

CENTER FOR NEW MUSIC

David Gompper, Director
Vatchara Vichalkul, Research Assistant

FORTHCOMING CONCERTS

Sunday, March 1, 1998

—featuring duo pianists Karen Beres & William Budal

program

Suite No. 2, Op. 17
Capriccio (for Piano 4-Hands)
Recuerdos
Seven Bagatelles

Sergei Rachmaninov
John Beall
William Bolcom
Marilyn Shrude

Sunday, April 5, 1998

—featuring two concerts of contemporary Greek music—

3:00 p.m. program

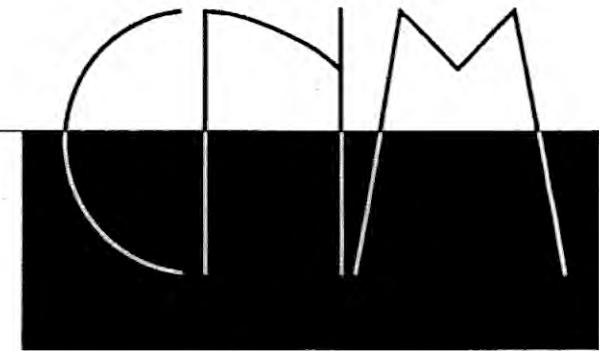
Impressions
Five Sketches for Three Flutes
Sonatine for flute
Undr
Brass Quintet

Evangelia Kikou
Leontios J. Hadjieontiadis
Costas D. Nikitas
Dimitri Papageorgiou
Costas Tsougras

8:00 p.m. program

Quartets No. 1 & 2
Anaparastasis I
Apologie IV (1996)
East-West (1993)
Zon (1996)
Westwinds (1991)
The (Do) Quintet

Nikos Scalkottas
Jani Christou
Christos Samaras
Theodore Antoniou
Theodore Antoniou
Theodore Antoniou
Theodore Antoniou



center for new music

David K. Gompper, director

**Thirty-Second Season
Concert IV**

Featuring the
**Minnesota
Contemporary
Ensemble**

Sunday, February 22, 1998

University of Iowa, Clapp Recital Hall, 8:00 p.m.

Music and Performance for the 21st Century

Robert Osborne - *Bass Baritone*
Karen Coe Miller - *Stage Director*
Duane Schulthess - *Conductor*
Jane Garvin - *Flute*
Jennifer Gerth - *Clarinet*
Susan Becker - *Piano*
Angela Fuller - *Violin*
Jim Jacobson - *Cello*
Steve Kimball - *Percussion*

Program

Concertino Mediterraneo (1994)

Linda Robbins Coleman

1. Italiano
2. Español
3. Français

Duo - Bagatelles (1990)

Paul Siskind

Rising Blue (1996)

John Howell Morrison

Intermission

Eight Songs for a Mad King (1969)

Peter Maxwell Davies

Text by Randolph Stow & George III

1. The Sentry
2. The Country Walk
3. The Lady-in-Waiting
4. To Be Sung On the Water
5. The Phantom Queen
6. The Counterfeit
7. Country Dance
8. The Review

This concert is made possible in part by the Aaron Copland Fund for Music, the Metropolitan Regional Arts Council through an appropriation by the Minnesota Legislature, the Iowa Composers Forum, the Best Western Inn on the Park - Madison, the American Composers Forum through its performance incentive fund which is underwritten by the Knight Foundation, and the University of Iowa School of Music, David Nelson, director.

Biographies

Called by the Dallas Morning News, "Experiments extraordinaire...one of the country's leading advocates of the new in music", **Minnesota Contemporary Ensemble (MCE)** is a flexible chamber orchestra consisting of 30 musicians dedicated to the innovative performance of contemporary music. MCE performed its debut at the Walker Art Center in May of 1993 and has since that time performed concerts and tours around the country to critical and public acclaim.

