, str bass] 6 min, ms, 1976

OTHER LARGE ENSEMBLE

R-Music Asphodel

[2(2.=alt)/0/2/0, 0/0/2/0, vb, cel, harp, glk, pf, toy pf, metallic battery,
marac, str: 0/0/5/4] 9 min, ACA, 1969

Organum septuplum [21 fl] 7 min, ms, 1980

Figura Circulorum

[7 Tibetan singing bowls, 3 gongs, 2 tamtams, 2 dingsha, tambura,
hpsch, 10 vn, 4 cb] 16 min, ms, 1993

CHAMBER

Allegro for Brass [4/3/3/1/2 euph] 4 min, ACA, 1953

Terzetto [vn/vl/vc] 12 min, ACA, 1955

Music for Friends #2 [fl, gtr] 11 min, AMP, 1964/74

String Quartet "Weschler", 18 min, ACA, 1964

Music for Friends #1 [vn, vl, vc] 9 min, CMP, 1965

Musica per Flauto e Clavicembalo [fl, hpsch] 4 min, ACA, 1966

Musique Printanière [fl, pf] 5 min, AMP, 1967

Cucumber Music [alt fl/picc, vl/toy pf, cel/pf, perc] 9 min, AMP, 1969

a5 [fl/alt fl, ob, cl/basset hn, hn, bn/alt sax] 10 min, ms, 1972

Roundels [fl, cl, vc, pf/hps, 2 perc] 14 min, ms, 1975

Cherry Valley [7 fl, 2 alt fl (2. = bass fl)] 6 min, AMP, 1975

Sam Mbira [4 marimbas] 8 min, ms, 1985

Romanza [vc, pf] 8 min, ms, 1987

Tutti per Verdi [2 tp, hn, tn, tuba] 7 min, ms, 1988

Gales [4 fl] 7 min, ms, 1989

Per Elysios Wm. H. in memoriam [ob, hn, va, hps, perc] 8 min, ms, 1990

In Memoriam H.S. (Humphrey Searle) [fl, pf] ms, 1991

Tio's Foursome [2 alt, ten, bar sax] 6 min, ms, 1997

VOCAL

2 Songs [sop, pf] 5 min, ACA, 1952

Missa Brevis in Honorem S. Julianae [SATB] 6 min, ACA, 1956

Ave Verum Corpus [SAT] 2 min, ACA, 1956

Traitz de la Fenestre [SAT, rec, lute, gamba] 7 min, ACA, 1956

A Short Psalm [sop or ten, org] 2 min ACA, 1957

Ecce Sacerdos Magnus [SATB, org] 4 min, ACA, 1957

Vox in Rama [SATB] 4 min, ACA, 1958

Chorale on the Luf of Jesu [SATB] 3 min, ACA, 1958

3 Songs: On Crystes Wndes (bar, pf),

Lovly Ter (sop, pf), *My Trewest Tressure* (ten, pf) 7 min, ACA, 1959

Early Spring [SATB] 2 min, AMP, 1960

Cantata Anglica [solo sop, ten, bar; fl, ob, eh, bn, hn, tp, tn] 17 min, ACA, 1960

Ad Te Levavi [SATB] 3 min, AMP, 1961

Two Childrens Songs: A Camel Ride, The Magic Garden [unison voices, pf]

Exploring Music Series Holt, Rinehart, Winston, 1963

Death, Be Not Proud [SATB, pf, chimes] 3 mins, AMP, 1965

Gloria [SATB] 3 min, AMP, 1965/77

Suite on Sweet Reencountering [sop, alt fl, cl, gtr, vc] 8 min, ms, 1967

Graduals and Alleluias for the Sundays after Pentecost [2 part chorus, org]

World Library of Sacred Music, 1967

Four Play [sop, fl, pf, perc] 6 min, ms, 1967

Axis [SATB, 2 hn, 2 tp, 2 tn, perc] 20 min, ACA, 1967

Get Hence, Foul Grief [a: ten, harp; b: ten, orch] 8 min, ms, 1975

Nightbay [sop, cb] 9 min, ACA, 1975/77

Crux Christi Ave [SATB] 5 min, AMP, 1978

Canticum Beatae Virginis [mezzo, str orch, tpt, org] 8 min, ACA, 1979

Five Songs from "The Country of Marriage" (Wendell Berry)

[mezzo, pf] 12 min, ms, 1980

On the Survival of Man [SATB, brass ens] 6 min, ms, 1982 (original: UI Archives)

This is the Year [multiple choruses, orch, band]

