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**MUSIC
EVENTS
CALENDAR**



center for new music

D. Martin JENNI, director
David GOMPPER, music director

featuring
Bernard RANDS

guest composer

and the music of
Kenneth GABURO

in memoriam 1926-1993

Sunday, April 4, 1993, 8:00 p.m.
Clapp Recital Hall
The University of Iowa School of Music

Program

"...in the receding mist..." (1988)

Bernard RANDS

(b.1934)

Laura KOENIG, flute; Pam WEEST-CARRASCO, harp
Marla FEENEY, violin; Michele MEININGER, viola
Emily GOSMA, violoncello

David GOMPPER*, conductor

Line Studies (1957)

Kenneth GABURO

(1926-1993)

- I Projection
- II Extraction
- III Displacement
- IV Density
- V Expansion

Laura KOENIG, flute
Laurie MATZKO, clarinet
Andrew POOL, viola
Michael MATZKO, trombone

intermission

Canti Del Sole (1982)

for tenor and chamber ensemble

Bernard RANDS

Scott McCOY*, tenor

Karen BERGQUIST, flute; Laurie MATZKO, clarinet;
Ann WEST, trumpet; Edward WUESCHNER trombone
Mark MARTIN, piano; Michael GEARY & Shawn LaFRENZ, percussion
Marla FEENEY, violin; Michele MEININGER, viola;
Emily GOSMA, violoncello; Julie HOLST, contrabass

Bernard RANDS, conductor

* School of Music Faculty

Program Notes

In **LINE STUDIES** the twelve-tone series is imagined as a linear body of interdependent factors; a single series of tones, each of which occupies a fixed, unalterable position in the sequence.

Flexibility and variety are achieved through emphasis of tones as they follow series sequence or through spatial arrangements of the fixed series, rather than through the more traditional rearrangement of the series itself. The formal and structural elements are determined by a systematic transposition of the series.

Each title reflects an essential technique used to create a particular type of line out of a single series of fixed tones. They may be basically defined as follows: 1) **Projection** - the initial primitive series as a single line; 2) **Extraction** - the fragmentation of the series to create more lines; 3) **Displacement** - spatial arrangement of the fixed series; 4) **Density** - lines with harmonic emphasis; 5) **Expansion** - the series as a simultaneous definition of the total space offered by the instruments.

Kenneth Gaburo

Kenneth GABURO (b. 1926 Raritan, New Jersey; d. January 26, 1993 Iowa City), born to an immigrant Italian family in the laundry business, excelled at musical studies, playing the piano and singing in choirs at an early age. As a child he was familiar with the New York jazz scene, and a jazz feel can be sensed in even the most experimental of his later works. His time at the Eastman School of Music which began in 1943 was interrupted by service in the army. Initially stationed in the Philippines as a strafing bomber his musical skills were soon recognized. He spent the remainder of the war traveling with a jazz band around the Pacific as pianist and arranger.

After returning to complete his Master of Music degree at Eastman with Bernard Rogers, Gaburo taught at Kent State University, Ohio, and then McNeese State College, Louisiana. A Fulbright Fellowship in 1954 enabled him to travel to Rome to study composition with Goffredo Petrassi at the Conservatorio de Santa Cecilia. In 1962 he completed his DMA at the University of Illinois, studying composition with Burrill Phillips and Hubert Kessler. He remained there on the faculty until 1968. During this time he was an active organizer of the annual international Festival of Contemporary Arts. In 1955 he began to work with combining concrete sounds on tape with live performers; an interest that was to continue for the rest of his life - the series of ten **Antiphonies** featuring live instruments and pre-recorded tape were made from 1958 to 1992.

