

**Lisa Bielawa** compositions include concert works for orchestra, chorus, solo voices, and several musical theater pieces and operas with Erik Ehn. Recent works have evolved out of research into the writings of William Blake, Gertrud Stein, The Berlin Dadaists, and documentary histories of teenage girl visionaries. In New York she produces a concert series featuring emerging composers, and she been the vocalist in the Phillip Glass Ensemble since 1992.

*Omar, Duo pezzi per Vibraphon*

**Franco DONATONI** (born Verona, 9 June 1927), Italian composer, attended the Verona Liceo Musicale from the age of seven, studying first the violin and later composition. At the same time he received a general education and graduated in accountancy. His first teacher, Piero Bottagisio, encouraged him to pursue composition and in 1946 he entered the Milan Conservatory, where he studied counterpoint and fugue with Ettore Desderi. He also studied at the Bologna Conservatory (1948-51) and the Accademia di S Cecilia (1952-3). He approached his most recent compositional techniques as a result of a meeting with Bruno Maderna (1952), the Darmstadt Summer Course for New Music (1954, 1958, and 1961) and from 1959 with his acquaintance with critic Mario Bortolotto. He has taught in Bologna, Turin, and Milan among others. He has won international composition competition prizes by Radio Luxembourg (1952 and 1953) the ISCM Italian section (1961) and a Marzotto Prize (1966). Donatoni has lived/composed/contributed throughout the changes and developments in European composition. Aside from his compositional directives, Donatoni is jazz enthusiast and much of his work today gives us allusion of this love. (Excerpted from New Groves Dictionary and personal interviews with musicians who have worked with Donatoni.)

**About the performer**

**Lee Forrest Ferguson** (b.1972) was born and raised in Grinnell, Iowa and received a BM in percussion at the University of Iowa in December of 1995. He is currently studying under a Fulbright Scholarship in Freiburg, Germany. His most recent project was performing in the Opera, *Phrenic Crush* by Erik Ehn and Lisa Bielawa at San Francisco State University. His interests span across the entire gamut of the percussion field and he hopes he lives long enough to strike all of the instruments at least once.

**Forthcoming CENTER FOR NEW MUSIC Concerts**

**Sunday, September 28, 1997**

*—featuring new works by Iowa Composers—*

Jeremy BECK, Jonathan CHENETTE, Michael ECKERT, Lawrence FRITTS,  
David GOMPPER, D. Martin JENNI, John MORRISON and Craig WESTON.



center for new music

David K. Gompper, director

**Thirty-Second Season  
Concert I**

Lee Ferguson, guest performer

**Sunday, August 31, 1997**

Clapp Recital Hall, 8:00 p.m.

The University of Iowa, School of Music

# NEW EUROPEAN AND AMERICAN WORKS FOR PERCUSSION

LEE FERGUSON, GUEST PERCUSSIONIST  
KATERINA STAMATELOS, PIANO

## PROGRAM

City Mouse James ROMIG  
*Marimba*

Abgesang der Lerche (Song of the Lark) Bernhard WULFF  
*Piano, tape and Percussion*

Chiau-Daa II Chee-Swen CHENG  
*Percussion solo*

## INTERMISSION

The Great Plasto-Dio-Dada Drama (premiere) Lisa BIELAWA  
I. the incredible life story of Super-Dada  
II. Super Floor  
*Percussion Solo*

*Underwritten by the American Composers Forum with Funds provided by the Jerome Foundation.*

Omar, Duo pezzi per Vibraphon Franco DONATONI  
I  
II  
*Vibraphone*

## PROGRAM NOTES

*City Mouse* was commissioned by Lee Forrest Ferguson and was premiered in Berlin in March of 1997.

**James ROMIG** (b. 1971) is a member of the music department at Rutgers University, where he teaches classes in music theory and analysis, and studies composition with Charles Wourinen. Romig earned undergraduate and graduate degrees from the University of Iowa, where he studied composition with David Gompper and D. Martin Jenni, orchestration and conducting with James Dixon, and percussion with Thomas L. Davis. Composing music for large ensembles, chamber groups, and soloists, including commissions from the Interlochen Arts Camp, the Percussive Arts Society, the Dubuque Symphony Orchestra, and numerous colleges and universities, his work has been performed throughout the United States and Europe. In formal integrity, balance, and virtuosity. A resident of the New York Metropolitan area, Romig maintains a studio in New Brunswick, New Jersey. His percussion compositions are available through Penn Oak Press, and other works are available through the American Music Center (NYC).

*Abgesang Der Lerche* by Bernhard Wulff is a work in which the instruments involved are asked to mimic the characteristics of a Lark song that has been transcribed and recorded. The composition is broken into four identical strophes in which the fourth has been transposed an octave lower.

**Bernhard WULFF** (b. 1948) received his initial education as a percussionist in Hamburg. As a young musician, he sang in a boys choir and studied piano. During his undergraduate years he continued playing piano by founding an early music ensemble. He has been a member of the Basel Radio Symphony Orchestra and is currently the percussion professor at the State School of Music in Freiburg, Germany. He has studied conducting and composition extensively and is a frequent guest conductor throughout the world as well as a prolific composer.

*The Great Plasto-Dio-Dada Drama* was Berlin Dadaist Johannes Baader's contribution to the 1920 First International Dada Fair and was a free-standing collage/sculpture/installation, which had an 18-line text description in the Fair guidebook. The artwork itself eventually disintegrated, since it was very casually constructed, but this long description remains. The percussionist in this piece recites the text, sometimes singing or chanting, sometimes talking, while playing an assortment of unpitched instruments assembled in the spirit of the original collage/sculpture. Baader was most well-known for his loud interruptions of sermons in the Berlin Cathedral; perhaps I was thinking of these interruptions when I incorporated whole sections of the aria "Rejoice Greatly" from Handel's Messiah in the texture of the first movement, in the spirit of Dadaist "ready-made" art.

-Lisa Bielawa