Milwaukee Sesquicentennial 4 min, ms, 1986

Antiphon for the Mandatum [unison chorus], ms, 1991

Two Troparia on Texts of St Bernard of Clairvaux [unison chorus], ms, 1991

Solemn Vespers for the Feast of Christ the King

[SSA, unison choir, org] 40 min, ms, 1993

Gustate et Videte: Taste and See [SATB] 2 min, ms, 1996

Pacem meam [SATB] 2 min, ms, 1996

Mbolo mi nuyu nan [SATB] 2 min, ms, 1996

Jusqu'a la Liesse [mezzo, harp] 5 min, ms, 1997

SOLO INSTRUMENTAL

Sonatine [pf] 5 min, AMP, 1952

Ten Laconic Variations [pf] 6 min, ACA, 1952

We are Seven [pf] 7 min, ACA, 1954

In Memoriam Francois de France [pf] 6 min, ACA, 1960

Metamorphosis [pf] 5 min, ACA, 1962

A Game of Dates [pf] 9 min,

(1 and 2 also pub in 20th Century Americans AMP) AMP, 1963

Intervals [pf] 5 min, ACA, 1967

Tympanorum musices [perc] 5 min, AMP, 1968

Musica della Primavera [cl] 4 min, AMP, 1974

Musica dell'Estate [vl] 5 min, AMP, 1974

Musica dell'Autunno [organ] 20 min, AMP, 1975

Verbum Supernum [organ] 4 min, AMP, 1975

Nightmusic [cb] 4 min, ACA, 1975

Airs & Seasons for the Clarinet 17 min, ACA, 1976

Long Hill May [picc] 8 min, ACA, 1976

Generatio Perpetua [vc] 7 min, ms, 1977

Reconnaissance [harp] 4 min, ms, 1977

Pharos [pf] 11 min, ms, 1980

Ballfall [perc] 14 min, ACA, 1981

TR: Sestina Variations [perc] 12 min, ms, 1984

Pidipadam [glock] 5 min, ms, 1988

Canto [pf] 9 min, ms, 1995

The Opalion [pf] 50 min, ms, 1995

BOOKS

Dux Cantoris: A Guide to the Graduale Romanum 1996

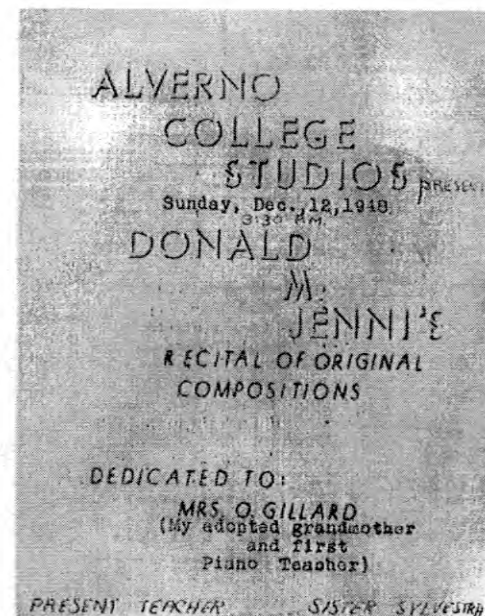
Blessed Ogier of Locedio: In Praise of the Mother of God, On the Lord's

Words to His Disciples at the Last Supper 1996



Although he is only 17, Donald Jenni has composed music for voice, orchestra and several instruments. In a recent recital at Alverno College he played some of his own works. Donald lives at 3515 W. Meritt dr., attends Walker Junior High School and will study at De Paul University on a scholarship.

To the right and below is a program of original music presented at the Alverno College Studios in Milwaukee. Note the titles in French! These are some of the many compositions, over 200-odd pieces composed before age 15, that he disowned upon graduating from high school. "There are, of course, "other pieces," including an irregular series under the fun-name Dieter von Jena (who was born at an April Fools' Concert at school in 1969 or 70), konzertstuecke with outrageous opus numbers like Op. 127, No. 48."



Part 1.

1. Little French Minuet ✓
2. Petite Valse Charmante (Little Charming Waltz)
3. March du Petit Garcon (A little boy's March)
4. Danse de L'Oiseau (Dance of the Bird)
5. Moods Caprice ✓
6. Strumin' de Banjo ✓
Strings
7. A Christmas Suite (Christmas around the World)
 - I. Street Dancing
 - II. The Dream
 - III. Santa's Arrival
 - IV. Scotch Dancer
 - V. March of the Tinker Toys
 - VI. Ning Foo Yoo, Chinese
 - VII. Dance of the Jiggar
 - VIII. Garrous
 - IX. All's well that ends Well.....

Part 2.

