

he received graduate degrees in composition and musicology. In 1975 Eckert received the Berns Prize from Columbia University for his String Quartet, and in 1983 he won the Music Teachers National Association "Composer of the Year" award. Other awards include an NEA Fellowship in composition and the Charles Ives Scholarship of the National Institute of Arts and Letters. He is a member of American Composers Alliance and the Iowa Composers Forum.

I wrote *Pentagram* during the summer of 1991 for Maurita Mead, who gave the first performance September 22 at the Iowa Composers Forum Third Annual Festival at Cornell College. The five movements, each lasting about a minute, are marked *Andante*; *Andante, con espressione parlante*; *Allegro giocoso*; *Andante, con espressione parlante*; and *Con slancio*. No. IV is a repetition of No. II but in contrary motion. —M.E.

GYÖRGY LIGETI - born in Transylvania in 1923 (part of Hungary until the division of the Habsburg empire at the end of the first world war, now within the boundaries of Romania), he studied at the Academy of Music in Budapest with Ferenc Farkas (pupil of Respighi), Sandor Veress and Pal Jardanyi (pupils of Kodaly) until 1949. Ligeti emigrated to western Europe in 1956 and attended courses in new music held in Darmstadt, where the works of Stockhausen, Boulez, Nono and Berio were heard. Many of his large works (*Apparitions*, *Atmospheres* (used as a sound track for the film *2001*), *Volumina*, *Aventures* and *Nouvelles aventures*) which were written in the early 1960's show the influence of John Cage: the importance of silence and the idea of static music. Other major works include the opera *La balade du grand macabre* of 1972, *Trio* for violin, he and piano 1982, and *Études* (1985) for piano solo. He is a Professor at the Hochschule für Musik und Darstellende Kunst in Hamburg, Germany.

Chamber Concerto (1969-70). A type of form with which Ligeti particularly likes to work is the one he labels "like a precision mechanism". He has always been fascinated by machines that do not work properly and by the world of technology and automation "which engenders and puts people at the mercy of bureaucracies." The ticking or periodic mechanical noises of not-quite-reliable machinery occurs in many of his works. By the time he came to write the third movement of the *Chamber Concerto*, he had elevated such clockwork fantasies to the level of a sophisticated mode of expression. Here, the crazy chirruping of regular but disconnected rhythms produces a kind of acoustic illusion through which we are made aware of another world of events and musical connections, moving on a different plane. Things are not always what they seem.

The *Chamber Concerto* reflects Ligeti's continuing interest in composing with layers of material in different meters and even in different tempi, and in polyrhythm in general. As in the Supper Scene of *Don Giovanni*, several layers, processes and kinds of movement can take place on different planes simultaneously. The aim is not to produce complication for complication's sake: in the *Chamber Concerto* it probably suggested itself by the requirement to write a brilliant piece for Friedrich Cerha's ensemble Die Reihe, in which the 13 players were soloists and in which ensemble playing could also be treated with virtuosity. The problem Ligeti set himself was how to exploit this collective virtuosity and to realize his multilayered structures in such a context. In spite of frequent markings of "senza tempo", the instrumentalists are not given as much linear freedom as, for example, Lutoslawski gives in comparable pieces; Ligeti insists on keeping his texture under strict control at any given moment. Like so many of Ligeti's works, the four movements of the *Chamber Concerto* begin and end in such a way as to suggest that each of them is only an audible extract of a much larger span of music, the rest of which we are unable to hear. His general idea for the first, he has said, was the surface of a stretch of water, where everything takes place below the surface. "The musical events you hear are blurred; suddenly a tune emerges and then sinks back again. For a moment the outlines seem quite clear, then everything gets blurred again."

—Stephen Plaistow

Acknowledgements

Many thanks to the core members of this season's ensemble:

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David K. Gompfer

CENTER FOR NEW MUSIC

D. Martin Jenni, director

David K. Gompfer, musical director

Sunday, April 26, 1992, 8:00 p.m.

Clapp Recital Hall

The University of Iowa School of Music

PROGRAM

Le Violoniste à la fenêtre (1986)

Alexander Ross, *violin*

Kenneth W. Dempster

From the Other Side (1988)

Donald Martino

I. Introduction and Slow Dance

(pause)

II. Tango dei Grulli

III. Dance of the Reluctant Flamapoo

(pause)

IV. Ballad for a Blue Bill

V. Das magische Kabarett des Doktor Schönberg

Karen Bergquist, *flutes*
Joseph Rovine, *violin*

Michael Geary, *percussion*
Robert Fuller, *piano*

intermission

Pentagram (1991)

Michael Eckert

I. Andante

II. Andante, con espressione parlante

III. Allegro giocoso

IV. Andante, con espressione parlante

V. Con slancio

Maurita Mead, * *clarinet*

Chamber Concerto for 13 instrumentalists (1970)

