

Grants, a Sinfonia Foundation Award and the Koussevitsky Award. Amato's compositions, which have been performed both in the U.S. and Europe, are published by Seesaw Music and recorded on Arizona University Recordings.

### ***Through the Turmoil of Liquid Skies (2008)***

The title of this piece is taken from *The Island of the Day Before* by Umberto Eco. In this book, a sailor finds himself stranded on an abandoned ship that is anchored on the international dateline. As he descends into madness, he continually contemplates the idea that he floats in a temporal limbo between yesterday and tomorrow. Of course, it is all a matter of perspective. The dateline does not define the border between past and future, but rather allows for the measurement of the passage of time according to set parameters. However, in his addled state, our hero finds this curious conceptual position a bit too hard to bear.

This piece uses differences in texture, density, and tempo to simulate the flexibility of our perception of time. However, the driving force behind this effect is the harmonic language. This piece is made entirely of harmonies derived through the frequency and ring modulation of a background two-voice framework. Differing levels of tension inherent in these harmonies create a continuum between spectrally-fused sonorities, and discrete harmonic and melodic figures.

**CHRISTOPHER GAINNEY** (b. 1981) did his undergraduate and master's level work at the Peabody Conservatory earning degrees in composition, guitar performance and music theory pedagogy. His music has been performed throughout the United States by The University of Iowa Center for New Music, The Affinity Chamber Players, Duo Transatlantique, and The San Francisco Guitar Quartet. His music has been published by *Vogt&Fritz* and the *SCI Journal of Music Scores*, and his music is included on recordings from SCI, Beauport Classical, ERM Media, and the San Francisco Guitar Quartet. He is currently the guitar instructor at Coe College and a doctoral student in composition at The University of Iowa, studying with David Gompper.

**DAVID GOMPPER** (b. 1954) has lived and worked professionally as a pianist, a conductor, and a composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with Jeremy Dale Roberts, Humphrey Searle and Phyllis Sellick. After teaching in Nigeria, he received his doctorate at the University of Michigan, taught at the University of Texas, Arlington, and since 1991 has been professor of composition and director of the Center for New Music at The University of Iowa. In 2002–2003 Gompper was in Russia as a Fulbright Scholar, teaching, performing and conducting at the Moscow Conservatory.

Gompper's compositions are heard throughout the United States and Europe. In 1999 his *Transitus* (for wind ensemble) premiered at Carnegie Hall, and a number of his works have premiered in London's Wigmore Hall, including: *Hommage a W. A.* for piano; and *Shades of Love*, a song cycle on the poetry of Constantin Cavafy. His work for violin and piano, *Echoes* — serving as the prototype for his Violin Concerto — was taken on a 12-concert tour throughout the U.S., Canada and Europe in the fall of 2008 with Wolfgang David, a violinist from Vienna with whom Gompper actively collaborates as a pianist and composer. They have recorded two CDs on the Albany label, with a third disc forthcoming. Gompper's *An Elm We Lost* and *Kuta Muela* appear on the CD *Monsterology* (Albany Records TROY900), as well as *Musica segreta* (Albany Records, TROY956).

His *Spirals* for two violins and string orchestra was premiered in Albania in April 2008; the orchestral version was recorded in Bratislava and the trio version in Moscow last May 2008. He recently completed several new compositions: *Ikon* for violin and piano; *L'icone St. Nicolas* for the Manhattan Sinfonietta; and *Ikon II* for the Coe College Symphony. His Violin Concerto will be premiered in Quito, Ecuador April 30, 2009, and will be recorded by the Royal Philharmonic Orchestra (London) in December 2009 for a release on Naxos in early 2011.

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## CENTER FOR NEW MUSIC

David Gompper, *director*

Sunday, April 5, 2009, 8:00 p.m.

Macbride Hall Auditorium

43<sup>rd</sup> Season, Concert VIII

The Fourth Concert in the  
Festival of Contemporary Music

The University of Iowa  
CNM Ensemble

THE UNIVERSITY OF IOWA  
DIVISION OF PERFORMING ARTS  
COLLEGE OF LIBERAL ARTS & SCIENCES

# CENTER FOR NEW MUSIC

David Gompper, *director*

April 5, 2009, 8 p.m. Macbride Hall Auditorium

## PROGRAM

### Songs and Dances of Macondo for woodwind quintet (2004)

Judah ADASHI

- I. *Song of the Birds (attacca)*
- II. *March of the Gypsies*
- III. *Song of the Francisco the Man*
- IV. *Waltz of the Clocks*
- V. *Pianola Dances*
- VI. *Sunset Hymns and Psalms*
- VII. *The Last Dawn of Macondo*