8. Theme: A'Eglise ✓
(At Church)
9. The Spaniard ✓
10. Oriental Dance ✓
11. Thims ✓
12. The Chimes ✓
13. Dance of the Demon ✓
14. Dorothy.....S. Smith ✓
(an old English dance in the styles of 9 composers)
 - II. J.S. Bach
 - III. L. V. Beethoven
 - IV. G.F. Handel
 - V. T. A. Mozart
 - VI. F. Chopin
 - VII. Rudolph Ganz
 - VIII. Franz Liszt
 - IX. G. Gershwin

✓ wrote & completed

Donald Jennl, 18 year old Chicago composer, has been



\$500 student composers prize by Broadcast Music, Inc. The score he submitted was his Terzetto for Violin, Viola, and Piano. It



nl has won this competition. One other youth, Michael Kasser, 14, of South Merchantville, New Jersey, won a \$500 award. But some \$6,500 in cash money was put into escrow for next year's contest because, in the opinion of the judges, no works were submitted on the college and conservatory level of sufficient merit to qualify for prizes.

Next year's prize money, therefore, will be larger. The panel of judges included William Schuman, Henry Cowell, Earl V. Moore, Norman delo Jolo, Boyd Neel, and Ulysses Kay. New contestants may apply to Russell Sanjek, director, SCRA Project, Broadcast Music, Inc., 589 Fifth av., New York City.

Gets \$5,275 Ford Grant

Donald Jenni, 22, son of Mr. and Mrs. Frank E. Jenni, 4029 N. 46th st., has been awarded a \$5,275 grant from the Ford Foundation. He will spend the academic year of 1960-'61 as resident composer for the secondary school system at Ann Arbor, Mich. He has been a graduate assistant in music at De Paul university, Chicago.



circa 1949

Sunday, May 29, 1955

Donald Jenni Wins \$250 Composing Prize

Donald Jenni, 17, of 5515 W. Martin dr., has been awarded a \$250 prize in a nation-wide series of student composers' competitions sponsored by Broadcast Music, Inc., of New York.



Donald Jenni

"Concerto for Piano and Orchestra" is the name of his work. The son of Mr. and Mrs. Frank Jenni, Donald attended Washington high school and the Alverno college of music here and is now a freshman in music at De Paul university, Chicago. In 1950, Etude, a music magazine, published a piano piece of his. In 1951 the Jordan Music college of Indianapolis awarded him \$25 and performed his "Fantasy for Orchestra." In 1953 he won a \$500 prize from BMI for his "Sonatine for Piano."

The Etude, March 1951

Midnight Promenade

Donald Jent, who at the age of 12 is already up to Opus 27, is in the eighth grade at Walker Junior High School, Milwaukee. "My first recognizable tunes were piped at home at the age of five or six," he recalls. "At 12, I had my first lessons with a family, Mrs. O. Gillard, who taught me the rudiments of music. In 1946 I mastered four piano lessons at the Alverno College of Music, with additional lessons in harmony and later in composition. In 1948 I became interested in the organ and began taking lessons. By this time I had written about 60 pieces, some small and some a little bigger. Some of the larger ones are: Petite Concerto in D Minor; Sonata in G Major; 17th Century Suite (dance forms); Christmas Suite; Suite Americana; etc. In April, 1950 I was awarded the blue ribbon in the contest of the Piano Division sponsored by the Wisconsin Schools of Music Association."

DONALD JENN

[illegible]

ETUDE-MARCH 1951



Nov. 1965

Stanford Concert
May 8, 1966

Palo Alto TIMES
May 9, 1966

The most exciting and perhaps the best work on the program was Jenni's "Inventio super nomen Humphrey Searle" (1965), which was scored for chamber orchestra. Both in its style and texture, Jenni showed his debt to Searle, the famous British composer who spent the 1964-65 academic year in residence at Stanford.

The first six notes of the piece were based on keys equivalent to the first six letters or syllables of Searle's name — H, U, M, Ph, Réy and S. The six-note serial pattern was well constructed in the music. The sweeping strings, punctuated by sharp, staccato outbursts in the horns and tympani, built up a tremendous, dynamic impact. The harmonies and pulsating

rhythms were very exciting.

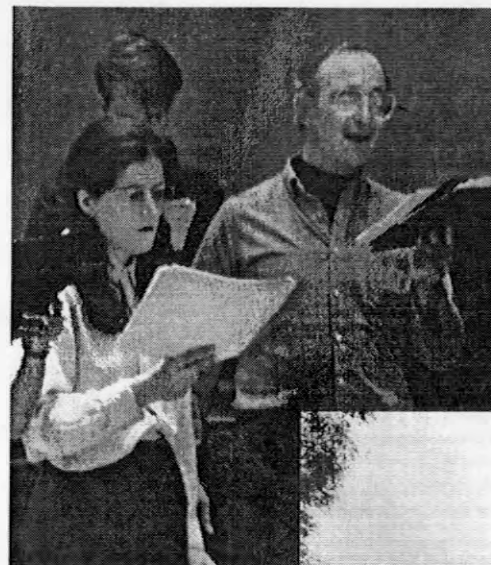
The orchestra, conducted by Jenni, gave the work a splendid performance.



July 1963



1970



Cantores, 1987



Iowa City, 1985



DMJ with CJ (1911-1999) - Zurich, 1994