Growing from a concern for music-as-language and language-as-music, Gaburo started formal studies in linguistics in 1959, formulating the term *Compositional Linguistics*. In 1965 he founded the New Music Choral Ensemble (NMCE) one of the first choirs in the U.S. to perform avant-garde music for voice. This group performed over 100 new works in the decade of its existence, from the choral music of Schoenberg, Nono, Oliveros, Kagel and Messiaen, to the

theater works of Becket and Albee. Improvisation was combined with electronics, body and verbal linguistics, computers, dance, mime, film, slides and tape. For his work up to this time Gaburo had received award from the Guggenheim, UNESCO, Thorne, Fromm, and Koussevitsky Foundations. In 1967 he joined the faculty at the new San Diego campus of the University of California where in 1972 a Rockefeller Foundation grant enabled him to start NMCE IV, this time with one singer, one actor, one speaker, one mime, and one sound-movement-instrumentalist. Until his resignation from UCSD in 1975 he produced a large number of integrated theatrical works, such as the collection **Lingua and Privacy**.

In 1974 Gaburo founded Lingua Press Publishers, dedicated to putting forth unique artist-produced works in all media having to do with language and music. Many of the publications have been exhibited in book art shows throughout the world. Gaburo lived in the Anzo-Borrego desert writing and teaching from 1975 until 1983. In 1980 he was artistic director for the first "authentic" production of Harry Partch's **The Bewitched** for the Berlin Festival. His understanding of Partch's concept of corporeality has deep connections with his own concern for physicality and how it informs compositions. His 1982 tape work, **RE-RUN**, for instance, was generated after a 20-hour sensory deprivation exercise.

He became Director of the Experimental Music Studio at the University of Iowa in 1983. The studio put intensive focus on composition, technology, psycho-acoustic perception, performance, and the affirmation of the uniqueness of the individual to create his/her own language reality. At the studio he founded the Seminar for Cognitive Studies, a forum for discussion of the creative process. His concern for the investigation of music as legitimate research, and composition as he creation of intrinsic appropriate language, led to a series of reading in compositional linguistics for solo performer: "IT IS THE MOST TO ME PROBABLY BEAUTIFUL TO PONDER-WONDER ONE'S WAY INTO MAKING, (I.E. COMPOSITION)." [Opening of **Essays on Damage, Part Two: LA**, 1987]. He also continued interests in artificial intelligence, ecological and political systems.

His socio-political work is evident in his massive 10-hour theater work, **The Scratch Project**, one part of which, **Testimony**, is a video and sound installation of several thousand individual responses to the question of how one feels about being considered expendable in the nuclear age. His 1988 work **ENOUGH! [...not enough...]** for forty voices and percussion sets a text by Benjamin Franklin expressing doubt before the ratification of the U.S. Constitution. In a number of densely polyphonic works for solo reader, **ESSAYS ON DAMAGE; Pent/ogo/ny, ISIT, LA, HISS, AH DIO**, he discusses, among other things, sound as spirit, language, politics, and how to get rid of a bad idea. That same year Gaburo toured Russia, Poland, Sweden, and Australia as performer and composer. While in Australia he began a new direction for him, that of making works for radio.

Antiphony VIII: Revolution, 1985, for percussion (Steve Schick) and tape, **Antiphony IX: A Dot is No Mere Thing**, 1985, for orchestra, children and tape, and **Antiphony X: Winded**, for

organ (Gary Verkade) and tape, continued his series of works for live instruments and tape as well as the use of graphic notations and random processes to generate small and large scale events. The employment of this technique of composing by inferring order out of an initial random array "in order to subvert my history" led Gaburo to grow significantly with each new work while yet remaining a distinctive and compelling voice.

As an inspiring teacher to a generation of students from all disciplines, many of whom are at the forefront of artistic exploration, Gaburo's work will persist. His archive will be housed at the University of Illinois Music Library and Lingua Press will continue to operate with forthcoming CD's of Gaburo works and books on Harry Partch.

