

DAVID GOMPPER has lived and worked professionally as a pianist, conductor, and 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. He is professor of composition and director of the Center for New Music at The University of Iowa.

MAURITA MURPHY MEAD is professor of clarinet at The University of Iowa. Her passion is Brazilian music and it is her desire to promote and educate the public about it. She receives many invitations both nationally and internationally to perform Brazilian music. Dr. Mead is a graduate of the Eastman School of Music with the Performer's Certificate and Michigan State University.

KATHERINE WOLFE, *violin*. Originally from Minnesota, Wolfe joined the string faculty of The University of Iowa School of Music in August 2004. She has had a diverse career as a soloist, teacher, chamber and orchestral musician on the national and international stage. For more information, see www.uiowa.edu/~music/faculty_staff/profiles/wolfe.shtml.

WORKLIST

Symphonic Overture in D major (1941)
Jingle Bells: for brass sextet (1946)
The First Noël (1946) for brass sextet
Symphony in e minor (1947)
Sonatina for violin and piano (1947)
Fantasy for piano (1952)
Sonata for Clarinet and Piano (1953)
Sonatina for Bass Clarinet and Piano (1953)
Overture for String Orchestra (1954)
String Quartet (1955)
Trio-concertino (1956) for violin, clarinet, piano and orchestra
Sonata for violin and piano (1956)
Alla marcia: trumpet or cornet quartet (1957)
Introduction and Allegro for Piano and Woodwind Quintet (1958)
Music for a Concert (1959)
Threne (1960) for woodwind quintet
Concertino for piano and small orchestra (1960)
Music for Winds and Percussion (1960)
Symphony (in A) (1960)
Divertissement (1960)
Divertissement No. 2 (1960)
A Diversion for Band (1962)
Sonata for flute and piano (1963) (aka Andante)
Three Pieces for Flute Quartet (1964)
Iowa Festival (1964)
Divertimento No. 3: saxophone quartet (1964); pub Chicago: Rubank
Ubi sunt: qui ante nos fuerunt?: a motet for mixed chorus and brass quartet (1964)
Three Pieces for Flute Quartet (1964)
The President's fanfare, for orchestra (1964)
Duo for 2 clarinets (1966)
Antiphon, for 13 performers in 5 groups (1968)
A Diversion for Trombone and Percussion (1969)
Sonata No. 2 for Clarinet and Piano (1970); pub. Galaxy Music Corp

Antiphon II: Quid est musica? (1972)
Chamber Music for six players (1976/1983); pub AMP
An Entertainment (1978)
Sonata for Violin and Piano (1979)
Weather Person, for soprano and piano (1979)
Suite for Vibraphone/Marimba (1981)
Lyric Piece for Trumpet and Harp (1981)
Five Romantic Songs, for voice and piano (1982); pub. AMP
Airs and Roulades, for clarinet and wind ensemble (1983)
Marie Speaks, for voice and piano (1983)
Sonata for violin and piano (1984); pub AMP
Three Modern Parables, SATB a cappella (1984)
The Tree, a composition for nine instruments (1984)
Antiphon II: Quid est musica? For 12 voices and 8 instrumentalists (1984); pub AMP
Epitaph, for unaccompanied chorus-SATBBB (1985)
Woman with a Torch, SATB and keyboard (1986); pub G Schirmer
In Those Days (A Celebration) for orchestra (1987)
Three Sandburg songs for mixed chorus and organ (1987)
In Summer Season, for string orchestra (1988)
Blue Horns, for 6-part horn choir (1989); pub Southern Music
The Subtle Thief (1990) fl, cl/B, vn, va, vc
Off Center, for clarinet, violoncello and percussion (1991)
Concerto for violin and chamber orchestra (1992)
Four Impressions, for guitar solo (1994)
Iowa 150, a Diversion for Orchestra (1996)
Fantasy and Toccata, for piano (1998)
For Andy Carlson, for violin and piano (1999)
A Diversion for Viola and Contrabass (1999)
Suzuki Variation for Four Violas (2000)
A Diversion, for violoncello and piano (2004)

AMP = Associated Music Publishers

THE UNIVERSITY
OF IOWA

UNIVERSITY OF IOWA SCHOOL of MUSIC

Memorial Concert

CNM Season 45, Concert XII

2:00 p.m. Sunday, March 27, 2011

Riverside Recital Hall



A tribute to the life and works of
Richard B. Hervig (1917–2010)

