

American art music that audiences can ultimately embrace and understand. Johnson has played recent American piano recitals in St. Paul, Hartford, River Falls (WI), Bloomington, (IL), in Hannover, Hildesheim and Templin in Germany, and for school groups and classes. Last September he appeared two evenings with the dramatist Eric Bentley and baritone David Harris on WNYC (public radio in New York) playing songs of Hanns Eisler.

Mr. Johnson has been Resident Conductor of the Rome Festival (Italy) for three seasons, Director of Stage Music and a conductor at the Stadtischen Buhnen Osnabruck in Germany, and a Repetitor in Braunschweig and Bremen. He has conducted the Florida Symphony, Jacksonville (FL) Symphony, the Metropolitan Symphony (MN), North Star Opera and other orchestras and theater productions in the United States. As pianist, Mr. Johnson has accompanied numerous vocal recitals throughout the midwest USA and in New York. Mr. Johnson was Principal Double Bassist of the Florida Symphony for four seasons, and has played double bass with several other professional orchestras in the USA and Germany. He holds a M.M. degree from Northwestern University in Evanston and a B.A. degree from the University of Minnesota in Minneapolis. Johnson has studied at the Mozarteum Hochschule fur Musik in Salzburg, Dartmouth College, the Aspen Music Festival, and the Domaine Conducting School.

PUZZLE PRELUDES - I: Brahms *Waltz in A-flat, op. 39, no. 15*; II: Bach *Chromatic Fantasy and Fugue in d*; III: Chopin *Sonata No. 2 in B-flat minor, IV; IV: Schubert *Impromptu in A-flat (D. 935, op. post. 142).**

Upcoming Concerts

Center for New Music & Composer Workshop

all concerts held in Clapp Recital Hall, 8:00 pm unless otherwise noted

Wednesday, April 10, 1996

Composers Workshop Concert

Sunday, April 14, 1996

contemporary chamber music

Schnittke's Cello Sonata, Gompper's Quartet,

works by John Van Der Slice, John Morrison

Sunday, April 28, 1996

Minnesota Contemporary Ensemble

works by Siskind, Ligeti, Schafer, Oliveros, Musgrave and Reich



center for new music

david k. gompper, director

29th Season

Concert VI

contemporary music for the piano

featuring guest artist

Craig Johnson

Sunday, March 31, 1996

Clapp Recital Hall

8:00 p.m.

Center for New Music

program

Study in Carmine and Coral (1990)

David VAYO

Sonate fur Klavier, op. 1 (1923)

Hanns EISLER

Allegro

Intermezzo: Andante con moto

Finale: Allegro

Puzzle Preludes I - IV for piano solo (1995)

Elizabeth AUSTIN

Omaggio a Cristoforo Colombo (1991)

Erik BERGMAN

Santa Maria

Guanahani

intermission

Selections for Piano

Wynn-Anne ROSSI

Tribute to Romance (1995)

Path to Twilight (1994)

Open Prairie Toccata (1995)

Spiral Dances (1984)

Robert CARL

I. Introduction (Dance of Growth)

II. Scherzo (Dance of Fire)

III. Dream - Fantasy (Dance of Awakening)

program notes

David Vayo (b. 1957) is an Associate Professor at Illinois Wesleyan University, where he teaches composition, theory, and Latin American music, and directs the *New Music Cafe* concert series and the Symposium of Contemporary Music. Mr. Vayo has also taught at Connecticut College and the National University of Costa Rica. He 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. Recent performances of Vayo's music have taken place in New York, Moscow, Sao Paulo, Toronto, Washington, San Francisco, Philadelphia and Rotterdam, and at the universities of Iowa, Alabama, and Maryland. His *Symphony: Blossoms and Awakenings* has been performed by the St. Louis Symphony under Leonard Slatkin. He currently serves as Membership Chair for the Society of Composers, Inc.

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.

Study in Carmine and Coral (1990) was commissioned by artist David Mauldin in honor of his wife, ethnobotanist Carol-Carmen Burch. The title is both a play on Ms. Burch's name and a reference to Mr. Mauldin's profession, since it might also be the title of one of his marvelous paintings. The colors in the title reflect the moods of this composition, which in its outer sections is fiery and intense and in the center subdued and floating. As do many of my compositions, *Study in Carmine and Coral* draws its musical language from a variety of styles including contemporary classical music, progressive jazz, rock, and funk. I performed the premiere in November 1990 at Connecticut College, New London.

David Vayo

Arguably one of the greatest composers of the twentieth century, the German composer **Hanns Eisler**, (b. 1898, Leipzig) is almost totally forgotten in the United States, a consequence of his left-wing political views and affiliations, and of his philosophy that music has a distinct social function. Eisler, schooled by Arnold Schonberg and a long term collaborator with Bertolt Brecht, composed chamber music, stage and film music, choral works, and above all, Lieder and "workers" songs. Eisler, leaving Europe ahead of the Nazi march, lived and worked in the United States from 1938 to 1948, writing much of his best music in this country. He became an early target of what became the Hollywood 'witch hunt', appearing before the House Subcommittee for Un-American Activities in September 1947. Eisler was forced to leave the United States for life.

