

Colorado State University, the University of North Carolina at Chapel Hill, Tulane University, and Antioch College. His awards for composition include the Bearns Prize from Columbia University (1975), a Charles E. Ives Scholarship from the National Institute of Arts and Letters (1977), an NEA fellowship (1980), and the Music Teachers National Association Distinguished Composer of the Year Award (1983) for *Three Songs from the Chinese*. He has published articles and reviews on the music of Luigi Dallapiccola, and in 1986 received a Fulbright Junior Fellowship to Italy and an NEH Travel to Collections grant to research Dallapiccola's manuscripts.

From 1993 to 1995 Eckert directed the UI Collegium Musicum, the School's early music ensemble; during the 1995-96 academic year he directed the ensemble *Renaissance Voices*, in two concerts of early Renaissance sacred music.

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Fantasy and Fugue on BACH

Fantasy and Fugue on BACH is an homage to J.S. Bach, composed for the Mirecourt Trio in 1985, on the occasion of Bach's 300th birthday. It attempts to re-explore, in 20th century terms, two of the most exhilarating aspects of Bach's prodigious musical personality - the incredible flights of fancy and harmonic invention in his toccata and fantasia movements, and the wonderful sense of intellectual play in such masterworks as the Art of Fugue. The BACH signature — note order Bb (German B), A, C, and B (German H) - recurs throughout the work in a variety of guises: as a melody, as a chord, as the basis for a canon or round, played backwards, played simultaneously at different speeds, and finally as the basis for most of the fugue (subject, countersubject, episodes, etc. consisting of transformations of the BACH signature strung together).

Jonathan Chenette is Chair of the Music Department and holder of an endowed professorship at Grinnell College. He also chairs the Iowa Composers Forum. The choral/orchestral version of his composition *Broken Ground* was premiered by the Des Moines Symphony last year as part of the statewide celebration of Iowa's Sesquicentennial. Other recent compositions include *Oh Millersville!*, an orchestral song cycle/theater piece about small-town life commissioned by the Dubuque Symphony Orchestra and an opera, *Eric Hermannson's Soul*, based on a short story by Willa Cather. His earlier *Chamber Symphony* has been performed by the St. Paul Chamber Orchestra and the Netherlands Radio Chamber Orchestra - the latter performance as part of the 1985 ISCM World Music Days in Amsterdam.

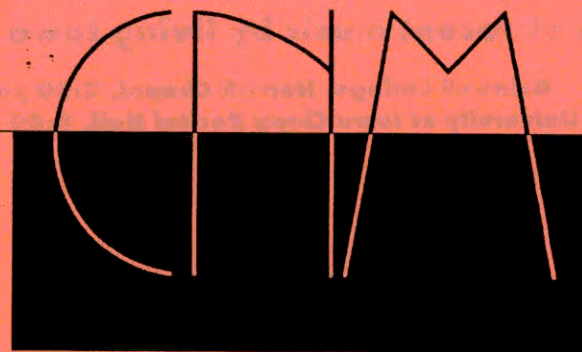
CENTER FOR NEW MUSIC

David Gompper, Director; Vatchara Vichaikul, Research Assistant

NEXT CONCERT — Sunday, December 7, 1997

—featuring the premiere of a work by YEHUDI WYNER and recent compositions by guest composer NOEL ZAHLER—

The Center would like to thank **Matthew Hallaron** for his assistance operating the sound system.



center for new music

David K. Gompper, director

Thirty-Second Season Concert II

Featuring the works of Iowa Composers

Sunday, September 28, 1997

Grinnell College, Herrick Chapel, 2:00 p.m.
University of Iowa, Clapp Recital Hall, 8:00 p.m.