Memorial Concert

MARCH 27, 2011, 2 p.m. RIVERSIDE RECITAL HALL

PROGRAM

Clarinet Sonata No. 1 (1953)

- I. Moderato
- II. Andante
- III. Allegro giocoso

Richard B. HERVIG
(1917–2010)

Maurita Murphy Mead, *clarinet*
David Gompper, *piano*

A Diversion (2004)

Tony Arnone, *cello*
David Gompper, *piano*

Five Romantic Songs (1982)

- I. Lord Byron
- II. Alfred Lord Tennyson
- III. Lament (Percy Bysshe Shelley)
- IV. from "Lucy" (William Wordsworth)
- V. Percy Bysshe Shelley

Lauren Tompkins, *mezzo soprano*
David Gompper, *piano*

Sonata for Violin and Piano (1979)

- I.
- II.
- III.

Katie Wolfe, *violin*
David Gompper, *piano*

Remembering Richard Hervig
Laird Addis

In Summer Season, for string orchestra (1988)

Carey Bostian, *conductor*

Richard B. HERVIG

In Memoriam RICHARD B. HERVIG (1917–2010)

by KATE ROSE STUART © 2000 †

When Hervig was six years old, the family moved to Baltic, South Dakota, where his father had found work as superintendent of schools. Hervig studied trombone with a teacher who came to Baltic in the summers, but credits his interest in music to listening to radio broadcasts from Station WOI in Ames, Iowa. Hervig attended nearby Augustana College in Sioux Falls, South Dakota and received a B.A. in English in 1939. After teaching English at a small high school in South Dakota for a year, he enrolled at The University of Iowa (known then as the State University of Iowa) as a graduate student in music in the autumn of 1940.

In a 1988 interview, Hervig credits the change in his life's direction from English to music to the purchase in 1940 of a record player and six recordings. Hervig relates that after listening to the recordings, "My life was changed. Just like that. I was spellbound. So I said, 'This is it. I'm really going to study music.' And the same year I enrolled at The University of Iowa as a graduate student."

Unknown to him at the time, Hervig's decisions paralleled those of another American composer, Aaron Copland. Copland wrote in 1952 that his own discovery of "serious" music was "rather like coming upon an unsuspected city — like discovering Paris or Rome if you had never before heard of their existence" and furthermore, "I remember the first time I openly admitted to another human being that I intended to become a composer of music. To set oneself up as a rival of the masters: what a daring and unheard-of project for a Brooklyn youth!" By today's standards of decorum, Hervig's announcement of his intention to enroll as a graduate student in music was no doubt just as daring.

At The University of Iowa, Hervig studied composition with Philip Greeley Clapp. Philip Greeley Clapp, composer, conductor, and music educator, was born in Boston in 1888. He attended Harvard University, earning the Bachelor of Arts in 1908, the Master of Arts in 1909, and the Ph.D. in 1911. He studied music first with his mother, Florence Sue (Greeley) Clapp, and later in his youth, he studied violin with John P. Marshall and piano and composition with Jacques Hofmann. At Harvard, he studied composition chiefly with Walter R. Spalding. Interestingly, biographical references published during Clapp's lifetime, such as *Baker's Biographical Dictionary of Musicians*, Fourth Edition (1940) and *The International Who is Who in Music*, Fifth Edition (1951) do not mention Spalding as a teacher. At some point, he studied with Henri de Besse. While working on his Ph.D., Clapp spent time in Europe, chiefly in London at the British Museum Library conducting research on his doctoral thesis, *Modern Tendencies in Musical Form*, and in Stuttgart, Germany, studying composition with Max von Schillings.