György Ligeti

I. Corrente

II. Calmo, sostenuto

III. Movimento preciso e meccanico

IV. Presto

Laura Koenig, *flutes*
Peggy Marco, *oboe/English horn*
Marla Feeney, *clarinet*
Janis Brown, *clarinet/bass clarinet*
Rachel Paulos, *horn*
Michael Matzko, *trombone*
Sven Hansell, * *harpsichord/organ*

Robert Fuller, *piano/celesta*
Donald Haines, * *violin I*
Wonran Kim, *violin II*
Marit Hervig, *viola*
Joseph Rovine, *violin*
Gary Palmer, *double bass*
David K. Gompper, * *conductor*

*indicates University of Iowa faculty

PROGRAM NOTES

Born and schooled in Edinburgh, KENNETH DEMPSTER studied piano, viola and composition at Napier Polytechnic of Edinburgh for two years before enrolling at the Royal Academy of Music in London to study composition and piano between 1982 and 1986. His formal training was completed between 1986 and 1988 with two years at Yale University, graduating with a Master of Music degree in composition. He is currently working as a freelance composer and conductor based in Edinburgh. Recent commissions have come from the Edinburgh University Chamber Orchestra and English National Opera. During 1991, performances of his works took place throughout Scotland, Ireland, England, The Netherlands, Australia and New Zealand.

Le Violoniste à la Fenêtre is based on the painting of that title by Henri Matisse. In it, Matisse places one solitary figure playing a Violin at a window, and it was this meditative aspect of the painting that I wanted to explore in my own work. The work is in one movement, five minutes in duration and written in September, 1986. —K.D.

DONALD MARTINO (b. 1931 New Jersey), studied the clarinet, oboe and saxophone at an early age. Martino studied composition Roger Sessions and is currently a Professor of Music at Harvard University. He is a member of the American Academy of Arts and Letters, and has received many grants and awards: three Guggenheim awards, National Endowment for the Arts and a Pulitzer Prize in 1974 for his chamber work *Notturmo*.

From the Other Side (A Divertimento for Flute, Violoncello, Percussion, and Piano)

While I was composing *Introduction-Slow Dance*, I was reminded of those slow jazz ballads that I use to play as a teenager. I am thinking of tunes like "I waited for you" which I first heard with the Billy Eckstein band, and "Lover Man," performed by Sarah Vaughan and Charlie Parker. I started to write a concert piece, and all of these echoes of the pop world kept popping into my head...so I thought about cowboys, about cakewalks, T.V. commercials and about *Notturmo*. In the *Tango of the Fools*, I am reminiscing about my dance band days, when with music memorized, peeping out from the band stands at pretty young things, I so often noted with disbelief how many dances were grossly out of step. About mid-way, I roused from my reminiscence to go back to the composing of art music, now tainted by earlier images, that I am powerless to produce more than a parody, and hence I'm irresistibly drawn back to the Tango-infested waltz of the Roseland Ballroom. My childhood friend, the great Bill Evans is the Blue Bill of Movement Four. The opening theme attempts to invoke Bill in his typically introspective mode, and the choruses that follow are produced by using tetrachordal combinatoriality. The interesting thing about this piece is that it is a twelve-tone work from beginning to end, no matter what you think you hear. This led me to the last movement, Dr. Schönberg's magic cabaret. Here I conjure the cabaret quartet of Arnold, Anton, Alban and perhaps Egon [Wellesz]. They are madly playing away at the Überbrunnen. As my fantasy intensifies, I imagine them condemned for all time to the pit band of the inferno, where each of their musical ideas must find realization via the twelve-tone system, but take on the likeness of a commercial pop tune. Much to Arnold's irritation, there are cameo appearances by Bartok and Stravinsky, and Arnold stubbornly refuses the well-intentioned help of more than a dozen highly successful Tin Pan Alley tune steps. Instead, Arnold and his boys from Vienna convert what we have come to appreciate as their great masterpieces, into a medley of sixteen ethnic, jazz and waltz tunes. These appear, in their real live pitch levels, as completely chromatic melodies, chromatic bass lines and totally chromatic harmonies. The last movement might be best described as a re-composition or an arrangement, because it is everyone else's work but my own. After the introduction the first medley appears, which is the Webern op. 23, No. 1 song. The entire medley ends with the Schoenberg 4th String Quartet, played as an impassioned waltz. The coda contains cameo appearances by Beethoven, Chopin and all the previous melodies, and the final chord of the work, is the same chord Webern used to end his second cantata. If you move it around in the proper way, it makes a very nice jazz pyramid chord.

—D. Martino - transcribed from a pre-concert talk 11/16/91

MICHAEL ECKERT (b.1950) joined the faculty of the UI School of Music in 1985; he has also taught at Colorado State University, the University of North Carolina, Tulane, and Antioch College. He began composing as an undergraduate at Antioch under John Richard Ronsheim (whose music figured on a number of early CNM concerts), and then studied with Ralph Shapey at the University of Chicago, where