

figures in American music. It has also to its credit the first world or American performances of major works such as: *Traces* by Luciano Berio and *Songs, Drone and Refrains of Death* (1969) by George Crumb, *Couleurs De la Cite Celeste* (1973) by Olivier Messiaen and *Triple Duo* (1983) by Elliott Carter.

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), Alcides Lanza (1972), Charles Wuorinen (1972, 1974), Morton Feldman (1973), Salvatore Martirano (1973), Jaap Spek (1976), Gunther Schuller (1980), Lukas Foss (1982), Louise Talma (1982), Kenneth Gaburo (1983), John Ronsheim (1985), Libby Larson (1986), Ralph Jackson (1986), William Albright (1992, 1995 & 1996), Bernard Rands (1993), Bright Sheng (1994), Noel Zahler (1997), Theodore Antoniou (1998), Jeremy Dale Roberts (1999), Charles Dodge (1999), Bernhard Lang (1999), Beat Furrer (1999), and Shulamit Ran (2000).

Performers include Janet Steele (1970), David Burge (1973), David Tudor (1973), Paul Zukofsky (1976), Harvey Sollberger (1978), Robert Hagopian (1981), Steven Schick (1983, 1985, and 1988), Garrick Ohlsson (1988) and Jeff Lyman (1994 & 1999).

Last November, 1998, the ensemble from the Center for New Music (which included both faculty and students) mounted an East Coast Tour, and performed at UI, Yale, Merkin Concert Hall in New York City, Harvard and Connecticut College. The latter was part of a larger festival of music comprising a SCI Region I conference and a series of concerts and lectures honoring Pierre Boulez.

This fall, the Center will enter a new three-year phase of funding from the College of Liberal Arts, the Graduate College and the School of Music. This support will help form a core ensemble of performers and create projects ranging from a possible European tour to hosting national and internationally known composers and performers. •

Acknowledgements

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please visit our web page:
<http://www.uiowa.edu/~music/CNMhome.html>

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Thirty-fourth season, Concert X

Wolfgang Panhofer

Austrian cellist



Wednesday, May 31, 2000

8:00 p.m.



COLLEGE OF LIBERAL ARTS
THE UNIVERSITY OF IOWA

UNIVERSITY OF IOWA
CLAPP RECITAL HALL

Wolfgang Panhofer, Austrian cellist

Wednesday, May 31, 2000
8:00 p.m.
Clapp Recital Hall

Program

Ricercar No. 6

Domenico GABRIELLI

1659-1690

Lord Chesterfield to His Son (Selections)

Richard WILSON

b. 1941

Suite No. 5, BWV 1011

Johann Sebastian BACH

1685-1750

Preludium
Allemande
Courante
Sarabande
Gavotte 1 and 2
Gigue

Intermission

Suite op. 84

Ernst KRENEK

1900-1991

Andante affettuoso
Adagio
Allegretto
Andantino scherzando
Andante

Mutationen op. 41

Rainer BISCHOF

b. 1947

Sonata op. 31

Egon WELLESZ

1885-1974

Toccata Carpicciosa op. 3

Miklos ROSZA

1907-1995

In Memoriam Gregor Piatigorsky



Wolfgang Panhofer was born in Vienna and studied at the Vienna Academy for Music with Wolfgang Herzer and at the Royal Northern College of Music in England with Ralph Kirshbaum. At the age of seventeen Mr. Panhofer became the youngest member to play with the Vienna Philharmonic Orchestra. He has won several prizes and competitions, among them the Sir John Barbirolli Prize and the Austrian Broadcasting Competition. He attended master classes with Paul Tortelier, William Pleeth, Ralph Kirshbaum, Boris Pergamenschikow, and Steven Isserlis and has played chamber music with András Schiff. Wolfgang Panhofer has been invited to prestigious festivals such as the Vienna Festival, the Wien Modern Festival, the Schleswig Holstein Festival in Germany, and the Vivaldi Festival in Poland.

He played numerous concerts in Europe, Japan, Korea, and the United States with renowned orchestras such as the Vienna Symphony Orchestra, the Vienna Chamber Orchestra, the Niederösterreichische Tonkünstler Orchestra, the Lodz Philharmonic, the Baltic Philharmonic, the Kattowitz

Philharmonic, and the chamber music ensemble of the BBC Symphony Orchestra.

Program Notes

The 7 *Ricercars* for solo violoncello (dated 15th January 1689) by Domenico Gabrielli are among the first compositions for unaccompanied cello which have come down to us. There was a strong upsurge of interest in instrumental playing in the musical life of Bologna towards the end of the 17th century. The art of cello playing also began to develop. Gabrielli was not only a famous composer but also a highly esteemed cello player. Consideration is given for the first time to the soloistic functions of the cello in his compositions.