Through his teachers of composition, Philip Greeley Clapp was exposed to both the French and especially the German viewpoint of musical composition in the early years of the century. The American music theorist and organist Walter R. Spalding had studied music at Harvard in the 1880s, in Paris with Charles-Marie Widor and Alexandre Guilmant, and in Munich with Josef Rheinberger. In addition to Spalding, composition students of Widor include Arthur Honegger, Darius Milhaud, and Nadia Boulanger, and composition students of Guilmant include Nadia Boulanger and Marcel Dupré. In Spalding's teacher Josef Rheinberger, however, we find a glistening thread that will reappear in his musical descendant, Richard Hervig, as a teacher of composition. Hans von Bülow waxed eloquently of Rheinberger just as Hervig's students would later: "Rheinberger is a truly ideal teacher of composition, unrivalled in the whole of Germany and beyond in skill, refinement and devotion to his subject; in short, one of the worthiest musicians and human beings in the world." Others who studied with Rheinberger included Englebert Humperdinck, Ermanno Wolf-Ferrari, Horatio Parker, G. S. Chadwick, and Wilhelm Furtwängler.

When given limited space for a biographical entry (e.g., *Who is Who in Music*, 1929 edition), it is Max von Schillings alone whom Clapp names as his teacher. German composer, conductor, and teacher Max von Schillings was born in 1868 and died in 1933. Early in his musical career, he became associated with Richard Strauss, and he ultimately became recognized as the leader of the Munich school after 1898 upon the departure of Strauss for Berlin. In 1908, shortly before P. G. Clapp began studying with him, Schillings accepted a post in Stuttgart. From Schillings, Clapp was surely well schooled in modern German music.

John Knowles Paine made Cambridge a center of musical America. Even though P. G. Clapp narrowly missed the opportunity to be a part of Paine's Harvard, the influence of Paine must surely have still been felt intensely when Clapp began his studies at Harvard only two years after the retirement of Paine and only a few months after his death.

After earning an M.A., Hervig taught as an instructor at Luther College for only one semester in 1942 before being drafted into the United States Army Air Forces. The president of Luther College, Ove J. H. Preus, wrote to Hervig expressing appreciation for Hervig's teaching the previous semester and disappointment that Hervig would not be returning. During Preus's tenure as president (1932–1948), Luther College was faced with difficulties such as declining enrollments, financial difficulties, and the possible loss of accreditation.

Hervig served in the Army Air Forces for four years. By January 1943, he was a member of the 27th Army Air Forces Band in Sioux Falls, South Dakota. A letter from Hervig to P. G. Clapp asks for a recommendation in order to get a position as a bandmaster, and reveals a little of Hervig's life and mood in the army.

Well, I've always said that the United Nations would have to be in a sad plight if they ever had to draft me, but here I am in the army, and the war doesn't seem to be going much worse for it There is quite a demand for bandmasters now, and I am going to apply this February. I should like a written recommendation from you as to 'moral character and ability qualifications.' ... I have plenty of time to study scores, listen to good radio programs, and do a little writing.

Interestingly, P. G. Clapp had been a band leader during World War I, leader of the 73rd Coast Artillery Band. Hervig, however, was unable to obtain a position as a bandmaster. After the war, Hervig returned to The University of Iowa in 1946, continued his studies with P. G. Clapp, and completed the Ph.D. in 1947.

Hervig's final year as a student at The University of Iowa was apparently busy. Not only was he occupied with the composition of a symphony, but he also participated in the University of Iowa's Centennial Celebration in 1947. According to a program in the University of Iowa Archives, Hervig directed orchestral and vocal groups in a program on February 25, 1947, that celebrated the Centennial. In addition, he contributed "songs" and composed and arranged incidental music for the program. At some point in his graduate career, he composed *Sonatina for Violin and Piano* and *Suite for Four B-Flat Clarinets*.

After receiving the Ph.D., Hervig taught as an instructor at The University of Iowa. His duties included teaching music theory as well as being the personnel manager and librarian for the university orchestra. The final movement of Hervig's *Symphony in E minor* was broadcast coast to-coast live on the NBC television Blue network on July 25, 1948, with P. G. Clapp conducting. In 1949, Hervig completed *Introduction, Fanfare and Chorale* for horn quartet.

A "Recommendation for Salary Adjustment" dated September 1950 and now held in the University Archives recommends Hervig for a salary increase because he had been offered a position at an unnamed "western institution." The same document informs us that Hervig was well respected, and describes his duties:

Professor Hervig, a competent and valuable instructor in theory in the Department of Music, likewise, the very efficient conductor of the "Bartered Bride" chorus, and a generally useful person

in personnel management in the department, has been offered an associate professorship in a western institution.