MCE's debut recording, *180° From Ordinary*, was released in January of this year and the Minneapolis Star Tribune said in its review, "*180° From Ordinary* is a *tour de force* of technical ability and engaging new music. Each piece receives a precise performance, but there is also a depth of feeling to the interpretations." In June of 1997, MCE performed the premiere of David Soldier's Opera *Naked Revolution* in a unique collaboration between MCE, the Walker Art Center, the Kitchen, and the Guthrie Lab. In past projects, MCE has been guest conducted by Pulitzer Prize winning composer John Harbison and has also collaborated with Libby Larsen, Pauline Oliveros, and the new music quartet *Zeitgeist*.

As an educational resource, MCE engages in outreach concerts within the public schools of the twin cities metro area which feature question and answer sessions with local composers and student volunteers performing for their peers under the guidance of MCE members. MCE has also instituted an innovative program which distributes free tickets to economically challenged children for their formal evening concerts. MCE musicians have a deciding voice in their performance repertoire and musical interpretation, giving our ensemble members an integral part in the artistic process which is often ignored in today's musical environment.



Bass-Baritone **Robert Osborne** has sung extensively throughout the United States, Europe, Russia and Asia under such distinguished conductors as Leonard Bernstein, Michael Tilson Thomas, John Williams, Seiji Ozawa, and Dennis Russell Davies. His television appearances include the BBC "Omnibus Series", Soviet Arts Television, and the PBS Great Performances broadcast of the "Bernstein at 70! Gala" from Tanglewood. His operatic recordings include Meredith Monk's "Atlas", Victor Ullmann's "The Emperor of Atlantis", Hindemith's "Hin und Zurück", Elias Tanenbaum's monodrama "Last Letters from Stalingrad", and Stewart Wallace's "Kaballah". His first solo recording, "My Love Unspoken: Songs of Leo Sowerby", was released last fall on Albany.

His repertoire includes over forty roles in operas by Bernstein, Britten, Copland, Donizetti, Menotti, Mozart, Puccini, Purcell, and Weill which have seen him perform

in Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, London's Royal Albert Hall, and Moscow's Tchaikovsky Hall. He has appeared with the Boston, New World, Singapore, Tanglewood, Schleswig-Holstein, and Racine Symphony Orchestras singing such works as Bernstein's "Songfest", Schönberg's "Ode to Napoleon" and "Serenade", Beethoven's "Ninth Symphony", Mozart's "Requiem", Arvo Pärt's "Miserere", Mussorgsky's "Songs and Dances of Death", and Prokofiev's "Lt. Kije". He holds a Doctorate of Musical Arts from Yale University and is currently on the faculty of Vassar College.

Last season his engagements included two solo CDs ("Songs of Henry Cowell" and "Orchestral Songs of Shostakovich"), Schubertiade sponsored by the American Schubert Institute, Monteverdi's "Christmas Vespers" with the Desoff Choir, Harry Partch's operas "U.S. Highball" and "Oedipus", Kern's "Sweet Adeline" on the City Center Encore! Series, the "BAM Salutes Sondheim" gala, and the role of George Washington in David Soldier's opera "Naked Revolution" at the Guthrie Lab in Minneapolis. This season he will sing Elliot Goldenthal's "Jabberwocky" with the New Music for Young Ensembles, sing recitals in New York, Poughkeepsie, Purchase, and Boston, record and reprise the role of George Washington in "Naked Revolution" at the Kitchen in New York, and appear as soloist with the West Point Band.

Karen Coe Miller has served as co-artistic director for the New Music-Theater Ensemble for which she has produced five world premieres and directed over thirty projects with such nationally known artists as Morton Subotnick, Elizabeth Swados, William Harper, Kim Sherman, and author Riane Eisler. In 1987, Ms. Miller received a National Institute for Music Theater grant to work with theater artist and composer Meredith Monk where she assisted in the creation of *The Ringing Place* for the Brooklyn Academy Music, the film *Book of Days*, and staged *Book of Days* for the New Music-Theater Ensemble. She has served as producer and instructor for the National Residency Program, a project designed to encourage the development of the creators, performers and audiences for new music-theater.