Philip Blackburn

Canti Del Sole

Two chamber works using voice were written in the early years of the 1980s: *Canti Lunatici*, which dates from 1981, and the Pulitzer Prize-winning *Canti del Sole* from two years later. Both works were composed, almost simultaneously, in two versions; one for small ensemble and one for full orchestra. There are other similarities: each cycle is developed out of Rands' own selection of poems, which he has arranged to suggest a time sequence; the passage of the sun from dawn to evening and the rising of the moon through night until dawn, as well as the seasonal cycles of each planet. The cycles are further linked; the three-line poem by Salvatore Quasimodo ends the sun poems and serves as the opening text for the moon series.

Yet the music for each of these settings is vastly different, and the contrast epitomizes the divergence of the cycles. There is a luxuriance in the texts for *Canti del Sole*, radiant outpourings by the many poets to greet the radiance in the heavens. The poetry shimmers and exults; the words are simply set, one note for easy syllable for the most part. The final words of Quasimodo die out on a monotone for singer and ensemble.

In a sense, the techniques found in *Sole* seem beholden to the severe, subtle lyricism of Dallapiccola. Not content to set poetry line by line, the easy way out, Rands concerns himself with the structure, the mechanics of the poem and of each individual word. "I like to examine the details of each word in a linguistic sense," he says, "Why? Because I don't want to set the poem to music, in the sense of a 'song,' but rather to create a complex inseparable unit, a third element that is neither all word nor all music, but something apart from both."

-Alan Rich, 1986 (adapted)

Canti Del Sole

Mattina

M'illunino d'immenso

- Giuseppe Ungaretti

The Dawn Verse

The dark is dividing, the sun is coming
past the wall,
Day is at hand.
Lift your hand, say farewell! Say Welcome!
Then be silent.
Let the darkness leave you, let the light
come into you,
Man in the twilight.

- D.H. Lawrence

from the *Masque of the Twelve Months*

Shine out, fair Sun, with all your heat,
Show all your thousand-coloured light!
Black Winter freezes his seat;
The grey wolf howls, he does so bite;
Crookt Age on three knees creeps the street;
The boneless fish close quaking lies
And eats for cold his aching feet;
The stars in icicles arise:

Shine out, and make this winter night
Our beauty's Spring, our Prince of Light!

from *Soleil et Chair*

Le Soleil, le foyer de tendresse et de vie,
Verse l'amour brûlant à la terre ravie,
Et, quand on est couché sur la vallée, on sent
Que la terre est nubile et déborde de sang;
Que son immense sein, soulevé par une âme,
Est d'amour comme Dieu, de chair comme la femme,
Et qu'il renferme, gros de sève et de rayons,
Le grand fourmillement de tous les embryons!

Et tout croit, et tout monte!

- Rimbaud

Morning

I fill with light of immensity

- Giuseppe Ungaretti

from *Sun and Flesh*

The Sun, hearth of tenderness and life,
Pours burning love over the delighted earth,
And, when one lies down in the valley, one smells
How the earth is nubile and rich in blood;
How its huge breast, raised by a soul,
Is made of love, like God, and of flesh, like woman
And how it contains, big with sap and rays of light,
The vast swarming of all embryos!

And everything grows, and everything rises!

- Rimbaud

Portami il girasole ch'io lo trapianti
nel mio terreno bruciato dal salino,
e mostri tutto il giorno agli azzurri specchianti
del cielo l'ansietà del suo volto giallino.

Tendono alla chiarezza le cose oscure,
si esauriscono i corpi in un fluire
di tinte; queste in musiche. Svanire
e dunque la ventura delle venture.

Portami tu la pianta che conduce
dove sorgono bionde trasparenze
e vapora la vita quale essenza;
portami il girasole impazzito di luce.

- Eugenio Montale

Bring me the sunflower so that I can
transplant it to my ground that is burnt
with the sea-salt, and show the anxiety
of its yellowed face all day to the
mirroring blues of the sky.

Obscure things tend towards clearness,
bodies consume themselves in a flowing of
shades; these in music. To vanish is then
the chance of chances.

