

Verne Reynolds

Verne Reynolds, American horn player, teacher, and composer, was born in 1926. After studying both here and abroad, he taught at several schools before joining the Eastman School of Music faculty as horn teacher in 1959. His compositions include many works for wind instruments. The "Echo Variations" were composed in 1984.

David Gompper

Iso III is in one movement and divided into five parts. I attempt to mimic the double-piped *aulos* through the use of multiphonics, and further add the use of four cylindrical tubes. These tubes are adjusted to resonate to the four lowest pitches of the oboe (B-flat to C-sharp) when the bell of the oboe is slightly inserted into the opening. However, inserting the oboe as far as possible into the tubes will produce beats or standing-wave patterns. The latter is combined with multiphonic and alternate fingering trills to exploit the dramatic range of expression of the oboe.

Two themes run concurrently throughout *Iso III*: one for Apollo (two-note motive: tritone) and one for Python (three-note motive: descending chromatic). The work tonally emanates from the pitch E and an altered phrygian scale. The tritone (F-B) functions as a central force, out of which four tonalities (identified by Perfect fifths) appear from half-steps above or below the tritone: Part I: E-B; Part II: F-C; Part III: B-F sharp; Part IV: B-flat-F; Part V: a return to E.

The *aulos*, a wind instrument established in Greece during the seventh century B.C., is comparable to that of the modern oboe. *Auloi* were almost always played in pairs, each *aulo* being a self-contained, separate instrument, but performed by one person. It is likely that one pipe sometimes supplied the melody of the other with a "moving drone" accompaniment; but there are indications that both might have had fully melodic parts to play.

The music of the *aulos*, dramatic and emotional, was used to create vivid and diverse forms of "representation." Its role was closely connected to ecstatic dancing of the cult of Dionysus and typically used to accompany war songs and drinking parties. The rise of the importance of the *aulos*, with its own independent and specialized music was due to two factors: its capacity for dramatic and emotional expression through a wide range of tone, color, and volume, far more various than that of any Greek stringed instrument; and secondly, the introduction of music into competitive athletic games, from which rose a mastery of technical display into a secular context and out of religious rites.

David Gompper is a faculty member of The University of Iowa School of Music.

William Winstead

William Winstead is currently principal bassoonist of the Cincinnati Symphony Orchestra and professor of bassoon at the Cincinnati College Conservatory of Music. As a composer, Mr. Winstead has enjoyed premieres of major works by the Philadelphia Orchestra and the Pittsburgh Symphony. His Concerto for Bassoon was a recent winner in the George Eastman Prize Competition. "Variation Three" was written for Sara L. Bloom and was premiered by her at the 1990 International Double Reed Society Conference.

CENTER FOR NEW MUSIC

D. Martin Jenni, director
David K. Gompper, musical director

featuring guest artists
Robin Hough, oboe
Larry Wiley, piano

Saturday, April 4, 1992, 8:00 p.m.
Clapp Recital Hall
The University of Iowa School of Music

PROGRAM

Psalm 88 for Oboe and Organ (1991)

David Ashley White

Kristin Lensch, *organ*

Concerto (1953)

Frigyes Hidas

Allegro
Andante
Allegro vivo

Echo Variations (1978)

Verne Reynolds

I. Ornaments
II. Textures
III. Crystals
IV. Contours

INTERMISSION

ISO III, "Aulos" for Oboe solo (1991)

David K. Gompper

L'isola di S. Michele—Nocturne for Oboe and Piano (1990)

David Ashley White

Larry Wiley, *piano*

Variation Three (too) for Three Oboes and Organ (1990)

William Winstead

Robin Hough, *oboe I*
Andrea Gullickson, *oboe II*
Mark Weiger,* *oboe III*
David Gompper,* *organ*

* indicates University of Iowa Faculty

*This program is No. 208 in a series, 1991-92. The University of Iowa School of Music
ushers provided by Sigma Alpha Iota and Phi Mu Alpha Sinfonia*

Guest Artists

Robin Hough

As principal oboist of both the Houston Ballet and Houston Grand Opera Orchestras, Robin Hough has performed in acclaimed productions in this country, abroad, and on television. Previously, he served as principal oboist of the Fort Worth Symphony and Chamber Orchestras. His teachers include Charles Beazey and Ray Still (Chicago Symphony). As Affiliate Artist at the University of Houston, he also performs with *The Winds of Texas* and serves as faculty and performer for the Texas Music Festival.

Larry Wiley

Pianist Larry Wiley is well-known as a recitalist, chamber musician, and adjudicator throughout Texas and neighboring states. In addition to his Tejas Duo appearances, he is often heard in concert with Fort Worth Symphony musicians in the chamber ensemble *Spectrum*. Wiley's primary mentors have been Larry Walz and Jack Guerry; he additionally has worked with Jean Casadesus and Nadia Boulanger at Fountainebleau, France. He is currently Associate Professor of Piano at The University of Texas at Arlington.

Composers

David Ashley White

A professor composition and theory at the University of Houston's School of Music, David Ashley White has a large catalog of both secular and sacred compositions. The plaintive first verse of Psalm 88 ("O Lord, my God... by day and night I cry to you.") is paraphrased in this lament, composed especially for Robin Hough and Robert Jones in the fall of 1991. One prominent aspect is the use of chant-styled melodic figures, primarily in the oboe part.

L'isola di S. Michele was composed for Robin Hough's performance at the 1990 international Double Reed Society Conference. The title refers to a funerary island in Venice in homage to Italian composer Alessandro Marcello. The slow movement of Marcello's famous Oboe Concerto provides motivic materials and is finally quoted later in the piece.

Frigyes Hidas

Frigyes Hidas was born in Budapest in 1928. He received the Erkel Prize in 1959 for this Oboe Concert, the first of several of his works to exploit the abilities of a gifted generation of Hungarian wind players. Although not closely attached to the Hungarian folksong school, he wrote in a post-Kodály style until the mid-1960s, his lively rhythms sometimes influenced by jazz. Later works show a deepening concern with structure, including some serial elements, although Hidas never departed from evident tonality.