In spite of attempts to keep Hervig at the university, two years later, he left Iowa for a position as an associate professor at Long Beach State College in California and taught there until 1955. The music department at Long Beach State College was apparently seeking high quality in its music program: a newspaper article from the time states that no other state college in California could boast having four music Ph.Ds.

While in California, Hervig often attended the famous "Roof Concerts" of the "Monday Evening Concert Series." The music of Schoenberg was well represented on that concert series when Hervig was attending it, and Schoenberg had died only a few years earlier in 1951 after residing in California for several years. Hervig remarked that Igor Stravinsky attended all the Roof Concerts because he was developing his own twelve-tone system at the time. Hervig, though, never had an opportunity to meet Stravinsky.

At some point before December 1953, Hervig completed *Duet for Bassoon and Piano*. The duet was played on a recital, "Student Series No. 10," at the University of Iowa by Ronald Tyree (later professor of bassoon at The University of Iowa) on December 6, 1953. The work was later published as *Sonatina for Bass Clarinet and Piano* by Rubank, Inc. Hervig's first sonata for clarinet and piano was completed while he was at Long Beach State College. Hervig also wrote Fanfare for Brass and Timpani around this time; it was played on April 21, 1953, at Long Beach State College. On the same concert, Hervig's first sonata for clarinet and piano was played with its original title, *Sonatina for Clarinet and Piano (In three movements)*.

In 1955, Himie Voxman asked Hervig to return to the University of Iowa. He returned as an associate professor. In 1963, he was promoted to professor, at which time Himie Voxman called him "An unusually brilliant and effective staff member." In the period from his return to Iowa until the establishment of the Center for New Music in 1966, Hervig was quite prolific as a composer. In eleven years, he completed the *String Quartet*, *Trio-Concertino*, *Introduction and Allegro* for piano and woodwind quintet, *Music for a Concert*, the first of his two violin sonatas, *Music for Winds & Percussion*, *Symphony (1960)*, *A Diversion for Band*, *Sonata for Flute and Piano*, *The President's Fanfare*, *Ubi sunt?* and many of his instrumental educational works. During the same time, he made a significant change in his compositional method to dodecaphonic techniques.

Hervig became head of the composition area of the School of Music in 1964, and in 1965, he approached the Rockefeller Foundation, requesting a grant to establish the Center for New Music at The University of Iowa. The grant was approved in December 1965. Hervig would serve as administrative director of the Center for New Music from its establishment in 1966 until 1984. He commented on the mission of the Center for New Music in the University of Iowa's alumni magazine:

Our stated purpose is to support composition through performance.... There are a number of us who are interested in live, contemporary music and feel very strongly that it is worth playing.

To accomplish this we have gathered a nucleus of a dozen highly skilled performers, half of whom are also composers.

The composer-performer is appearing increasingly in contemporary music, resulting in a lot of interesting collaborations....

There's no pretense that every piece we play is a masterpiece, but we try to represent several of the styles that exist in tremendous variety in Twentieth Century music. We play untried new music and pieces by well-known composers not ordinarily performed here.

The added responsibilities stemming from directing the Center for New Music curtailed considerably Hervig's activities as a composer. Two of Hervig's students from the 1970s remember that Hervig composed little at

the time. Timothy Lynch recalled, "In 1975 I remember him saying several times that he wrote one piece a year, and that he was a year or two behind on this timetable. I guess he was having a dry spell." Alex Lubet similarly related that the students began to wonder if Hervig was still an active composer. On the positive side, the Center provided an accomplished ensemble at The University of Iowa to play music written by both faculty and students. In addition, a number of well-known composers spent short residencies with the Center for New Music as guest composers, among them Luciano Berio (1969), George Crumb (1969), Charles Wuorinen (1972), and Morton Feldman (1973). During the decade 1966–1976, Hervig completed *Diversion for Trombone and Percussion*, *Sonata No. 2 for Clarinet*, *Antiphon II: Quid est musica?* and *Chamber Music for Six Players*. All were performed (and probably premiered) by the Center for New Music.