Ms. Miller recently directed the American premiere of *Captive and Free* (Fange og fri), a new opera by Norwegian Composer Egil Hovland and librettist Britt G. Hallqvist. For Midwest Opera Theater she directed *Hansel and Gretel* and *The Fantasticks* as well as the premiere of *Jargonauts Ahoy*, an opera for children. She directed the world premieres of *As You Choose* and *Scotichronicon* for the Minnesota Composers Forum and the world premiere of *Sakakawea*, an opera produced for North Dakota's Centennial Celebration. She has a long association with the Minnesota Opera where she has served as assistant director and stage director for the touring and educational department.

Karen Miller's direction is sought after nationally and she has also worked with the North Star Opera, Northern Arizona University, and The BOBS for whom she produced *Requiem for a Butthead*. She has taught classes and apprentice programs for the Des Moines Metro Opera, Sarasota Opera, Tulsa Opera, Gustavus Adolphus College, University of North Texas, Webster University and Georgia State University. She has also written and directed several programs that introduce junior high school and high school audiences to opera and has worked with teachers and students to develop skills for creating music theater

in the schools. In 1995, she was the director for Rites of Passage, and interdisciplinary program designed to use arts and respectful relationships to help young people express their experience of living in the world today.



Duane Schulthess is the Artistic Director and founder of Minnesota Contemporary Ensemble (MCE) conducting concerts, broadcasts, and tours throughout the United States to public and critical acclaim. He was a french horn student at London's Royal Academy of Music from 1987 through 1991 in the studio of Michael Thompson and, while living in the U.K., was the winner of the Royal Academy of Music Concerto Competition, the Leverhulme Trust, the Richard Merewether Memorial Scholarship, and the Sidney Langston Prize for Brass. As a student of conducting, he has worked with Colin Metters, Robert Halseth, and William Denning.

Duane has been featured as a soloist with the Royal Academy of Music and Hounslow Symphony Orchestras and was also a member of The Regent Wind Quintet which maintained an active international schedule of 100 concerts a year. With the quintet, he performed recitals

for the BBC, National Public Radio, Ars Musica 1990, the Toronto Mozart Festival, and a North American Tour sponsored by the British Council. Since returning to America in 1991 on a fellowship at the University of Minnesota, Duane Schulthess has won the Schubert Club and Thursday Musical Recital Competitions, has been a performer with the Minnesota Orchestra, and served as Principal Horn of the Duluth Superior Symphony Orchestra from 1993 - 1995. As a composer, Mr. Schulthess has three published works the most current of which, *Introduction and Fugue*, was written for the Summit Hill Brass Quintet.

Duane Schulthess has worked closely with many diverse artists such as John Harbison, Elliott Carter, Luciano Berio, Hans Werner Henze, David Soldier, and Libby Larsen. He received an Associated Press Award in 1990 for his radio documentary *Moonlight Classic* and was the producer of MCE's debut release *180° from Ordinary* for the Innova label. Currently, Duane teaches the course *Music in the Twin Cities* at Metropolitan State University where he is a member of the Community Faculty.

Violinist **Angela Fuller** is a native of Seattle, Washington and is currently a senior at the University of Minnesota in the studio of Sally O'Reilly. She has performed the Sibelius *Violin Concerto* with the Minnesota Orchestra and will be soloing again next season, performing the Brahms *Violin Concerto*, as the winner of the Minnesota Orchestra's 1998 WAMSO competition. She has won the Seattle Young Artist Competition, the Schubert Club Recital Competition, and was a prizewinner in the 1997 Music Teachers National Collegiate Artists Competition. She has been Concertmaster of the Seattle Youth Symphony, Aspen Festival Opera Orchestra, Chautauqua Festival Orchestra, and University of Minnesota Symphony Orchestra.