A concert of recent music by living Iowa Composers

Grinnell College, Herrick Chapel, 2:00 pm
University of Iowa Clapp Recital Hall, 8:00 pm

program

Rising Blue (1995)	Miki Yuasa, <i>violin</i>	John MORRISON
Gemini (1996)	João Batista Sartor, <i>flute</i> Jacqueline Emery, <i>violoncello</i> Laura Tiong, <i>piano</i>	Jeremy BECK
Minute Variations (1996)	tape alone	Lawrence FRITTS
Duo (1997)	Andrew Carlson, <i>violin</i> David Gompper, <i>piano</i>	David GOMPPER
<i>intermission</i>		
Musique Printaniere (1967)*	Tadeu Coelho, <i>flute</i> D. Martin Jenni, <i>piano</i>	D. Martin JENNI
...into all crevices of my world (1997)	John Kramer, <i>piano</i>	Craig WESTON
Quartet for Flutes (1987)	Sonja Feig, <i>flute I</i> Sergio Barrenechea, <i>flute II</i> Tineka Ciaravino, <i>flute III</i> Heather Webb, <i>flute IV</i>	Michael ECKERT
Fantasy and Fugue on BACH (1985)	Andrew Carlson, <i>violin</i> Cora Kuyvenhoven, <i>violoncello</i> Katerina Stamatelos, <i>piano</i>	Jonathan CHENETTE

*This work will be performed only on the University of Iowa concert at 8 p.m.

Program notes and biographies

Rising Blue, violin and tape

Rising Blue marks my return to the world of electronic music after spending more than four years without significant access to a studio. During school year 1995-1996, I upgraded the Presser Electronic Music Studio at Luther College. A number of hardware and software items represent basically a move to a direct-to disk computer recording and editing environment. Long before, I had begun to work on collecting ideas for a violin and tape piece, biding my time until the opportunity came to realize them. A grant from the Ylvisaker faculty Development Fund furnished the added stimulus and support necessary to work on such a personally meaningful project at an unbelievably busy time of my life.

The music of *Rising Blue* uses some very ancient procedures. In the first place, it partakes of the long-out-of-fashion accompanied sonata tradition. In certain works of Mozart and other classical composers, violin parts served more as obbligato accompaniment than as soloistic vehicles, and that describes somewhat the relationship between violin and tape here. Secondly, in the first large section each of the sound groups moves gradually to an individual cadence, much in the manner of vocal lines in polyphonic medieval and renaissance music.

Every sound in *Rising Blue* was first produced on violin. The tape part incorporates a wide range of digital signal processing of those sounds, from virtually none at all to moderate alteration. The music is in two large movements, with an interlude and postlude of similar sonic content. The title of the work comes from the name I attached to the sound source of the postlude.

John Morrison (b. 1956) comes from rural North Carolina. A lifelong interest in sound has led to a compositional style in which sound itself is the focus. Influences ranging from the Grateful Dead to bluegrass to experimental twentieth-century music merge in varied ways, depending on the forces for which a particular piece is written. Still carrying a penchant for the melancholy, more recent music has grown to include a strong component of whimsy and humor. Holding a doctorate from the University of Michigan in addition to degrees from the University of Tennessee and Davidson College, Morrison is now Assistant Professor of Music at Luther College, where he teaches composition, theory, twentieth century music history, and directs the Presser Electronic Music Studio.

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Gemini, for flute, violoncello and piano

The title of this trio, *Gemini*, reflects the interconnected binary nature of the piece. The music begins slowly and deliberately, in a musical language which is tense and expressionistic. This slow music is neither completed nor is it entirely interrupted by the fast music

which follows; rather, there is a pause in its formal unfolding. The fast music is highly syncopated and its harmonic language less angular (it is tonally centered in C). As this section progresses, suggestions of the slow music are heard until the climax of the fast music actually brings a further unfolding of the opening material. This return functions more as a continuation of the slow music rather than a recapitulation, as if, over the course of the fast music, the slow music had been striving to re-emerge, with an intention to complete itself. One might imagine viewing an object and then experiencing a series of changes in focus on that same object. But again, as before, this more somber music loses its power and instead Gemini closes with a final burst of energy derived from the fast music.

Gemini was commissioned by the Iowa Music Teachers Association. It was premiered at Ambrose College in Davenport, Iowa, in June, 1996, at the IMTA's Annual Convention.

Jeremy Beck (b. 1960) holds degrees in composition from Yale University, Duke University and the Mannes College of Music. His recent commissions include works for violinist Katya Boguslavskaya and the Iowa Flute Festival at Grinnell College. He has won prizes and awards from the Yale School of Music, Civic Orchestra of Chicago, and the National Federation of Music Clubs as well as fellowships from the Pierre Boulez Composers/Conductors Workshop at Carnegie Hall, Mary Duke Biddle Foundation, Wellesley Composers Conference, Oregon Bach Festival and the American Council of Teachers of Russian. Beck has taught at the Yale School of Music, the St. Petersburg Conservatory and Herzen University in St. Petersburg, Russian, the Mannes College of Music, the Kopeyia-Bloomfield School in Ghana and is currently Assistant Professor of Composition and Theory at the University of Northern Iowa.

