

**CENTER FOR NEW MUSIC**

**David Gompper, Director**

**CONCERT IV**

**Sunday, April 11, 1999**

*3:30 p.m., Clapp Recital Hall*

featuring the music of alumni **CHARLES DODGE**

**CONCERT V**

**Sunday, April 11, 1999**

*8:00 p.m., Clapp Recital Hall*

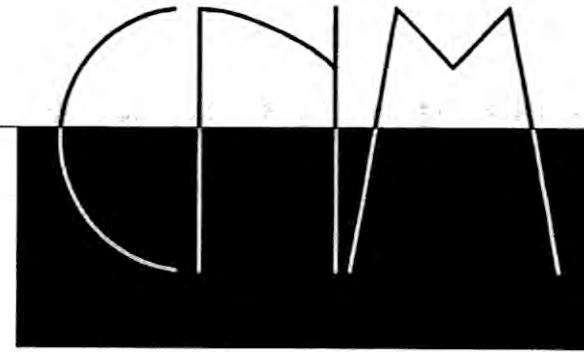
featuring the music of **D. MARTIN JENNI**

**CONCERT VI**

**Wednesday, April 14, 1999**

*8:00 p.m., Clapp Recital Hall*

featuring guest saxophonist **LAWRENCE GWOZDZ**



center for new music

David K. Gompper, director

**Thirty-Third Season  
Concert III**

featuring guest bassoonist

**Jeffrey Lyman**

*Arizona State University*

**Sunday, March 7, 1999**

University of Iowa, School of Music, Harper Hall, 8:00 p.m.

The Center for New Music  
March 7, 1999

## Contemporary Chamber Music

program

Gra  
Michelle Fox, *clarinet* Elliott CARTER

Winesburg (*premiere*)  
*Nine short pieces for tenor and string trio*  
Martin Spencer, *tenor*  
Jim Mothersbough, *violin*  
Luiz Lange, *viola*  
Cora Kuyvenhoven, *violoncello* Donald JUSTICE  
*Sherwood Anderson*

Trio (*American premiere*)  
Stephen Shepherd, *violin* Alkis BALTAS  
Cora Kuyvenhoven, *violoncello*  
Brook Cuden, *piano*

Chaser (*premiere*)  
Tadeu Coelho, *flute\** Michael ECKERT  
Megan Hanzlick, *oboe*  
Kristin Thelander, *horn\**  
Réne Lecuona, *piano\**

—intermission—  
4 Mod 4 (*premiere*)  
Sonja Feig, *flute* Lawrence FRITTS  
Annette Machetta, *clarinet*  
Stephen Shepherd, *violin*  
James Ellis, *violoncello*  
David Gompper, *conductor*

Bounce  
Benjamin Coelho, *bassoon I\** Michael DAUGHERTY  
Jeffrey Lyman, *bassoon II*

\*=School of Music faculty

12 Samples (*American premiere*)

Yuri KASPAROV

Jeffrey Lyman, *bassoon*  
Valdir Claudino, *double bass I*  
Liz Hopp, *double bass II*  
Moriah Neils, *double bass III*  
Kyle Gassiott, *double bass IV*  
Mario Sosa, *double bass V*  
Alison Mann, *double bass VI*  
Becca Hooper, *double bass VII*  
Anton Hatwich, *double bass VIII*  
Jon Donald, *percussion I*  
Brett E. E. Paschal, *percussion II*  
David Gompper, *conductor*

### Program Notes and Biographies

*Gra* (1993) - Carter wrote *Gra* ('game' in Polish) as a tribute to Witold Lutoslawski's 80th birthday. The whimsical and playful character of this piece reflects Carter's fond memories of his visits with Lutoslawski in Poland and America. *Gra* for solo clarinet was first performed by clarinetist Roland Diry at the Pontino Music Festival in Sermoneta, Italy on June 4, 1993.

**Michelle Fox** grew up in Iowa City and is currently an undergraduate at The University of Iowa. She is pursuing a BM degree in performance and education, and is a pupil of Maurita Murphy Mead.