Concertino Mediterraneo (1994)

Linda Robbins Coleman

1. Italiano
2. Español
3. Français

Linda Robbins Coleman is an emerging composer who is gaining national recognition in the areas of orchestra and chamber music. She served as the Composer in Residence with the Cedar Rapids Symphony Orchestra for the 1994-1996 seasons, the first Iowa woman to hold this position with any orchestra, and with the Wartburg Community Symphony for their 1995-97 seasons. She is a graduate of Drake University and has studied with the Greek national Theater in Athens. For the past twenty years, Coleman has been Resident Composer for the Drake Theater, scoring forty plays ranging from the ancient Greeks to the moderns. An expert on the use of chorus in modern production of ancient Greek plays, she is one of the few people alive who has served as both trainer of the chorus and composer for six Greek tragedies and one comedy.

Coleman has been recipient of more than 50 commissions for compositions in varied media, from solo and chamber to symphonic music, and from jazz to theater and film. She is the recipient of many awards and grants including those from Meet the Composer, the Margaret Fairbank Jory Copying Assistance Program of the American Music Center, the Houston International Film Festival, the Iowa Library Association, the Iowa Music Teacher's Association and the Music Teachers National Association, the Iowa Arts Council, Arts Midwest, and the National Endowment of the Arts.

Coleman's recent concert premieres include *Hibernia Suite* for string orchestra, which will be performed by the Iowa State Symphony on March 26, and the Cedar Rapids Symphony on April 4, 1998. *Hibernia Suite*, *Concertino for Trump and Small Orchestra*, and *The Music Lover* were commissioned by the Wartburg Symphony Orchestra. *For a Beautiful Land*, a symphonic poem, was premiered by the Cedar Rapids Symphony Orchestra (CRSO), funded in part by a grant from the Iowa Arts Council and the National Endowment for the Arts. In April of 1995, the CRSO premiered the symphonic overture, *In Good King Charles' Golden Days*, and it has enjoyed numerous performances by many orchestras throughout the nation including the Milwaukee Symphony Orchestra in May, 1997.

In 1997, Coleman celebrated twenty years as Composer in Residence with Drake Theater. For this she composed overtures and incidental music to William Shakespeare's *A Midsummer Night's Dream* that was performed to sold-out houses during a limited run in November. Other recent theater commissions include full-length scores for Euripides' *Hippolytos* and *Hecuba*, Sophocles' *Electra*, Philip Barry's *Hotel Universe*, Christopher Marlowe's *The Tragical History of Doctor Faustus*, and the award-winning Iowa Public Television production of *The Split Infinity*.

Concertino Mediterraneo was commissioned by the Iowa Music Teachers Association and premiered at its annual State convention in June, 1994. After spending many summers

in Europe, Coleman wanted to convey in this music some of the experiences, sights, people and sounds she has encountered and enjoyed over the years. The work is in three movements and each movement is intended to recognize other cultures and great artists Coleman has studied and admired. *Italiano* is an homage to Ottorino Respighi, Federico Fellini, and Nino Rota; *Español* honors Edouard Lalo and Manuel de Falla; and *Français* reflects Coleman's passion for the great French composers Francis Poulenc, Camille Saint-Saëns, Claude Debussy and Maurice Ravel.

1998 - Coleman Creative Services

Duo - Bagatelles (1990)

Paul Siskind

Paul Siskind's music has been performed by such diverse ensembles as the New Amsterdam Singers, the Gotham Chamber Orchestra, the Omaha Symphony, and the Arditti String Quartet. He was the winner of the 1995 G. Schirmer Young American's Art Song Competition and the 1994 Omaha Symphony Guild Prize. In January of 1997, his *Fantasy-Variations on a Fragment by Schönberg* was performed on a subscription concert series of the Minnesota Orchestra conducted by Eiji Oue. Currently, he is writing a tone poem on a commission from the St. Olaf Wind Ensemble based on the mis-adventures of his pet, Comet the Wonder Dog.