Beginning in 1978, Hervig's compositional output increased. In 1978, he completed *An Entertainment* for clarinet and marimba/xylophone, which was premiered by the Center for New Music the same year. The second violin sonata was completed the following year. In the early 1980s, Hervig continued to compose instrumental works: *Suite for Marimba/Vibraphone*, *Lyric Piece for Trumpet and Harp*, *Airs and Roulades* for clarinet and wind ensemble, and finally, the complex and finely-crafted *The Tree*. In 1982, Hervig composed the first of several vocal works. *Five Romantic Songs* was completed in 1982 and *Woman with a Torch*, *Three Modern Parables*, *Epitaph*, *In Those Days: A Celebration*, and *Three Sandburg Songs* were all composed in the next five years. The Cedar Rapids Symphony commissioned an orchestral work from Hervig for the 1986–87 season and Hervig titled it *In Those Days (A Celebration)* and completed it in early 1987.

Shortly before Hervig's retirement from the University of Iowa in 1988, the Center for New Music, which Hervig had directed for nearly 20 years, was presented with a Commendation of Excellence by Broadcast Music, Inc. (BMI), "for long and outstanding service to the world of concert music." In 1987, the Iowa Arts Council conferred an Outstanding Achievement Award on Hervig for his contribution to the arts in Iowa. The award was presented to Hervig by the governor of the State of Iowa, Terry Branstad. It was the first time the award was given to a composer.

The Center for New Music at The University of Iowa recognized Hervig's impending retirement (as well as John Cage's 75th birthday) for its 1987–88 season. Works by Hervig were played on the Center for New Music concerts given locally in Iowa City. In addition, the Center played at Iowa State University when Hervig was honored there. Hervig was also honored with a concert at Iowa State University in the autumn 1987.

After retiring from The University of Iowa, Hervig joined the faculty at The Juilliard School in the Literature and Materials of Music department. He has continued to compose while living in New York City. Four works completed not long after his retirement reflect his ties to The University of Iowa and Iowa City: *In Summer Season* in 1988, *Blue Horns* in 1989, *Concerto for Violin* in 1992, and a suite for guitar in 1993. In addition, Hervig was asked to compose a work for the concert celebrating the 25th anniversary of the Center for New Music. He titled the work *Off Center*, it was completed in 1991.

Other works Hervig has written in the 1990s include two works entitled *The Subtle Thief*: the first, for chamber ensemble, was composed in 1990 and the second was composed in 1997 for voice and piano. The year 1997 also saw the composition of Hervig's first work for solo piano in over 40 years, *Toccata*, which may eventually form one movement of a multi-movement work. In addition, in 1996, Hervig was commissioned by the Quad Cities Symphony Orchestra Association to write *Iowa 150: A Diversion for Orchestra* (now entitled simply *A Diversion for Orchestra*) for the sesquicentennial of the State of Iowa. *Iustorum animae* for chamber ensemble was composed around 1993, but later withdrawn. Edwin London and the Cleveland Chamber Symphony commissioned *Iustorum animae*. In the summer 1999, Hervig was busy writing a number of short chamber works. He plans that the fall semester at Juilliard will be his last, in his words, "It's been my second career; I don't want to make it my third."

On the occasion of Hervig's 80th birthday, Hervig was honored on November 24, 1997 at Merkin Hall in New York City with a concert of his works sponsored by the Friends of American Music. Seven works were

played (given here in program order): *Off Center* (1991), *Sonata No. 1 for Clarinet and Piano* (1953), *The Subtle Thief* [chamber ensemble] (1990), *The Subtle Thief* [vocal] (1997), *Toccata for Piano Solo* (1997), *The Tree* (1984), and *Chamber Music for Six Players* (1976). The concert was conducted by Glen Cortese.

Hervig was named president of the Board of the American Composers Alliance (ACA) in 1989. Since 1993, he has served as Chairman of the Board (the office given to the past president). Because the ACA has since reorganized its executive structure, Hervig remains "Chairman of the Board," although he claims to have had nothing to do with the ACA for many years.

The compositions of Richard Hervig have been recorded on the Orion, CRI, The University of Iowa, and Music & Arts labels. Only the recording on the Music & Arts label (a recording of the 25th anniversary concert for the University of Iowa Center for New Music) is currently in print; it is available on compact disc. Edwin London and the Cleveland Chamber Symphony recorded the Violin Concerto, which was released on the Troppe Note/Cambria label (TNC CD-1510) in 2005. Hervig's music has been published by Associated Music Publishers, Columbia University Music Press, Hal Leonard Corporation, Rubank, The Society of Composers, and Southern Music Company. In addition, nine unpublished works are available from the American Composers Alliance.