Bring me the plant which leads to where the
sunny depths rise and life evaporates like
spirit; bring me the sunflower maddened
with the light.

- Eugenio Montale

I Turn The Corner of Prayer & Burn

I turn the corner of prayer and burn
In a blessing of the sudden
Sun. In the name of the damned
I would turn back and run
To the hidden land
But the loud sun
Christens down
The sky.
I
Am found.
O let him
Scald me and drown
Me in his world's wound
His lightning answers my
Cry. My voice burns in his hand.
Now I am lost in the blinding
One. The sun roars at the prayer's end.

- Dylan Thomas

Sinisgalli

Sono tre calabroni
che saggiano la pera
vi affondano le corna.
Scavano un buco
fino a succhiarne la polpa.
Quando il sole si sposta,
dalla parte de sole
cavano un altro occhio

Chiama la gente queste
le piante della sorte;
come piccoli teschi
pendono le zuccone
dagli alberi funesti.

Sinisgalli

There are three hornets
Sipping the pears,
They plunge in their horns
And dig a hole
Till the flesh is sucked.
When the sun moves round,
On the sunny side
They dig another eye.

The people call these
The fate-plants;
Like small skulls
The shells hang
From the dark trees.

Futility

Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seed -
Woke, once, the clays of a cold star.
Are limbs, so dear achieved, are sides,
Full-nerved - still warm - too hard to stir?
Was it for this the clay grew tall?
--O what made fatuous sunbeams toil
To break earth's sleep at all?

-Wilfred Owen

September

Noch nistet die Sonne im Duft.
Noch schleifen die Lerchen ihren Gesang
am Rand der weissen Luft.

September

Still the sun nests in the scent.
Still the larks drag their song
at the edge of the white air.

Im Kielwasser alter Jahre zieht
der hungrige Pflug.
Die Störche sammeln sich am Ried.

Die Pappeln erglänzen im Silberschauer.
Die Felder sind leer.
Es fiel die sicheldurchblitzte Mauer.

- Peter Hühnel

November by the Sea

Now in November nearer comes the sun
down the abandoned heaven.
As the dark closes round him, he draws nearer
as if for our company.

At the base of the lower brain
the sun in me declines to his winter solstice
and darts a few gold rays
back to the old year's sun across the sea.

A few gold rays thickening down to red
as the sun of my soul is setting
setting fierce and undaunted, wintry
but setting, setting behind the sounding sea
between my ribs.

The wide sea winds, and the dark
winter, and the great day-sun, and the sun in
my soul
sinks, sinks to setting and the winter solstice
downward they race in decline
my sun, and the great gold sun.

-D. H. Lawrence

Fadensonnen

FADENSONNEN
über der grauschwarzen Ödnis.
Ein baum -
hoher Gedanke
greift sich den Lichtton: es sind
noch Lieder zu singen jenseits
der Menschen.

-Celan

In the wake of old years
the hungry plough draws.
The storks gather in the reeds.

Poplars grow in the silver shower.
The fields are void.
The sickle-lit wall fell.

-Peter Hühnel

Thread Suns

THREAD SUNS
above the grey-clack wilderness
a tree-
high thought
tunes in to light's pitch; there are
still songs to be sung on the other side
of mankind.

-Celan

Harmonie du Soir

Voici venir les temps où vibrant sur sa tige
Chaque fleur s'évapore ainsi qu'un encensoir;
Les sons et les parfums tournent dans l'air; du soir;
Valse mélancolique et langoureux vertige!

Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un cœur qu'on afflige;
Valse mélancolique et langoureux vertige!
Le ciel est triste et beau comme un grand reposoir.

Le violon frémit comme un cœur qu'on afflige;
Un cœur tendre, qui hait le néant vaste et noir!
Le ciel est triste et beau comme un grand reposoir.
Le soleil s'est noyé dans son sang qui se fige.