In 1994, Paul Siskind was invited to attend the first international conference on Words and Music sponsored by the Latin American Music Center at Indiana University, where his composition *Homage* utilizing hymn tunes, burning oil, and placards bearing Senator Jesse Helms' name inspired vigorous debate. Paul Siskind has previously been a Composer in Residence for the Minnesota Opera, Music Director of One Voice Mixed Chorus, and director of the Entourage Éclat composers consortium. He received his Ph.D. in Composition from the University of Minnesota and has studied with Dominick Argento, Thea Musgrave, and Pauline Oliveros among others. Dr. Siskind is currently on the faculty of St. Olaf College where he lectures on theory and composition.

Paul writes of *Duo-Bagatelles*,

"Composed in 1990, 'Duo-Bagatelles' is the first of a projected series of short pieces for various small mixed ensembles. Each of its five movements presents a concise, self-contained, mood or gesture, with a focus on the coloristic possibilities of the instruments rather than on motivic development. As virtuosic show pieces, the bagatelles present numerous challenges to the performer."

Rising Blue (1996)

John Howell Morrison

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.

Morrison's music has received attention in the form of grants from the American Music Center and Meet the Composer; through commissions from the Pittsburgh New Music Ensemble, the Detroit Chamber Winds, and Davidson College; during residencies at the Festival at Sandpoint, the Charles Ives Center for American Music, and June in Buffalo; and in performances at a number of composition festivals in the Eastern US. *My Love Lives Down That Long Dirt Road*, a work for solo harpsichord, received an Alienor Award in 1994. Most recently, Luther College has supported the composition of *Rising Blue* for violin and tape with a grant from the Ylvisaker Faculty Development Fund.

Holding a doctorate from the University of Michigan in addition to degrees from the University of Tennessee and Davidson College, Morrison has studied with William Albright, Leslie Bassett, William Bolcom, Andrew Imbrie, John A. Lennon, and George Wilson. Now Assistant Professor of Music at Luther College in Decorah, Iowa, Morrison directs the Presser Electronic Music Studio and serves on the Board of Directors of the Iowa Composers Forum. [He says of *Rising Blue*],

"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 1995-96, 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."

1998 - John Howell Morrison

Eight Songs for a Mad King (1969)

Peter Maxwell Davies
Text: Randolph Stow & George III

1. The Sentry
2. The Country Walk
3. The Lady-in-Waiting
4. To Be Sung On the Water
5. The Phantom Queen
6. The Counterfeit
7. Country Dance
8. The Review

Approximately 30 miles west of the center of contemporary London lies the sprawling, stately, and regal Windsor Castle. Located on the top of a hill overlooking the Thames Valley, the Castle has the blessing of a natural defensible position, along with rolling planes and open fields providing an atmosphere that can only be viewed by the outside observer as bucolic. It had been the primary residence of Queen Anne, the last in the line of the Stuart Dynasty who died in 1714, and the castle had since that time been in a state of disrepair. On the morning of the 25th of October, 1760, the Hanoverian King George III was crowned with the death of his grandfather, George II. The newly crowned King preferred the country life of riding and gardening away from his political dealings and set out to refurbish Windsor to establish it again as a Royal residence. By 1778, King George and his growing family made Windsor their permanent home. Both he and Queen Charlotte had a taste for quiet regularity, bordering on the domestic, suburban, or boring. Ten years later, all of this quiet uniformity would come crashing down around them.