**Alkis Baltas**, born in Thessaloniki, studied at the National Conservatory of Thessaloniki and continued his studies in composition and conducting in Berlin. From 1983-92 he was the director of the National Symphonic Orchestra of Thessaloniki, and Professor for Music Theory in the National Conservatory. In 1991 he became the director of the Music College of Thessaloniki and he has been appointed in the Music Department of the Aristoteles University of Thessaloniki. From 1994-97 he was the director of the National Opera of Athens. He has composed works for chamber ensembles, choir, symphonic music and operas, and his compositions have been performed in Greece and in many European countries.

*Winesburg* (words by Sherwood Anderson)

1. *Death, night, the sea, fear, loveliness*
2. *Little puffs of dust arose in the lamplight.*
3. *And then something happened, something happened.*
4. *And on summer evenings when the air vibrated with the song of insects ...*
5. *Only the few know the sweetness of the twisted apples.*
6. *Lust, lust, women and night.*
7. *On all sides are ghosts, not of the dead but of living people.*
8. *A thing blown by the wind, a thing destined like corn to wilt in the sun.*
9. *then he slept.*

**Donald Justice** taught in the Writers' Workshop at Iowa for many years and is known for his poetry, for which he has received both the Pulitzer and the Bolligen prizes. In his youth, however, he studied musical composition with Carl Ruggles for several winters in Miami, his native city.

Sherwood Anderson's *Winesburg, Ohio*, is one of the most American of books. A year or so back, while writing a short story about a young American composer, I attempted to describe a composition my character had written and was so taken by the sketchy description that the idea of writing the music for myself took hold of me, so strongly in fact that I finished the composition before I finished the story. I thumbed through Anderson, looking for phrases that struck a sort of poetic fire, though in plain and simple prose; and there were many. I selected nine. The nine sections are all very brief, indeed, fragmentary, and, in homage to Anderson, romantic in spirit. They are intended to suggest improvisation; the merest skeleton of narrative is perhaps implied. I have long thought the setting of prose offers at least as many challenges as the setting of verse.

**Martin Spencer** is a student from Canada specializing in vocology in the Master's program at the University of Iowa's nationally top-ranked department of Speech Language Pathology. He has sung internationally with companies such as the Canadian Opera Company and Sadlers Wells Opera, and has acted in Shakespearean roles with the Stratford Festival. Contemporary music premieres include operas by R. Murray Schafer, John Beckwith, and Harry Somers. He trained at the Banff School of Fine Arts (the Music Theater Studio Ensemble devoted to performance of new works, and the Opera Program) and in opera and song courses at the Britten-Pears School for Advanced Musical Study under Sir Peter Pears in Aldeburgh, England. He was a professor in Jazz Studies at Humber College in Toronto, and enjoyed teaching many classical, Broadway, pop, rock, and blues singers in a private studio.

### *12 Samples*

The commission and first recording of *12 Samples* was made possible through the generous support of the Mid-American Center for Contemporary Music, Arizona State University, Bowling Green State University, and Jeffrey Lyman.

This composition has very unusual architectonics and consists of 18 movements. On the macrostructure level, the principal object is the comparison of different textural principles. It is possible to consider the texture contours as the main thematic element, the development of which organizes the form as a whole. For instance, some movements represent a summation of two different texture contours, as reflected by titles such as "2 & 3", "4 & 7" and "6 & 10." The other variation principle is reflected in the movements marked "1 again" and "All Together." The last movement presents all the texture elements.

On the microstructure level, the main building materials are a 12-tone sequence with its different modifications and a special rhythmic modus which develop according to an appointed numerical logic. This numerical logic plays a constant role on all form levels, cementing all the components into a united whole.

From the figurative/emotional point of view this composition presents a concerto wherein the bassoon symbolizes a psychological condition of humanity. The unusual lineup of the orchestra

creates a strange (and on the other hand a natural) psychological atmosphere surrounding the hero.

Even though Kasparov appreciates the rhythmical discoveries of, for instance, Messiaen, he doesn't agree with that music of our time that follows strict formal laws. Exact schemes or patterns push away from the result: it is much more important to hear how stability and instability are realized in the rhythmic structure. Furthermore, when the main modus - "alive working motive" - and all internal rhythmic possibilities are heard and felt through, there follows something like an imaginative improvisation, the same way one would improvise using a single motive. Even then, a distinct metric-rhythmic structure serves as the foundation. Here there can be variations which were not intended: there is the possibility of all kinds of deviations which derive from the hearing of a rhythm and which still obey an internal recognition of the form.

