

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.

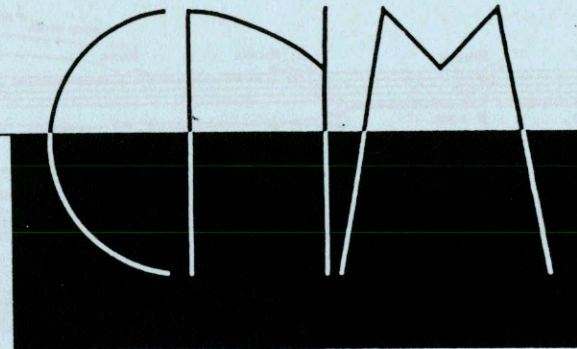
The Center was originally funded by a \$100,000 matching grant from the Rockefeller Foundation in 1966. From the start, the Center sparked the composition of new works expressly for the ensemble, and it brought exciting professional realizations of both local and international repertoires to the University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

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The last CNM concert will occur Sunday, April 24th, with guest composers **Cindy McTEE** and **Stephen SYVERUD**, alumni of the School of Music, including the music of **David LANG** (also an alumnus) and a premiere by **Elizabeth HINKLE-TURNER**. Poetry readings by Donald Revell and Claudia Keelan will be part of the concert, which will be preceded by a reception at 7:00 p.m. for artists Carlos Ferguson and John Martinek, whose works are on display in the lobby of Clapp Recital Hall.



center for new music

D. Martin Jenni, Director
David Gompper, Music Director

Todd SEELYE, guest performer
classical guitar

Friday, April 15, 1994, 8:00 p.m.
Clapp Recital Hall
The University of Iowa School of Music

Toru Takemitsu
武満徹

Program

This program is No. 165 in a series, 1993-1994
The University Iowa School of Music

About 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

Sheer Pluck (also known as *Composition for Guitar*) was completed in July 1984. The character of this one-movement work manifestly changes at about its midpoint, where there is a reinterpretation of the underlying rhythmic conception, which is itself a reflection of the basic six part pitch polyphony, conceived as, and--therefore, I trust--perceptible as three contrapuntal duets.

The eschewal of many of those by now familiar "new" techniques (from knocking on wood to living on the wrong side of the bridge) is not to be inferred as a moral or political statement, but rather the result of the conclusion that such assertive means of sound production would diminish traditional dimensions as the temporal, dynamic, and registral. (*Milton Babbitt*)

Variation Fantasy by Andrew Mead was written at the request of Todd Seelye. Its single movement span is a mosaic of constantly changing tempo and character. There are six large sections, each of which may be heard at one level as a transformation of all the others; but beyond the fact that the initial section becomes centrally referential, the similarity of traditional theme and variations breaks down. This happens for a number of reasons. Each section is itself a progression through a series of tempos and characters, and the resulting patterns of change frequently permit echoes of earlier music to emerge in the midst of later sections. Similarly, the same sorts of moves that are used to connect passages within the initial major section are used to articulate shifts between subsequent major sections. The result is a blurring of sectional boundaries, as well as the opportunity to make associations among disjunct passages of similar character and tempo. In a sense, the listener is invited to follow two modes of variation simultaneously, among discrete contiguous sections of constantly fluctuating music, as well as among discontinuous streams of recurring musical character. (*Andrew Mead*)

ANDREW MEAD, composer, was born in Boston in 1952. An associate professor of music theory at the University of Michigan, he received his education at Yale and Princeton Universities, and has studied composition with Milton Babbitt, Billy Jim Layton and Jonathan Kramer. His music has been recognized by the American Academy/Institute of Arts and Letters, which awarded him the Goddard Lieberman Fellowship in 1986. Although perhaps better known as a theorist, he has been an active composer, and his recent works include a Trio for violin, horn and piano, commissioned by the League/ISCM and a Concerto for alto saxophone and eleven players, written for saxophonist Clifford Leaman. His theoretical publications have dealt with the music of Babbitt, Carter, Schoenberg, and Webern, in addition to abstract twelve-tone theory. A book, *An Introduction to the Music of Milton Babbitt*, is due shortly from Princeton University Press.

A native of Japan, the prolific composer, **Toru TAKEMITSU** (b. 1930) regards music as a form of communication in itself, separate from words, that serves as a common ground of understanding between people. He states: "There must be a hidden interface where people without common language can touch one another. In order to find the way there, it is necessary to examine one's image not only in one mirror, but in various mirrors. For, excluding such loose formulations as East and West, one should try to expose oneself to a flood of reflections -- to the point of momentarily losing oneself. Possible paths would gradually appear to each individual as small streams; and they, little by little, would be merged with others by a great, creative force, someday becoming one broad river."

The *Sequenza* series is a genre cultivated by the Italian composer Luciano Berio, first begun in 1958 with *Sequenza I* for solo flute. It is a solo virtuosic work, exploiting an array of conventional and unconventional playing techniques.

Regarding *Sequenza XI*, Berio has said, "There is a very idiomatic component to guitar writing, a kind of music that goes with the instrument. You cannot destroy this; what I tried was to use it, to present it in a different context."

Broadly speaking, the piece contrasts two types of material: that which forms the basis of the "strumming" and other chordal sections, and that on which the single line music is based. The single line material is most prominent in the climactic sections. These are often heard to revolve around and cadence on the pitch *b natural*, a symmetry center which forms the basis for larger structural relations in the piece, and, indeed, the symmetry center for the open strings of the guitar and their most prominent overtones. (T.S.)

Luciano BERIO (b. 1925) is an Italian composer whose works are eclectic in nature. He studied composition with Ghedini, and conducting with Giulini at the Milan Conservatory. He married (and later divorced) Cathy Berberian, the noted singer for whom he often wrote music. Over the course of his career, he has worked at IRCAM in Paris, has taught at Juilliard, worked for the Italian Radio, founded the Studio di Fonologia Musicale for experimental work on acoustics, and has been an editor for the progressive magazine, *Incontri Musicali*.

The musical score for *Sequenza XI* by Luciano Berio is presented on four staves. The first staff begins with a tempo marking of $\text{♩} = 50$, *ma liberamente, come preludiando*. It features a series of chords and single notes with dynamic markings *p*, *pp*, *p*, *pp*, *p*, and *(p)*. The second staff starts with a tempo marking of $\text{♩} = 60$ and is divided into two sections: *dolcemente* and *improvvisamente violento*. The *dolcemente* section includes a circled '1' and a slur. The *improvvisamente violento* section includes a circled '2', a *ff* marking, and a *R* marking. The third staff continues the *improvvisamente violento* section with a circled '3' and a *p* marking. The fourth staff includes a circled '4' and a *mf* marking. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various guitar-specific techniques indicated by 'R' (rhythm) and 'RH' (right hand) markings.