† The biography is an excerpt from a Ph.D. dissertation on the Life and Work of Richard B. Hervig, authored by Kate Rose Stuart in 2000. The biographical material is used here by permission granted on 8 March 2011.

PROGRAM NOTES

Richard B. HERVIG

Sonata (No. 1) for Clarinet and Piano

Originally entitled *Sonatina*, the sonata is the earliest of Hervig's chamber works. The sonata was completed in 1953 and was written for two faculty members at Long Beach State College, Bertram McGarrity and David Vazquez. The sonata is in three movements: Moderato/ Allegro, Andante, and Allegro giocoso. In 1997, Hervig chose this sonata for a concert given in honor of his 80th birthday.

Hervig has called this sonata neoclassical in form. The first and third movements have the general forms expected in a multi-movement sonata: the first movement in sonata form, and the third in rondo form. The second movement, which in the traditional multi-movement sonata has no strictly assigned form, is here a lyrical exploration of two ideas.

The clarinet part is especially well written and idiomatic for the instrument, with sustained notes in the clarion register to accent beautiful tone, passages of running sixteenth notes, and the wide skips that can sound so effortless on the clarinet. In addition, the full range of both the clarinet and piano are used. The piano part is a more active participant in this sonata than in many of Hervig's other works with piano accompaniment.

The second movement, a slow Andante, is one of Hervig's most beautiful slow movements. This movement relies more on color than on tune. The clarinet spins out a long melody in quarter and eighth notes as Hervig takes the most minimal of musical materials, conjunct motion versus disjunct motion, and creates a lovely atmosphere. Throughout the movement, the piano moves in slow, unhurried quarter notes, occasionally dwelling on a motive long enough to establish it as a brief ostinato before moving on to other material. Writing about the work more than forty years later, Hervig still characterized the work as containing "ostinatos and fugues everywhere."

-Kate Stuart †

A Diversion

One of Hervig's last compositions, *A Diversion*, was written for Emil Miland, a cellist who lives and works in San Francisco. The first four letters of his name, E-M-I-L are translated into four pitches: E—C—G-sharp—B. This tetrachord serves as the basis for much of harmonic and motivic content of the brief single-movement work. Formally, it is in three parts: a slow and lyrical passage in mid to high singing range for the cello, followed by a faster middle part with running 16ths in both instruments that breaks apart into syncopated clusters in the piano.

-D. Gompper

Five Romantic Songs

is one of only two works for solo voice and piano by Richard Hervig. The set was composed in 1982, first performed by the Center for New Music in 1983, was the winning composition in the 1984 Art Song Competition sponsored by the National Association of Teachers of Singing, and was published by Associated Music Publishers in 1985. Hervig dedicated the work to his wife Verna. The title "Romantic" refers to the poetry used for the text of the songs, poetry by the Romantic poets Lord Byron, Alfred Lord Tennyson, Percy Bysshe Shelly (two), and William Wordsworth.

The vocal range of the work is very moderate, spanning only an octave and one-half. Nearly the entire range of the piano is used at one time or another, though most of the writing is for the middle of the range. The only special piano technique called for is depressing bass keys silently to allow the strings to vibrate sympathetically with the treble.

The five songs are similar in style. They are all atonal and for the most part not very metrical. The songs are through-composed, even in the one instance when the text is repeated. The first four songs end with a unifying gesture: melodic minor seconds in either the voice, the piano, or both. The fifth song, although it does not end with a minor second, emphasizes the minor second, and ends with a harmonic minor sixteenth.

Working with a text, either setting the text for voice, as here, or using a text as inspiration provides the composer with an opportunity to indulge in word painting. In *Five Romantic Songs*, the word painting is clearer and often playful.

-Kate Stuart †

Sonata for Violin and Piano

has been Hervig's last work entitled Sonata. *Sonata for Violin and Piano* was written in 1979, published in 1981 by Associated Music Publishers, and is currently out of print. Hervig wrote another sonata for violin in the 1950s, but he had suppressed the first by the time the second was written.

