

The Polish composer **Witold LUTOSLAWSKI**, like Isang Yun, had to overcome many hardships. Fighting for the Polish Army during WWII, he was taken as a prisoner of war by the Nazis. Fortunately, he escaped to Warsaw and earned a living by playing the piano in cafes. After the war, he devoted himself to composition, and became internationally recognized. An extreme perfectionist, he has received numerous honors and awards. His early music has neoclassical tendencies with nationalistic influences. Later, his works became much more structured, using aleatoric and dodecaphonic techniques. (Geoff Royall)

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.

Divine Word College

presents



center for new music

D. Martin Jenni, Director
David K. Gompper, Music Director

in a concert of contemporary art music

featuring works by
Jenni, Lutoslawski, Lang, McTee, Syverud, Yan

Chapel Auditorium
Monday, April 25, 1994
7:00 p.m.

program

GARAK

Isang Yun (1963)

The musical score for Gark by Isang Yun, composed in 1963. It features two staves: Flute and Klavier (piano). The score is divided into five systems, each starting with a dynamic marking such as f, ff, p, or mf. The piano part includes various performance techniques like slurs, grace notes, and dynamic changes.

Stepping Out (1993)

Cindy McTEE (b. 1953)

Laura KOENIG - flute
Michael GEARY - claves

Romanza (1987)

D. Martin JENNI (b. 1937)

Carey BOSTIAN II - violoncello
Michael MILLER - piano

Garak (1963)

Isang YUN (b. 1917)

Laura KOENIG - flute
Robert FULLER - piano

intermission

Anvil Chorus

David LANG (b. 1957)

Michael GEARY - percussion

Five Pieces

Stephen SYVERUD (b. 1938)

Laura KOENIG - flute
Christine BELLOMY - clarinet
Carey BOSTIAN II - violoncello

Grave

Witold LUTOSLAWSKI (b. 1913, d. 1994)

Carey BOSTIAN II - violoncello
Michael MILLER - piano

program notes

Cindy McTEE studied with David Robbins at Pacific Lutheran University (BM 1975), Krzysztof Penderecki, Jacob Druckman, and Bruce MacCombie at the Yale School of Music (MM 1978), and Richard Hervig at the University of Iowa (PhD 1981). She also completed one year of study in Poland with composers Penderecki, Marek Stachowski and Krystyna Moszumanska-Nazar at the Higher School of Music in Cracow.

McTee taught at Pacific Lutheran University in Tacoma, WA from 1981 to 1984, and subsequently joined the faculty of the University of North Texas in Denton, Texas, where she is currently Associate Professor of Music. She has received a Goddard Lieberson Fellowship from the American Academy and Institute of Arts and Letters; a Senior Fulbright Scholar Lecturing Award in electronic music at the Academy of Music in Cracow, Poland; two grants from the Washington State Arts Commission; and a BMI award.

McTee writes music for both acoustic and electronic media and has received commissions from the Barlow Endowment for Music Composition, the American Guild of Organists, the College Band Directors National Association, and the Pi Kappa Lambda Board of Regents. Her works have been performed by the American Symphony Orchestra, the National Repertory Orchestra, the Memphis Symphony, the Honolulu Symphony, the Pittsburgh New Music Ensemble, and upwards or forty wind ensembles throughout the United States. McTee's works are published by MMB/Norruth Music Inc. in St. Louis, Missouri and she is a BMI affiliate.

Romanza - The Omaha-based cellist David Low asked me for a piece in 1987; we had met the year before at a "Music of the Heartland" gala sponsored by South Dakota Public Television. In the meantime, Low had issued a recording called *The Romantic Cello*. Hence, "Romanza", though the title has more internal significance, as an intensely lyrical piece (a kind of "song without words") with a "valse triste" sort of refrain. The work exists in two forms (as stipulated in the terms of the commission): The latter version was premiered in 1988 by the Omaha Youth Symphony, who played it again a year later in Chicago.