Long prone to sudden vocal outbursts and never considered well educated, the King's mood swings were occasionally cause for quiet concern. He was predisposed to headaches and panic attacks when fretting over trivial matters and had come near to a nervous breakdown when General Burgoyne surrendered to American troops at Saratoga. In the Spring of 1788 the King's Equerry, General Benjamin Carpenter, committed suicide and the King's behavior became extremely erratic and symptomatic by contemporary standards of a psychotic disorder of a manic-depressive type. After a convalescence at a spa at the insistence of his doctor, the king returned to Windsor in the summer where a very disturbing incident took place. According to one of the servants, the King on a carriage ride with the Queen, suddenly stopped declaring, "Ah! There he is!"

Whereupon, the King dismounted the carriage and began shaking hands with the branch of an oak tree thinking it the King of Prussia.

According to accounts by the Queen's Assistant, Ms. Fanny Burney, the King was well aware of his mental illness. One day after riding, he burst into tears and cried out, "I wish to God I may die, for I am going to be mad."

Long a fan of Handel, the King found that even the tunes of the old master failed to comfort him as hearing music had begun to hurt his head. The week of the 5th of November, the King's son, the Prince of Wales, arrived at Windsor for dinner and in a fit of rage the King

grabbed him by the collar, throwing him against the wall. During a Sunday sermon in church, the King stood up and burst into a tirade shouting,

"You know what it is to be nervous?"

At night, he would wander the halls wearing his nightshirt and holding a candle, muttering and talking at a furious pace. Once, Queen Charlotte asked Fanny Burney to tell her what His Majesty was saying.

"I am nervous, 'Fanny heard him say'. I am not ill, but I am nervous. If you would know what is the matter with me I am nervous. But I love you both very well; if you would tell me the truth: I love Dr. Heberden the best, for he has not told me a lie: Sir George has told me a lie - a white lie, he says, but I hate a white lie! If you tell me a lie, let it be a black lie!"

One night in particular, he spent half an hour staring at the Queen through her curtains in her room by candlelight, murmuring the whole time she lied terrified and awake in her bed. It was reported that some weeks later he spoke without stopping for sixteen hours straight, his voice torn, raspy, and hoarse from his constant vocal barrage.

According to written accounts, George III was treated with the common contemporary medical practice of the day. He was starved, beaten, head shaved, enclosed in a straight jacket, and chained to his bed. His "nurse" during his periods of acute attacks was a large German man named Ernst who it is reported,

"treated him with contempt and struck him frequently...the methods used to combat his insanity were both painful and humiliating. He was continually given overpowering purges and emetics until the Queen in looking at his eyes could compare them to nothing but black-current jelly. The veins in his face were swelled, the sound of his voice was dreadful. He often spoke till he was exhausted and, the moment he could recover his breath, began again, while foam ran out of his mouth."

Queen Charlotte took the King's illness particularly hard. She herself had nearly been driven to a nervous breakdown by her husband's madness and was prone to prolonged bouts of crying. She refused to eat and drank nothing but barley water, a homeopathic cure of the day. One can only imagine the Queen's pain when the King began insisting that Esther Lady Pembroke, a girl he had been very fond of as a child, was actually his Queen and refused to see Charlotte. Even after his illness had subsided some years later, their relationship according to Fanny Burney, would never fully recover.

In 1966, writer and librettist Randolph Stow was invited to a friend's house to hear a mechanical organ which played eight different tunes. The organ had originally been a present from King George III to one of his assistants and a note sold with the organ explained that "This Organ was George III for birds to sing". Mr. Stow has said that he immediately began to have visions of the King teaching birds to sing with his raspy voice, flannel dressing gown, and night-cap. These visions formed the basis of the collaboration with composer Sir Peter Maxwell Davies which some three years later, accompanied by the extended vocal techniques of Roy Hart, would become *Eight Songs for a Mad King*. The composition incorporates many actual sentences uttered by George III during his bouts of delirium along with original texts researched by Stow based on factual written accounts by servants and

assistants. Many of the quotations and incidents referred to in *Eight Songs for a Mad King* can be found in the book "The Court at Windsor" by Christopher Hibbert which has been quoted liberally above.