*12 Samples* was written in this way. Especially significant is the fourth movement of the piece: the rhythmic modus is the figure which in its pure form appears in the second half of the first bar of the first timpani part. This figure exists further, as it can be condensed into 2, 4, 5 quarters of the bar - the technique is a vertically- and horizontally-moving counterpoint, not built, however, on the base strict rhythm. This figure acts as the stable element and it is more difficult to tell what are the unstable elements. Most likely it is the correlation between the measurements in which the modus can be fit and the vertically formed beats.

The rhythmic patterns are pulsating in the same way a sound frequency pulsates around a tonic. Probably it is possible to feel the frequency phase and amplitude of these beats the same way the composer feels them, and understand the correlation of the structure of the form as a whole.

Actually there are 18 movements in the cycle: the composition includes repetitions and combinations of already performed movements. As a corollary at the end of the composition there is a final movement called "All Together." The movements are poly-dimensional, each of them is characterless and some of them don't have a strongly pronounced logical cadence, but in the aggregate their interaction plays its role.

**Yuri Kasparov** graduated from the composition class of Mikhail Chulaky at the Moscow Conservatory in 1984 and completed the advanced post-graduate cycle under Edison Denisov in 1991. He also trained as a scientist at the Moscow Institute of Energetics. In 1990 he founded the Moscow Contemporary Music Ensemble of which he is currently the artistic director. Kasparov's works are frequently performed at music festivals in Russia and abroad, particularly in Germany, Sweden, Finland, Denmark, Italy and England. A series of his works has been recorded by Olympia and Le Chant du Monde and published by various music publishers.

The catalogue of Kasparov's works begins with the *First Symphony Guernica* in 1984, which was awarded the first prize in the Inter-Republican Competition. For the next few years, his interest remained principally in the sphere of orchestral music: *Second Symphony À Kreutzer* (1986), *Sequence for Orchestra Linkos* (1986), *Concerto for oboe and orchestra* (1988), *Microsymphony Genesis* (1989). In these works the composer employs a post-serial technique, based on the stylistic principles of the European avant-garde of the years 1950-1960.

From 1989 Kasparov gradually turned away from symphonic compositions and concentrated more on chamber music, ranging from works for various ensembles to pieces for solo instruments. The general character of his work underwent a change as well; his stylistic technique, that had been limited to serialism, henceforth included aleatory, organized sound and tonal procedures,



as well as elements of the instrumental theater and electro-acoustic music.

Kasparov's latest works are marked by a leaning towards romanticism. The composer resolutely refuses to curb his imagination with any form of stylistic or technical restraints, as is borne out in the opera-monodrama *Nevermore* for baritone and 17 performers (1992), *Landscape Fading Into Infinity* for clarinet, violin, cello and piano (1992) and *Over Eternal Peace* for bassoon and 15 performers.

The winner of several international competitions, Mr. Kasparov recently took first prize in the Henri Dutilleux Competition in Paris.

**Jeffrey Lyman** joined the faculty of Arizona State University in the Fall of 1996, and prior to this appointment he was Assistant Professor of Bassoon at Bowling Green State University. Dr. Lyman holds degrees in bassoon performance with highest honors from the University of Michigan and Temple University. He has held positions with the Savannah, Grand Rapids and Toledo Symphonies, the Michigan Opera Theater, the Opera Company of Philadelphia, the Colorado Music Festival, the Peninsula Music Festival, and the St. Bart's Music Festival of St. Barthèlemy, French West Indies. He has an international reputation as a performer of new music, and has appeared as soloist at the Moscow Autumn Festival, the Vermont Mozart Festival, the University of Iowa Center for New Music, the University of Michigan Contemporary Directions Ensemble and the ASU New Music Ensemble. Dr. Lyman is associate editor of the Journal of the International Double Reed Society, and was co-host of the 1998 Conference of the IDRS.