(D. Martin Jenni)

D. Martin JENNI, currently head of composition and theory in the School of Music, holds a doctorate in composition from Stanford University and an A.M. in medieval studies from the University of Chicago. Since joining the Iowa faculty in 1968 he has composed several works for the Center for New Music (*R-Music Asphodel*, *Cucumber Music*, *Per Elysios*), the University Symphony Orchestra (*Eulalia's Rounds*), and members of the faculty (*Musica dell'Autunno* for Delbert Disselhorst, *Musica dell'Estate* for William Hibbard, *Long Hill May* for Betty Mather, *Nightmusic* for Eldon Obrecht, *Pharos* for James Avery, *Ballfall* for Steven Schick, etc.); his *Tutto per Verdi* was premiered by the Iowa Brass Quintet last October. He also founded and directs a chant choir called the Cantores.

Isang YUN, the Korean-born German composer, has had to overcome acts of injustice during the course of his life. Imprisoned and later forced into hiding during WW II for participating in the anti-Japanese underground, he endured similar threatment from his own native country. Subsequently, the South Korean government sentenced him to life imprisonment for sedition, and his wife to three years in jail. Amid protests from the West German government, which threatened to cut off economic aid, twenty three celebrated musicians including Igor Stravinsky, South Korea released Yun and his wife after spending about two years in prison.

In 1971, he became a naturalized German citizen, and his life as a composer has met with great success. His early training taking place in Korea and Japan, he later studied with Ravel at the Paris Conservatory, at the Berlin Hochschule für Musik with Blacher, Rufer and Schwarz-Schilling, and at Darmstadt during the summer. He has taught at Tongyong, Pusan, the University of Seoul, and at the Berlin Hochschule für Musik.

(Geoff Royall)

The American composer, **David LANG**, has had an active and prolific career, and has made a large contribution toward the promotion of New Music in this country. In 1987, he helped found the New York New Music Festival called *Bang On A Can*, which has become an international success. He often chooses novel titles for his orchestra, such as *Aliens Kidnapped Me and Stole My Blood*. His awards include an NEA Composition Grant (1986), and the Rome Prize (1990), and received his training at Stanford University, The University of Iowa (where he studied with D. Martin Jenni, Richard Hervig and William Hibbard), Yale University, Aspen Music Festival and the Tanglewood Music Center.

Five Pieces is defined by instruments in the following manner: the first, third and fifth pieces are trios; the second piece is written for clarinet and 'cello; and the fourth is for solo flute. This arrangement suggests some degree of symmetry for the listener. The use of the twelve-tone procedure is uncomplicated and only involves pitch selection. Further, no transpositions of the row are used. However, the use of the four permutations and segmentations of the permutations support the section divisions and those points of tension/release within each of the five pieces, as well as the experience of hearing the entire set of pieces performed. The row is composed of major/minor seconds and tritones arranged in a somewhat symmetrical relationship. A ten element rhythmic pattern is used throughout the last piece, forming an ostinato that at times resembles a ground. During the third and fifth pieces, a certain degree of freedom is achieved by combining groups of threes, fives, and sevens with duple figures.

The following passage from *On the Road* by Jack Kerouac (end of Part 2) determined the choice of pitches in the row. Kerouac's use of rhythm suggested particular patterns which were presented and developed through the **Five Pieces**, especially in the freer sections of the third and fifth pieces.

Dean stands in the back, saying "God! Yes!" and clasping his hands in prayer and sweating. "Sal, Slim knows time, he knows time." Slim sits down at the piano and hits two notes, two Cs, then two more, then one, then two, and suddenly the big burly bassplayer wakes up from a reverie and realizes Slim is playing "C-Jam Blues" and slugs his big forefinger on the string and the big booming beat begins and everybody starts rocking and Slim goes mad and grabs the bongos and plays tremendous rapid Cubana beats and yells crazy things in Spanish, in Arabic, in Peruvian dialect, in Egyptian, in every language he knows, and he knows innumerable languages.

Stephen L. SYVERUD was born in Prince Albert, Saskatchewan, Canada. He is Associate Professor of Composition at Northwestern University, Director of the Electronic Music Studios in the School of Music, and Coordinator of the Composition Program. Mr. Syverud was formerly on the faculties of Jackson State College and Grinnell College. He received B.A. and M.A. degrees from San Francisco State Univ., and the Ph.D. degree from the Univ. of Iowa.

Mr. Syverud is the recipient of numerous grants, awards and commissions. Commissions include compositions for the Arctic Brass from Norway, the Ciosoni Trio and several individual musicians. His works include pieces for solo instruments and tape, multimedia pieces, and works for more standard instrumental/vocal ensembles.

