

Center for New Music

D. Martin Jenni, Director
David K. Gompper, Musical Director

Sunday, February 16, 1992
Clapp Recital Hall
The University of Iowa School of Music

Program

Caution to the Winds (1987)

for Piano and Electronic Tape

James Mobberley

Richard Steinbach, *piano*
Kirk Corey* - *tape*

Winter Music (1990)

American Premiere

Jeremy Dale Roberts

Laura Koenig - *flute*
Mark Weiger* - *oboe*
Marla Feeney - *clarinet*
David Greenhoe* - *trumpet*
Robert Fuller - *celesta*
Michael Geary - *percussion*
David Gompper - *conductor*

Mnemosyne (1986)

for bass flute and pre-recorded tape

Brian Ferneyhough

Kathryn Lukas - *Bass Flute*
Professor of Flute, Indiana University
Kirk Corey* - *tape*

Poem (1990)

David Vayo

Karen Bergquist - *flute*
Marla Feeney - *clarinet*
Grant Beckwith - *violin*
Joseph Rovine - *violoncello*
Robert Fuller - *piano*
David K. Gompper - *conductor*

* Indicates School of Music faculty

This program is No.152 in a series, 1991-92
The University of Iowa School of Music.
Ushers provided by Sigma Alpha Iota and Phi Mu Alpha Sinfonia

Program Notes

Caution to the Winds

This work was composed in 1987 and was awarded the first prize in composition by the Music Teacher's National Association. The tape part was realized at the Music Production and Computer Technology (M-PACT) Center at the Conservatory of Music, University of Missouri, Kansas City, using a Fairlight CMI Series IIX and an OTARI 8-track MX series tape recorder for multi-track recording. Simple reverberation and parametric equalization are the only outboard effects. Several special effects in the piano part are achieved by use of the sostenuto pedal and by muting the bass strings of the instrument. While most of the piano part is synchronized with the electronic element, the composer also includes a solo piano cadenza, as well as a section of free improvisation.

R. Steinbach

James Mobberley (b. 1954, Des Moines, Iowa) grew up in central Pennsylvania and spent his high school and college years in North Carolina. While earning a bachelor's degree in guitar, he became interested in composition through his studies with composer Thomas Brosh, and went on to receive his masters in composition at the University of North Carolina, Chapel Hill, where he studied with Roger Hannay. He earned his doctorate at the Cleveland Institute of Music as a student of Donald Erb and Eugene O'Brien.

He began teaching composition and electronic music in 1981, with a year at the Cleveland Institute of Music, a year at Webster University in St. Louis, and seven years at the Conservatory of Music of the University of Missouri, Kansas City, where he is Associate Professor of Music and founded and now directs the Music Production And Computer Technology (M-PACT) Center. He is also serving as Composer-in-Residence for the Kansas City Symphony.

Mobberley has received three grants from the National Endowment for the Arts, grants from the Missouri Arts Council and the MidAmerica Arts Alliance, awards from ASCAP and from the Music Teachers National Association, the 1991 Lee Ettelson Composer's Award, and the Rome Prize Fellowship, which provided a year's residency at the American Academy in Rome.

JM

Richard Steinbach is an Associate Professor of Music at Briar Cliff College, Sioux City, Iowa, where he teaches applied piano and music theory. He holds degrees in piano performance from The University of Colorado at Boulder and The Eastman School of Music. Presently Mr. Steinbach is completing studies for the DMA degree in piano performance and pedagogy at the University of Iowa. His principle instructors include Mark Wait, David Burge, John Simms, and Kenneth Amada. Mr. Steinbach appears frequently in solo recitals throughout the Midwest and has performed with the Eastman Symphony, the Eastman Wind Ensemble and the Sioux City Symphony.

Winter Music

The character of this short piece was to a great extent determined by the circumscribed- (but seemingly inexhaustible!) - nature of the medium. "Problems" of register and timbre appeared especially to yield possibilities. The work was composed during the limbo of winter, 1989-90, and was commissioned by *Sounds Positive* with the help of funds provided by the Holst Foundation.

Jeremy Dale Roberts (b. 1934) was born in Gloucestershire, England, and is currently a Professor of Composition at the Royal College of Music, London. He studied with William Alwyn and Priaulx Rainier at Marlborough College and the Royal Academy of Music, and his compositions have been performed at the Edinburgh and Aldeburgh Festivals, the Venice Biennale, the Diorama de Geneve, and the festival of Avignon and Paris. They include the *Cello Concerto* 'Deathwatch', written for Rohan de Saram; *Tombeau* for piano, written for Stephen Bishop Kovacevich; *Croquis* for string trio, written for members of the Arditti Quartet (BBC commission); *In the Same Space*, nine poems of Constantin Cavafy, written for Stephen Varcoe; and *Lines of Life*, lyric episodes for ensemble, written for Lontano (BBC commission). He was the subject of a BBC "Composer's Portrait" in April, 1981.