Rolando Hernandez Gaitan, *flute*  
Stuart Breczinski, *oboe*  
Jamie Cox, *clarinet*  
Phil Runkel, *horn*  
Jeffrey Tilghman, *bassoon*

### Luna (2008)

Zachary FISCHER

Chris Sande, *marimba*

## INTERMISSION

### Cantus Canti (1991) for six celli

Bruno AMATO

Brett Alkire, Tony Arnone, Christina Craig,  
Emmalee Hunnicutt, Sam Sidwell, Parker Stanley, *celli*

### Through the Turmoil of Liquid Skies (2008)

Christopher GAINNEY

CNM ensemble:  
Rolando Hernandez Gaitan, *flute*; Daniel Heintz, *oboe*; Jamie Cox, *clarinet*  
Jeffrey Tilghman, *bassoon*; Phil Runkel, *horn*; Brian Umlah, *trumpet*  
Jonathan Allen, *trombone*; Meghan Aube & Jonathon Werth, *percussion*  
Sung-Hee Lee, *piano*; Pam Weest-Carrasco, *harp*; Emily Rolka & Anna Draper, *violins*  
Jessica Altfillisch, *viola*; Parker Stanley, *cello*; Asli Yetisener, *double bass*  
David Gompper, *conductor*

## PROGRAM NOTES & BIOGRAPHIES

### *Songs and Dances of Macondo for woodwind quintet (2004)*

The fictional town of Macondo is the setting of Gabriel Garcia Marquez' *One Hundred Years of Solitude*. This suite for woodwind quintet (here imagined as a band of street musicians) was conceived as a songbook of sorts, inspired by musical elements and episodes in the novel. For the most part, these songs and dances employ a shared melodic and rhythmic vocabulary; each develops through harmonic and timbral modulations, while collectively, their chronological sequence loosely traverses a broader narrative thread. *Songs and Dances of Macondo* was commissioned by the Aspen Music Festival and School.

**JUDAH E. ADASHI**, said to be "embarked on a promising career" (*Washington Post*), composer Judah E. Adashi has been honored with awards from the American Academy of Arts and Letters, the ASCAP and BMI Foundations, and the Aspen Music Festival, as well as three artist residencies from the Corporation of Yaddo.

Mr. Adashi is on the composition and music theory faculty at the Peabody Institute of the Johns Hopkins University in Baltimore, Md. He is also the founder and director of Baltimore's Evolution Contemporary Music Series, noted for having "added a welcome dose of newness to the local concert scene" (*Baltimore Sun*). Mr. Adashi's principal composition teachers have been Nicholas Maw and John Harbison. He holds degrees from Yale University and the Peabody Institute of the Johns Hopkins University.

### *Luna (2008)*

*Luna* is a single-movement work for solo marimba, composed in 2008 at The University of Iowa for Chris Sande. The piece is conceptually simple, yet technically challenging; the straightforward formal design (characterized by motion to and from a central quote) underpins a network of complex rhythmic relationships. The quote, a reference to a popular Guatemalan waltz, is the focal point; the piece is essentially "about" the marimba itself, without actually resembling most standard marimba literature.

**ZACHARY FISCHER** (b. 1978) has studied composition with David Gompper, Charles Wuorinen, John Eaton, and Stuart Saunders Smith. He is working towards his Ph.D. at The University of Iowa, where he is the recipient of the 2008–2009 Henry and Parker Pelzer Prize in composition.

### *Cantus Canti (1991) for six celli*

In making distinctions within its definition of cantus the *Harvard Dictionary of Music* lists among the four groups to which the cantus might belong, a group based upon "abstract subjects. To this group belong various compositions based upon the hexachord." On the other hand the definition of canto (canti, pl.) is simply "song or melody."

*Cantus/Canti* combines both these elements. The cantus, unlike those using a diatonic hexachord, utilizes a chromatic hexachord containing all the pitch classes within the interval of a fourth (G-C). The canti which follow are based on that hexachord.

Formally the piece is a set of 14 variations alternating the appearances of the various canti with the cantus, which is itself varied in each appearance. Additionally, the variations are ordered to form an "inverted arch," a design in which the related variations use similar material but are presented in a contrasting manner (i.e., slow answered by fast, loud by soft, etc.). The composition is dedicated to the well-known conductor, Frederik Prausnitz (1920–2004).

**BRUNO AMATO**, a retired professor of composition from Peabody Conservatory, holds degrees from the Manhattan School of Music (1963), Accademia Nazionale di Santa Cecilia (Rome) and Princeton University (1973). He studied with Berio, Franchetti, Babbitt, and Schuller, and as a Fulbright scholar in Rome he was able to study with Petrassi. He has received many awards and honors, including an NEA, Meet the Composer