Minute Variations, tape

Minute Variations is based on a one-minute spoken text by Chris Mann. After its opening statement in its original form, material from this theme undergoes four one-minute variations. The first three variations spin out of the remarkable energy of the theme. Here, both overt and minute variations of pitch and timbre are accompanied by ever more dramatic transformations that turn the voice into a quasi-percussion ensemble. During the third variation, these percussion sounds are gradually transformed back into speech sounds that percussively accompany a voice that is beginning to learn how to sing. The fourth variation consists only of the singing voice, first as soloist, then as choir. The work was realized in the University of Iowa Electronic Music Studios on a Kyma Digital Signal Processing System.

Lawrence Fritts is Director of the Electronic Music Studios and Assistant Professor of Composition at The University of Iowa. He received his PhD in Composition from The University of Chicago, where he studied with Shulamit Ran, Ralph Shapey, and John Eaton. His electronic work, *Minute Variations*, has recently been performed at the 1997 International Computer Music Conference in

Greece and broadcast in the US, Canada, and Argentina. Upcoming performances will take place at Brooklyn College in November, Sonic Circuits Festivals being held worldwide throughout the year, and Festival International D'Art Acousmatique in France next spring. The work will be released on CD in October by Innova Recordings.

Duo, violin and piano

Duo for violin and piano (1997), premiered in Thessaloniki, Greece, is based on two Irish fiddle tunes, *The Green Groves of Erin/The Flowers of Red Hill*, and made popular by the Bothy Band, and more recently, the string trio of Edgar Meyer, Mark O'Connor and Yo-Yo Ma. While its four-sectioned, one movement form presents Irish-Appalachia-Texas fiddle music embedded within the context of art music (history has shown that much of art music relies on folk music for its inspiration), my intention was to transform the music as feet-stomping dance music through a labyrinth of rhythmic and textural manipulations into a synthesis of playful excursions for both instruments.

David Karl Gompper (b. 1954), an Associate Professor of Composition and Director of the Center for New Music at the University of Iowa, studied at the Royal College of Music in London (MMus, Composition, 1978, ARCM, 1980) and at the University of Michigan (DMA, Composition, 1988). He taught for two years at the University of Nigeria, Nsukka. His principal teachers of composition were William Albright, Leslie Bassett, Jeremy Dale Roberts and Humphrey Searle. He also studied piano with Phyllis Sellick (RCM), and received an BM degree in piano performance from San Diego State University.

Gompper is the President of the Society of Composers, Inc., a national membership organization for composers in the US. Last year, he traveled to Kwangju, South Korea for the United States Information Agency, giving composition and theory master classes at Chonnam University. This past June, he was invited to perform and lecture at the Music College of Thessaloniki, Greece. Gompper's compositions have been performed in this country and abroad, and they have won numerous awards.

Musique Printaniere, flute and piano

"I made *Musique Printaniere* thirty years ago in Chicago, a year out of graduate school, and a year before I joined the faculty at Iowa as an associate professor. Among my students at DePaul was a brilliant young flutist named Kathryn Lukas; the composition celebrates our friendship. Its French title—the language itself is an homage to my stylistic affinities—translates, a bit awkwardly, as "vernal, springtime, budding, youthful music." It is virtually a transcribed improvisation (though a handful of penciled additions on the inked faircopy indicate a second pass at the piece). It is meant to give the impression of being composed in performance: its free exchange of ideas and ametrical (though calculated) rhythm depend

on an intense auditory intimacy between the two performers. (Many of the notational solutions, and the notion of “spontaneously composed” chamber music, served me well, two years later, in making *Cucumber music* for my first season with the Center for New Music.) During its rather brief course, the music opens out from an exposition, in which the range of the piano is essentially confined within that of the flute, to a development of greatly expanded tessitura and energy for both members of the duo, after which the music’s origins are quietly (and perhaps wistfully) recalled.