The composer **Peter Maxwell Davies** (b.1934) is an extremely individualistic person even by the rather loose standards set by many contemporary composers. He makes his permanent home in the Orkney Islands, an isolated island chain only accessible by boat or private plane off the north coast of Scotland which are moss covered and void of any trees due to their constant exposure to wind and storms. This unique landscape so close to the Arctic Circle has inspired a large output from the composer including three symphonies and a Violin Concerto as well as his chamber works *Maris Stella*, *Image*, *Reflection*, and *Shadow* primarily written for his now defunct contemporary ensemble, The Fires of London. He is the Associate Conductor of the Scottish Chamber Orchestra and for them has written, in the words of historian Norman Lebrecht, "ten Haydn-like concertos...as radical a reversion to convention and commercialism as any composer in the century." He received his Knighthood in 1987, an honor he later threatened to return in response to proposed cuts in funding for the arts by the Tory Government in the early 90's. The government reneged after a very public war of words with the composer in the commentary/editorial sections of many leading U.K. newspapers. As you read this, Peter Maxwell Davies is spending several months isolated in Antarctica, escaping the hustle and bustle of Orkney, as inspiration for a new cycle of compositions. *Eight Songs for a Mad King* was premiered on April 22nd, 1969 at the Queen Elizabeth Hall, London, with vocalist Roy Hart and the Pierrot Players conducted by the composer.

* Christopher Hibbert - *The Court at Windsor: A Domestic History* (pg. 124-129) - Harper & Row Publishers

1. The Sentry

Good day to your Honesty: God guard who guards the gate.
Here is your key of the Kingdom.
You are a pretty fellow: next month I shall give you a cabbage.
Undo the door!
Who has stolen my key? Ach! my Kingdom is snakes and dancing,
my Kingdom is locks and slithering. Make Room!
Pity me, pity me, pity me.
Child, child, whose son are you?

2. The Country Walk

Dear land of sheep and cabbages. Dear land.
Dear elms, oaks, beeches, strangling ivy,
green snakes of ivy, pythons, God guard trees.
Blue-yellow-green is the world like a chained man's bruise.
I think of God. God also is a King.

3. The Lady-in-Waiting

Madam, let us talk, let us talk.
Madam, I mean no harm.
Only to remember, to remember
what it was that through silk, lace, linen, and brocade
swooped on my needle. To remember. Madam,
let us talk, I mean no harm.

4. To Be Sung On the Water

Sweet Thames, sweet Thames, far, far have I followed thee.
God guard my people.
Sweet Thames, flow soft. Flow, burdened by my people
(deliver me of my people; they are within)
to Eden garden, unto Eden garden
in Hanover, Bermuda, or New South Wales.
Sweet Thames, flow soft. Evacuate my people.
I am weary of this feint. I am alone.

5. The Phantom Queen

Where is the Queen, why does she not visit me?
Esther! O my heart's ease.
Have they chained you too, my darling, in a stable?
Do they starve you, strike you, scorn you, ape your howls?
They say some other woman is my wife,
but the Queen's name is Esther
Esther
Esther
Fall on my eyes, O bride, like a starless night.

6. The Counterfeit

I am nervous. I am not ill but I am nervous.
If you would know what is the matter with me
I am nervous.
But I love you both very well;
if you would tell me the truth.
I love Doctor Heberden best; for he has not told me a lie
Sir George has told me a lie: a white lie, he says
but I hate a white lie!
If you tell me a lie,
let it be a black lie!

3. THE LADY-IN-WAITING (Wife Mufgraves fancy)

The flute has a dialogue with the King, replying to his phrases (with mimicking parodying versions of them, freely), & accompanying him with the given figures discreetly, in any order, quite freely.

The percussion player intersperses & accompanies with bird-calls (toys, mocking. The other players operate mechanical bird noises (mechanical nightingales, &c.).