From 1949 to his death in 1962 Eisler was a leading musical figure in East Germany. His workers songs from the late 1920s made a sort of comeback in West Germany during the student revolution of 1968, though unofficially Eisler was persona non grata in West Germany. In 1994 the Hanns Eisler Gesellschaft was founded in Germany to further the music of Hanns Eisler, and insure that more of his music is published and made available. The most important music conservatory in Berlin still carries his name, the *Hochschule für Musik Hanns Eisler*.

First writing in the dodecaphonic style of the Second Viennese School, Eisler abandoned 12-tone orthodoxy early on, composing music serviceable for workers' choruses and above all the stage theater. The stage and "workers'" music is rhythmically strong, and the text is always meant to be clearly heard and understood. Later, during his exile period in particular, Eisler returned to 12-tone procedures, using them when it suited him. Eisler's style thus becomes difficult to categorize. His stamp is unmistakable, whether his work is a theater song, serious song, film music or chamber work, or whether his harmonic language is tonal, atonal or a blend of both.

Sonate für Klavier, op. 1 (1923). Written during the midst of Eisler's studies with Arnold Schönberg, the first piano sonata represented Eisler's debut as a published composer. It was an auspicious beginning, as the city of Vienna awarded Eisler its Art Prize for the sonata in 1925. It was one of several works composed employing Schönberg's compositional technique and style, published by Universal Edition.

The Sonata follows classical formal principles. the first and third movements are composed in sonata-form, and the second movement 'intermezzo' is a passacaglia (A - B - A). Eisler's technique might best be characterized as freely atonal, clearly related to contemporaneously composed works by Berg and Schönberg himself.

Within two years after writing this sonata Eisler left the Schönberg orbit. Schönberg was furious, saying that Eisler should concern himself with composition, something he knew about, rather than politics, of which he knew nothing. Yet it was the technique and skill Eisler developed from the very socially conservative bourgeois Schönberg that enabled him to compose so skillfully for his working class and theater public.

Indeed, this piece is not representative of Eisler's overall output as a composer, which in Eisler's case is hard to pinpoint in any event. Nevertheless, Eisler's penchant for economy, variation, and the strong driving rhythm are amply present, characteristics which Eisler develops in his piano pieces and Lieder accompaniments during his American period years later, when he was once again in close contact with Arnold Schönberg.

Craig Johnson

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Elizabeth Austin (b. 1938, Baltimore) is currently Assistant Director of *The Mannheim Program* of the University of Connecticut. Ms. Austin holds degrees from the University of Connecticut (Ph.D.), Hartt School of Music, and Goucher College in Maryland. A composition student of Robert Hall Lewis and Donald Harris, Ms. Austin won First Prize in the David Lipscomb Electronic Music Competition for her *Klavier Double* for piano and tape (1983).

She has been recorded by Capstone Records, on a recently issued CD by the Heidelberg Hochschule für Musik, and the Krakow Rundfunkorchester. A prolific chamber music and vocal composer, several of her works have been premiered in Stuttgart, Heidelberg and Mannheim, including her 1992 work for mixed chorus, soloists, and piano *An die Nachgeborenen* (text by Bertolt Brecht), which received critical praise at its Mannheim premiere.

Puzzle Preludes I - IV for piano solo (1995). Each Prelude centers around a musical quote, either cited directly or intentionally "bent". The harmonic design of each piece weaves in and out of the quotational context. The listener is encouraged to fret out the sources of the quotes, which are revealed elsewhere in the program notes.

Elizabeth Austin

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The output of the Finnish composer **Erik Bergman** (b. 1911) spans six decades, taking one on a long journey from an early almost neo-romanticism, through dodecaphonic experimentation, to improvisation, pre-occupation with timbre using graphic notation, back to a somewhat more conventional approach as represented by tonight's offering. An early student of musicology at the University of Helsinki and composition at what became the Sibelius Academy, Bergman later studied in Berlin and in the early 1950's with Wladimir Vogel in Ascona, Italy, where he came into contact with the 12-tone school. Bergman has traveled extensively through Asia and Africa, collecting instruments and immersing himself in local traditions and musical culture.

Bergman's first opera, *The Singing Tree*, was produced by the Finnish National Opera in September 1995. The National Symphony (Rostropovich conducting) premiered a large new Bergman work entitled *Poseidon, Op. 122* in March 1994. Regarding composition: "Technique is vital, there's no getting away from it, no compromising, because without it you get lost in daydreaming. But every composer must use his technique to express his innermost being, his very own message."