The recipient of both musical and scholastic honors, Dr. Lyman received a Research Partnership Grant from the University of Michigan, and various grants from the School of Music, the College of Fine Arts and the Office of Research and Creative Activities at Arizona State University, the Mid-American Center for Contemporary Music and the Dean of the College of Musical Arts at Bowling Green State University. He appears on New World Records, Koch International and Brasswell CD's.

#### *4 mod 4*

In social worlds, the individual and the group seem perpetually at odds. Either an individual's identity is subsumed by the group or the group becomes fractured by the individuals that comprise it. In abstract worlds of mathematics and music, however, individuality and unity can sometimes be thought of as the same thing. For example, the algebraic expression  $4 \bmod 4 = 0$  characterizes a collection of four individual elements as a single unit. Likewise,  $4 \bmod 4$  treats the four instruments, flute, clarinet, violin, and cello, as individual elements that unite in a whole. From the beginning of the piece, open textures created by silence and wide registral spaces allow individual instruments to freely develop their own voices. As the work progresses, however, the voices begin to compete with each other, becoming more angular and rhythmically non-conforming. As the character of each instrument becomes increasingly complex, certain features are inevitably shared by combinations of instruments and small alliances are thus formed. This tension between individuality and conformity evolves into two extended duets. The first duet, for clarinet and cello, has practically no communication between parts, as if each is adamantly maintaining its independence. The flute and violin duet is much more cooperative as the instruments seem to share the common goal of shutting

out the pizzicato cello, who tries to join in. Like  $4 \bmod 4$ , the goal of musical identity acts as a gravitational pull to unite the four instruments in the final section of the work, which ends in a simple homophonic statement of unity.

**Lawrence Fritts** is Director of The Electronic Music Studios and Assistant Professor of Composition and Theory at The University of Iowa. He received his Ph.D in Composition from The University of Chicago, where he studied with Shulamit Ran, Ralph Shapey, and John Eaton. His recent electronic music has been presented at international festivals including International Computer Music Conferences in Greece and Ann Arbor, Festival d'Art Acousmatique in Lyons, Discoveries in the UK, and the XII International Conference on Musical Informatics in Italy. Other recent performances have taken place at the Brooklyn College Conservatory of Music, New Music DePaul in Chicago, the Franklin Institute in Philadelphia, Intermedia Arts in Minneapolis, and Bates College. His music has been broadcast in Quebec, London, Rome, Buenos Aires, and Melbourne and is recorded on CD by Innova Recordings and Frog Peak Music. He has contributed to Music Theory Spectrum, Array, and Abstracts of the American Mathematical Society.

*Chaser* was composed in mid-1998, with the encouragement of Tadu Coelho, to serve as an encore or program-ending piece for the UI faculty quartet of Coelho, Mark Weiger, Kristen Thelander, and René Lecuona. The title alludes among other things to the function of the piece, and to the rather motoric rhythmic character of the music.

**Michael Eckert** joined the Composition/Theory Area of the University of Iowa School of Music in 1985, becoming an Associate Professor in 1988. He studied composition with John Richard Ronsheim at Antioch College, and with Ralph Shapey at The University of Chicago, receiving an M.A. in music history & theory in 1975 and the Ph.D. in composition in 1977. Before coming to Iowa he taught at Colorado State University, the University of North Carolina at Chapel Hill, Tulane University, and Antioch College. His awards for composition include the Bearns Prize from Columbia University (1975), a Charles E. Ives Scholarship from the National Institute of Arts and Letters (1977), an NEA fellowship (1980), and the Music Teachers National Association Distinguished Composer of the Year Award (1983) for *Three Songs from the Chinese*. He has published articles and reviews on the music of Luigi Dallapiccola, and in 1986 received a Fulbright Junior Fellowship to Italy and an NEH Travel to Collections grant to research Dallapiccola's manuscripts.

From 1993 to 1995 Eckert directed the UI Collegium Musicum, the School's early music ensemble; during the 1995-96 academic year he directed the ensemble Renaissance Voices in concerts of early Renaissance sacred music. In 1997 he participated in an international conference in Tours, France, commemorating the quincentenary of the death of Johannes Ockeghem.