7. Country Dance

Comfort ye, comfort ye my people
with singing and with dancing,
with milk and with apples.
The landlord at the Three Tuns
makes the best purl in Windsor.
Sin! Sin! Sin!
black vice, intolerable vileness
in lanes, by ricks, at Courts. It is night on the world.
Even I your King, have contemplated evil.
I shall rule with a rod of iron.
Comfort ye

8. The Review

My people: I come before you in mourning,
on my breast a star.
The King is dead.
A good-hearted gentleman, a humble servant of God,
a loving husband, an affectionate sire.
Poor fellow, he went mad.
He talked with trees, attacked his eldest son,
disowned his wife, to make a ghost his Queen—
a ghost his Queen.
So they seized him (yes!) and they whipped him
(ach! yes!) starved him; jeered in his face,
while he talked he talked he talked he talked he talked:
they could not shave him, his mouth was never still.
Sometimes he howled like a dog.
And he veiled the mirrors not to see himself pass by
Poor fellow, I weep for him.
He will die howling.
Howling.

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THE CENTER FOR NEW MUSIC

David K. Gompper, *director*
Vatchara Vichaiikul, *research assistant*

The Center for New Music 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.

The Center was originally funded by a \$100,000 matching grant from the Rockefeller Foundation in 1966. From the start, the Center sparked the composition of new works expressly for the ensemble, and it brought exciting professional realizations of both local and international repertoires to the University community as well as to tour audiences throughout the state of Iowa and beyond.

With the success of the Center, the same foundation granted \$456,000 (again to be matched by the University) for an interdisciplinary Center for New Performing Arts (1969-1975). Since this time, the Center for New Music has been continuously funded by the University through the School of Music.

Over virtually the entire span of its existence, the Center has enjoyed the guidance of its founding members, Richard Hervig and William Hibbard. Its brilliant success is indeed a tribute to their imagination, wisdom and devotion. Hervig's recent retirement and Hibbard's death have passed on the administrative direction to David K. Gompper.

A large part of the Center's mission has been to bring new music to a wide and diverse public—for many of whom the Center occasions a first encounter with new music—in schools and colleges as well as at town forums and in farming communities. A grant from the National Endowment for the Arts made it possible, in 1973, for the Center to present new works from Iowa at the Guggenheim Museum in New York City. Shortly thereafter, Center personnel participated in the production of a CRI recording of New Music from The University of Iowa, including several works that had been composed for the ensemble.

While the Center has directed much of its energies to the production of the work of composers in residence at Iowa (as staff, students and guests) — many of whom have since become leading figures in American music — it has also to its credit the first world or American performances of major works such as: Luciano Berio's *Traces* and George Crumb's *Songs, Drone and Refrains of Death* (both 1969), Olivier Messiaen's *Couleurs De la Cite Celeste* (1973) and Elliott Carter's *Triple Duo* (1983).

Many visiting artists have enriched the musical offerings of the School of Music since the inception of the Center. A sampling includes the composers George Crumb (1969), Larry Austin (1971), Charles Wuorinen (1972, 1974), Morton Feldman (1973), Salvatore Martirano (1973), Gunther Schuller (1980), Lukas Foss (1982), Kenneth Gaburo (1983), Libby Larson (1986) Ralph Jackson (1986), William Albright (1992, 1996), Bernard Rands (1993, 1995), Bright Sheng (1994), and Noel Zahler (1997).

The Center for New Music's long and distinguished history of service has enjoyed a commensurate series of critical praise. Professional recognition has taken the form of the Laurel Leaf Award presented by the American Composers Alliance (1990), and a Commendation for Excellence awarded by BMI (1986). This spring, the Center will present two concerts of contemporary Greek music, with guest composer Theodore Antoniou. Additionally, the Center has been invited to perform for Pierre Boulez at Connecticut College in November, 1998, and will give concerts at Yale, Harvard and Lincoln Center.