Erik Bergman

Ommaggio a Cristoforo Colombo, Op. 119 (1991). This suite for piano comprises two movements, *Santa Maria* and *Guanahani*. In writing it, my thoughts were focused on past events, some 500 years ago in 1492, when Christopher Columbus arrived at the island of Guanahani, now San Salvador. The name of his ship was the Santa Maria. The musical

sequence of events starts out with a series of notes taken from the syllables of the seafarer's name. The musical material of both movements is related. In the second movement use is made of an ostinato chordal cluster in the bass which is reminiscent of muted beating of drums. In Guanahani, we are confronted by an atmosphere full of tension and excitement as two cultures meet and clash with one another.

Erik Bergman

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Wynn-Anne Rossi is a multi-talented composer, performer and educator. She is published under both the Boston Music and FJH Music labels with compositions for all levels of piano performance. She also writes for a variety of instruments and ensembles. Featured in "Clavier", "Key" and "Minnesota Monthly" magazines, Wynn-Anne is steadily moving toward national attention. Now a resident of Minnesota, her compositions have been premiered in the Twin Cities through the Landmark series, the Thursday Musical, the MMTA 1995 Convention and Minnesota Public Radio. Earlier the Illinois Times (Springfield) awarded her with "Best Piano Teacher" for 1990. Her composition *Zangemuth* was premiered and performed in repertoire by the Springfield Ballet in 1990 and 1991.

SELECTIONS FOR PIANO

Tribute to Romance: This composition is a tribute not only to personal romance, but also to the romance of life. Romance implies emotion, and emotion is often a mix of the bittersweet and the beautiful. Tear of joy and sorrow become one, and feeling takes on a nature of its own.

Path to Twilight: This piece is a composition of transition between light and darkness. Based on a specific set of harmonies announced in the beginning, the piece is in a constant state of motion moving toward a dramatic and somewhat tortured climax. However, peace is rediscovered as the familiar harmonies return in a transcendent ending.

Open Prairie Toccata: Distinctly "American" in nature, this happy piece reminds us of the freedom that comes from standing in an open field. Angular, yet lyrical in quality, the composition is somewhat reminiscent of Copland, one of Rossi's heroes. Listen for subtle harmonic changes, a definite Rossi trademark.

Wynn-Anne Rossi

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Robert Carl (b. 1954) is currently chair of the composition department and director of the computer music studio at the Hartt School of Music, University of Hartford, in Connecticut. He is also a director of the Extension Works new music ensemble in Boston. Robert Carl received his musical training at Yale, Penn, and the University of Chicago, having studied with Iannis Xenakis, Betsy Jolas, Ralph Shapey, George Rochberg, George Crumb and others. He has received prizes and fellowships from the National Endowment for the Arts, American Chamber Symphony, The Rockefeller Foundation, MacDowell Colony

and Tanglewood, and has held several composer residencies in Europe and the United States. His works have been performed widely throughout the United States and Europe, and has been recorded on the Neuma, Koch, International and The Aerial recording labels.

In 1995-6, Mr. Carl has received several major performances, including the premiere of his orchestral work *Duke meets Mort* by the Berkshire Symphony Orchestra; the premiere of a work for alto saxophone, *Die berliner Hornisse*, in Berlin, with a second performance in Vienna; and the premiere in Chicago's Orchestra Hall in February of *Event Horizon*, a mixed quintet written for Chicago Pro Musica (the Chamber Players of the Chicago Symphony). In addition, a solo CD of his entire piano music has been issued on Centaur Records.

The title of my piano piece, *Spiral Dances*, refers to two basic aspects of the work. On the one hand, it derives its spirit from the idea of corporeal motion; each of its three movements contains highly periodic and gestural material, the most notable example being the delicate and open-ended waltz which emerges toward the end of the third movement. On the other hand, the "spiral" in the title refers to the generating formal principle of the piece. At the opening, six chords are heard ringing in all registers of the keyboard. These chords then begin to cycle through the piece, with fragments of music emerging from each and growing in length during each successive cycle. As a result of this growth process, one eventually hears six different musics emerging from the initial six harmonies, each undergoing its own distinct process of transformation within the successive loops of the spiral. The first movement consists of the original chord sequence, which is then cycled four times; the fast second movement and slow third movement each consist of only one cycle.

An image which helps to explain this form (and which inspired me while composing) is that of a planet being orbited during a spacecraft's re-entry; at a distance, the observer in the craft can see the globe as a whole, its major structures distinct, but their details blurred. As he spirals in on it the geography becomes less vague, more varied, and overwhelms the original sense of unity he perceived at a distance (just as the six chords are no longer stated outright by the opening of the second movement, but still determine the harmonic structure and direction of the music). Thus, the piece is a trip through a musical "world with many different landscapes, but all made of the same original elements."

Spiral Dances is my first solo piano work and was composed in the spring of 1984 at the Camargo Foundation in Cassis, France. The work is dedicated to George Rochberg.

Robert Carl

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Craig Johnson (b. 1947) has had a varied career as conductor, pianist and double bassist. Currently living in Minneapolis, Johnson seeks to present important, new and neglected works to the public through performance and discussion, to present a view of recent