Un cœur tendre, qui hait le néant vaste et noir!
Du passé lumineux recueille tout vestige!
Le soleil s'est noyé dans son sang qui se fige.
Ton souvenir en moi luit comme un ostensor!

-Baudelaire

Sunset Verse

Leave off! Leave off! Leave off!
Lift your hand, say Farewell! say Welcome!
Man in the twilight
The sun is in the outer porch, cry to him;
Thanks! Oh, Thanks!
Then be silent
You belong to the night

-D.H. Lawrence

Ed è subito sera

Ognuno sta solo sul cuor della terra
traffitto da un raggio di sole;
ed è subito sera

-Salvatore Quasimodo

Evening Harmony

This is the time when each vibrating flower,
like a censer is breathing forth its scent
perfumes and sounds in the evening air are blent;
melancholy waltz and dizzy languor!

Each flower, like a censer, breathes its scent;
the violin quivers, like a heart that suffers;
melancholy waltz and dizzy languor!
The sky, like an altar, is sad and magnificent.

The violin quivers, like a heart that suffers,
hating the Nothing's vast and clack extent
The sky, like an altar, is sad and magnificent;
drowning in curdled blood, the sun sinks lower.

A heart that hates the Nothing's black extent
each vestige of part radiance must gather!
Drowning in curdled blood, the sun sinks lower.
Your memory shines in me like the Sacrament!

-Baudelaire

And in no time it's evening

Each one stands alone on the heart of the earth
pierced through by a ray of sunlight;
and in no time it's evening.

-Salvatore Quasimodo

-Translation by Allen Mandelbaum

Bernard RANDS was born in Sheffield, England, in 1934, and early in his life developed a passion for lyric poetry, both in several dialects of English, later in other European languages. It is significant, too, that Rands names his three Italian teachers - Luigi Dallapiccola, Bruno Maderna and Luciano Berio - as the most important influences on his own style.

After his years of Italian study, Rands held several teaching posts in England, at York University and at Oxford's Brasenose College. In 1975 he joined the music faculty of the University of California, San Diego, and in the Fall of 1985 became Professor of Music at Boston University. Some 60 works (commissioned by noted soloists, ensembles and orchestras) are published by Universal Editions, London and Vienna, and are regularly performed and broadcast in many countries.

Since coming to the United States in 1975, Rands has been honored by major awards from the American Academy and Institute of Arts and Letters, BMI, the Guggenheim Foundation, the Koussevitsky Foundation, the National Endowment for the Arts and the Fromm Foundation. *Canti del Sole* was premiered by Paul Sperry with the New York Philharmonic conducted by Zubin Mehta at the Horizons '83 Festival. It was awarded the Pulitzer Prize of 1984.

Currently, he teaches at Harvard University and is composer-in-residence at the Philadelphia Orchestra.

Scott McCOY, tenor and director, made his Carnegie Hall debut singing Stravinsky's *Pulcinella* in 1990, followed by his Orchestra Hall debut in Chicago singing Handel's *Messiah*. His frequent appearances as a guest soloist include recent performances with the symphony orchestras of Honolulu, Denver, Albany, Savannah, Peoria and Cedar Rapids, as well as the Manhattan Philharmonic and the Madison and Indianapolis Chamber Orchestras. He is an Associate Professor of Voice at the University of Iowa.

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. It functions as a laboratory and performance extension of the School's composition area, as a repertory ensemble for the creation and presentation of new music in general, and as the locus of activities for guest composers whose visits range from a few days to entire academic terms.

We wish to thank **David Nelson**, Director of the School of Music for supporting us in our work, **Don Haines** for assisting us on a regular basis, and **Robert Paredes** for guiding us in the selection of Gaburo's music. The Center recently received a \$4000 grant from the Aaron Copland Fund to invite two guest composers for the upcoming 1993-94 season. The Center will also participate in a Region V SCI Conference at Illinois Wesleyan University in November, and will host both the annual Iowa Composers Forum conference in September and the Mid-West Composers Symposium in November.