JDR

Mnemosyne

As the title implies (Mnemosyne, Greek goddess of memory), a series of chordal patterns are spread out in time, less as equal partners of the soloist than as an omnipresent background which serves to bring back into play or extend earlier 'harmonic spaces'. These patterns also to make available a discreet but constantly present series of focal notes around which the soloist weaves a limited number of intervallic chains, themselves derived from the eight initial chords and having strong internal relationships. The richer the sonory of this background - it increases from 4 to 8 parts - the greater the scope for flexibility in the melodic variations. However, since in the final section of the composition the number of derived intervals is gradually reduced, the sonic gestures of the bass flute are increasingly 'hemmed in', 'imprisoned', until finally the process inevitably leads to a fade-out.

Mnemosyne is based on the multi-layered interaction of various metrical and temporal structures, with the function of metronome being taken by the tape material, which however only stresses the main metric *foci*. The tape material for *Mnemosyne* was produced before the solo part, which the latter consequently depends structurally on the formal arrangement established by the tape.

trans. by Niell Hoskin

Brian Ferneyhough (b. 1943 in Coventry, England) received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London. In 1968 he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year obtained a scholarship to study with Klaus Huber at the Basle Conservatoire.

Following his move to mainland Europe, his music began to receive much wider recognition. At the 1968 Gaudeamus Composers' Competition in Holland he was awarded a prize for Sonatas for String Quartet and this success was repeated in 1969 and 1970 with *Epicycle* and *Missa Brevis*. From 1973 to 1986 Ferneyhough taught composition at the Musikhochschule in Freiburg, West Germany. Since 1984 he has regularly given master classes at the Civica Scuola di Musica, Milan, and in the autumn of 1986 takes up a position as principal composition teacher at the Royal Conservatoire of The Hague. He is currently Professor of Music at the University of California, San Diego, since 1987.

A compact disc of Ferneyhough's works released by Etcetera includes *Superscriptio*, *Intermedio alla ciaccona*, *Etudes Transcendantes*, *Mnemosyne* and *La Chute d'Icare*. A compact disc of the string quartets played by the Arditti String Quartet is also now available.

Kathryn Lukas has had a varied and wide-ranging career performing and teaching. A Fulbright Fellowship took her from Chicago to London to study with Geoffrey Gilbert and William Bennett, after which she became active in every aspect of London's musical life. She has been guest principal flutist with many orchestras, including the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields, the London Symphony Orchestra, and the Royal Opera House, Covent Garden. Her extensive chamber music activities have led to numerous broadcasts for the BBC, Radio France, and the regional German radio stations. She also has an abiding interest in promoting contemporary music and has commissioned several works through the Arts Council of Great Britain which have been recorded on Nimbus and Wergo. She has maintained her American musical ties by playing several seasons with the Chicago Symphony Orchestra, most recently as Assistant Principal Flute, and is currently the Principal Flute of the Santa Fe Opera Company. As well as giving master classes in the USA and Europe, she has been for many years a Professor of Flute and Chamber Music at the Guildhall School of Music and Drama in London. She is currently Professor of Flute at Indiana University. Lukas has many recordings (LP's and CD's) to her credit, though the one that amuses her most is the LSO sound track of *Who Killed Roger Rabbit*. KL

Poem

I have always believed that composition is a sort of chemical reaction between the composer and all the music he or she has previously heard. The composer's unconscious creativity breaks down and recombines elements from various pieces in new combinations which reflect the individual sensibility of the composer. While writing the first few pages of *Poem*, I had the remarkable experience of being aware in a very specific way of the musical influences affecting that section;

these included a song by Ives, a Villa-Lobos piano piece, Bloch's *Ball Shem*, and a string quartet by Mayuzumi. This brief glimpse into my own creative processes reinforced my conviction that composition is very much a social activity; without the influences of other musical styles, a composer has little raw material with which to fashion a unique language.

The dominant mood of *Poem* is a wistful lyricism. In the middle of the work, this gives way to an acrobatic playfulness, which gradually builds to the impassioned declamation of the climax. The work ends almost inaudibly, seemingly vanishing into thin air. *Poem* was composed in May and June 1990. The premiere performance took place at the 1990 Composers' Program of the Charles Ives Center for American Music, with the composer conducting the Chelsea Chamber Ensemble.

David Vayo (b. 1957) recently joined the faculty of the Illinois Wesleyan University School of Music; he has also taught at Connecticut College and the National University of Costa Rica. Vayo holds an A.Mus.D. in Composition from The University of Michigan, where his principal teachers were Leslie Bassett and William Bolcom. He has received awards from ASCAP, the American Academy and Institute of Arts and Letters, and the National Association of Composers USA, and currently serves as Membership Chair for the Society of Composers, Inc. Recent performances of Vayo's music have taken place in New York, Moscow, Toronto, Las Vegas, and Washington.

Vayo is active as a pianist as well, and recently performed the world premiere of a major work by American composer Arthur Farwell. His two years in Costa Rica helped ignite a lifelong enthusiasm for Latin American music; other areas of interest include jazz theory and free improvisation.

The next and final Center concert this season is Sunday, April 26, featuring works by Dempster, Eckert, Martino and Ligeti.