As is typical in Hervig's sonatas, the work is in three movements. The first movement is in a variety of tempos, ranging from slow to moderate. The second movement is in a slow tempo, and the third is lively.

Overall, the texture in this sonata is rather sparse. Even the thick simultaneities in the piano are often produced by sounding consecutive sixteenth notes rather than by striking them all at once. The sparse texture also heightens the effect of a dialogue by having a texture in the piano similar to that in the violin.

Hervig's writing in this sonata displays his usual, deftly idiomatic touch. The wild, disjunct figuration in the violin regularly employs perfect fifths, often the open strings, to fit under the hand nicely. Double stops are also used. The full ranges of both the violin and piano are employed.

Hervig continued to write music that, while still exciting, vigorous, and sometimes loud, is lyrical and has a gentler patina to it. A strong similarity between other works from the 1970s is Hervig's continued use of ostinatos glazed with the sound of the minimalists. Both *Chamber Music for Six Players* and *Sonata for Violin and Piano* end with minimalist figuration fading into nothing.

-Kate Stuart †

In Summer Season, for string orchestra

was commissioned by the Preucil School String Orchestra to open the Midwest International Band and Orchestra Directors Clinic, held in Chicago in December 1988. The work was completed in July 1988 and revised in March of the following year. The slow middle section is in memory of Hervig's wife, Verna, who passed away in the summer 1987.

The work was intended for an accomplished school orchestra, and the ranges of the instruments, especially the first violins and the contrabasses, reflect this.

-Kate Stuart †

† The cited program notes are excerpts from a Ph.D. dissertation on the life and work of Richard B. Hervig, authored by Kate Rose Stuart in 2000. The notes are used here by permission granted on March 8, 2011.

PERFORMER BIOGRAPHIES

LAIRD ADDIS. Laird Addis' association with The University of Iowa began in 1951 when he was fourteen years old and began working in the hospital kitchens. He received the B.A. in music and philosophy from The University of Iowa in 1959 and worked in the university cafeterias and libraries to supplement his income from performing and music copying during his undergraduate years. After receiving his M.A. at Brown University in 1960, Addis returned to the University of Iowa to study with Gustav Bergmann and completed his Ph.D. in 1964. He joined The University of Iowa's philosophy faculty in 1963 and attained the rank of professor in 1974. In 2004, he retired from the faculty after forty-one years of service and was named an emeritus professor.

Addis' musical career has included twenty-nine seasons with the Quad Cities Symphony Orchestra and he is currently in his thirtieth year as a member of the Iowa City Community String Orchestra. In 2007, he returned to composing after a hiatus of forty-five years. He is a proud member of the American Federation of Musicians, Local 450.

CAREY BOSTIAN, guest conductor. Carey Bostian has been conductor of the Iowa City Community String Orchestra since 1998. Born and raised in Granville, Ohio, he came to study at The University of Iowa in 1993. He holds the M.F.A. in orchestral conducting and was the last student to study under James Dixon before receiving his D.M.A. in cello as a student of Charles Wendt. Bostian is currently principal cellist of the Orchestra Iowa (formerly Cedar Rapids Symphony Orchestra) and cellist with Orchestra Iowa String Quartet. In addition, he performs regularly with Red Cedar Chamber Music and teaches cello at the Cedar Rapids Symphony School and privately in Iowa City. He is a member of the conducting faculty at the Preucil School of Music and has served as conductor at Coe College and Lawrence University.

LAUREN TOMPKINS, guest mezzo-soprano, is currently pursuing a master's degree in music at The University of Iowa and studies with Dr. Rachel Joselson. She received her bachelor's degree from the University of Wisconsin-Eau Claire where she studied with Dr. Mitra Sadeghpour.

Ms. Tompkins' affinity for contemporary music runs deep. Some of her favorite performances include Mrs. Maclean in Carlisle Floyd's *Susannah* and Lady Billows in Benjamin Britten's *Albert Herring*.

ANTHONY ARNONE, cello. A founding member of the Meriden Trio and the Sedgwick String Quartet, Arnone was principal cellist of the Madison Symphony in Wisconsin from 1996–2001. He has taught and performed across the country and joined The University of Iowa music faculty in 2001. For more information, see www.uiowa.edu/~music/faculty_staff/profiles/arnone.shtml.

(Bios. cont. on back)