“I am delighted to be able to revisit this music with Professor Coelho, at the beginning of what I look forward to as a significant musical friendship. (His predecessor, Betty Bang Mather, has also been a productive inspiration for me as a composing musician.) I hadn’t performed the piece publicly for a long time; at our first session, I was amused to realize that I had meanwhile relearned it from a lovely 1974 performance on CRI by Betty and the late John Simms, an uncommonly sensitive pianist. It’s been fun to learn it once more, with Tadeu.”

D. Martin Jenni

D. Martin Jenni, Professor of Composition and Theory in the School of Music holds a doctorate in composition from Stanford University and the A.M. in medieval studies from the University of Chicago. Since joining the Iowa faculty in 1968, he has composed several works for the Center for New Music (*R-Music Asphodel*, *Cucumber Music*, *Per Elysios*, *Figura Circulorum*), the University Symphony Orchestra (*Eulalia’s Rounds*), and members of the faculty (*Musica dell’Autunno* for Delbert Disselhorst, *Musica dell’Estate* for William Hibbard, *Long Hill May* for Betty Bang Mather, *Nightmusic* for Eldon Obrecht, *Pharos* for James Avery, *Ballfall* for Steven Schick, *Canto* and *The Opalion* for Réne Lecuona). His *Tutto per Verdi* was premiered by the Iowa Brass Quintet last October. He also founded and directs a chant choir called the Cantores.

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...into all crevices of my world, piano and tape (1997)

The title, ...into all crevices of my world, comes from the closing line of William Carlos Williams’s epic love poem, “Asphodel, That Greeny Flower:”

...As I think of it now, after a lifetime, it is as if
a sweet-scented flower were poised and for me did open.
Asphodel has no odor save to the imagination
but it too celebrates the light. It is late
but an odor as from our wedding has revived for me
and begun again to penetrate into all crevices of my world.

In setting out to write this piece, my thoughts began, as always, with the instruments and which of their qualities I wanted to exploit. I wanted to create a ringing, resonant quality,

which meant lots of pedal for the piano; which meant lots of the ephemeral upper register and the rich bass notes, with much less of the middle range, which becomes a muddy jumble when the pedal is used extensively. A leisurely pace, for the most part, seemed fitting. The sounds of the tape part and the tuning relationships between the two parts contribute to the ringing quality.

(An aside: this is an ideal combination for exploring intonation relationships—the complete flexibility of the computer synthesis environment allows one to create changing relationships with the fixed intonation of the piano. The human performer has the luxury, of course, of remaining more-or-less happily oblivious to all of this!)

As the work progressed, it struck me as having a very sensuous quality. This brought me to the beautiful poem, in which Williams pairs the two most sensuous things I know: a lingering sweet smell and love. (It is said that of all the senses, it is smell that is most directly connected to our emotions!) The repeating parallel thirds of the opening music, especially, seem to me like the metaphoric Asphodel for Williams: they eventually seem to penetrate, in one form or another, into all crevices of the piece.

Craig Weston (b. 1964) joined the faculty of Iowa State University in 1994, where he teaches composition, music theory, and electronic/computer music. Before coming to Iowa he was a lecturer at the University of Washington. He holds degrees from Central Michigan University (B.M.) and the University of Washington (M.M., D.M.A.). He has received grants, awards, and commissions from several organizations including ASCAP, the Cincinnati Symphony, the Norwalk (Connecticut) Symphony, the Seattle Arts Commission, the University of Washington, Iowa Music Teachers Association. His chamber, orchestral, and electronic music has been widely performed around the country, and his prose writings have been published in several music journals. Current projects include a setting of a Rilke poem for chamber choir, commissioned by the Central Michigan University School of Music, and a setting of three Mary Oliver poems for orchestra and chorus.

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Quartet for Flutes (1987)

I wrote *Quartet for Flutes* in 1987 at the suggestion of Betty Mather, who took part in the first performance under William Hibbard’s direction at a Center for New Music concert in October of that year. In 1990 Flute Force performed the piece in New York City, and it was played by the University of Maryland Twentieth Century Ensemble. The Quartet is in a single movement lasting about eight minutes.

Michael Eckert joined the Composition/Theory Area of the University of Iowa School of Music in 1985, becoming an Associate Professor in 1988. He studied composition with John Richard Ronsheim at Antioch College, and with Ralph Shapey at the University of Chicago, receiving an M.A. in music history & theory in 1975 and the Ph.D. in composition in 1977. Before coming to Iowa he taught at