There are many different interpretations of the term *Ricercar*. It can be applied to such movement types as an Improvisation, a solo piece, an exercise, and a Prelude, and may also be used in the sense of Fantasia, Intrada and Sinfonia. What is normally implied by the term is the imitative ricercar, a polyphonic instrumental composition in several sections, each section having its own theme of figure that is subjected to motivic treatment.

Domenico Gabrielli (1659-1690) was a composition pupil of Giovanni Legrenzi in Venice and taught the cello by Petronio Francheschini in Bologna. From 1680 until his death he was cellist at the Cathedral of San Petronio in Bologna. His activities took him to various Italian courts, particularly Modena. He left numerous opera and oratorios as well as various instrumental and vocal compositions.

Lord Chesterfield to his Son is my second extended work for solo cello. The first, *Music for Solo Cello*, was written in 1971, the year of my marriage, at the request of Fred Sherry. *Lord Chesterfield* was intended for my son, James, who at age 12, was a budding cellist. Knowing that he may doubt my counsel, I arranged that he receive an abundance of solemn advice from an 18th-

century gentleman.

Lord Chesterfield to his Son was premiered by Fred Sherry at the Greenwich House Music School, New York City, on November 14, 1991.

Richard Wilson (b. 1941) studied piano with Roslyn Pettibone, Egbert Fischer and Leonard Shure; and cello with Robert Ripley and Ernst Silberstein. His first compositional studies were with Roslyn Pettibone and Howard Whittaker. Much of his early musical study took place at the Cleveland Music School Settlement, where he taught cello briefly in the absence of Ernst Silberstein.

Richard Wilson graduated from Harvard in 1963, where he studied composition with Robert Moevs. He studied piano in Munich with Friedrich Wührer and composition in Rome, again with Robert Moevs. Wilson followed Moevs to Rutgers where he earned his master's degree. In 1966, Richard Wilson joined the faculty of Vassar College, where he has three times served as chair of the Department of Music. He is currently Mary Conover Mellon Professor of Music at Vassar.

In 1986, Richard Wilson received the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters. He was commissioned by the San Francisco Symphony to write *Articulations*, which was premiered in May 1989. In 1992-93, Richard Wilson became Composer-in-Residence with the American Symphony Orchestra. In the same year he was awarded a Guggenheim Fellowship, under which he composed his first opera - *Æthelred the Unready*.

Recent commissions have come from Chamber Music America, the Chicago String Quartet, the Mae and Irving Jurow Fund of the Library of Congress, and the A.N.L. Foundation.

Suite for Violoncello op. 84—Ernst Krenek composed his five-movement *Suite for Violoncello* op.84 in 1939. Its second movement, marked *Adagio*, exemplifies the modern cantabile style of the day, while the central movement *Allegretto* represents his own personal way of coming to terms with principles of linear counterpoint put forward by Ernst Kurth, a theoretician who had exerted a strong influence on him. Within the highly restricted compass of the *Suite* the listener encounters the apparently polyphonic effect which Kurth had pointed out to his pupil in the solo suites of Bach. It is an impressive work, bringing *molto liberamente* to a close by an almost aggressive waltz (*Andantino scherzando*) and a seemingly improvised *Andantino* which harks back to the opening movement, thus 'squaring the circle' created by the composer through the synthesis of an arc-shaped layout and a sequence of loosely-connected movements.

(Written by EvH. and translated by Celia Skrine)

Ernst Krenek (born 1900 in Vienna, Austria) has been declared a one-man history of 20th century music. His compositions come to terms with virtually all idioms and techniques of this century. In the early twenties he wrote works in the atonal idiom, such as the 2nd Symphony and the first three quartets. These were followed by a variant of tonal thinking modeled on Schubert, such as *Journey through the Austrian Alps*, *Jonny spielt auf*, *O Lacrymosa* (to Rilke texts written especially for him). In the early thirties he wrote the first full length 12-tone opera, *Karl V*, which was also his first 12-tone work. The premiere of the opera, due to Nazi intrigue, was cancelled by the Vienna State

Opera, which commissioned it. His music was labeled by the Nazis as Entartete (degenerate) music.

He immigrated to America in 1938. In supplication for Austria, his war-torn homeland, he wrote in 1942 his most important choral work, *Lamentatio Jeremiae prophetae* - a work which he thought, at that time, would never be performed and which foreshadowed the concept of serialism in music. The highpoint of his serial endeavor was reached in 1957 with a work using his own text, for voice and ensemble, *Sestina*, juxtaposing pre-determination and chance. From the sixties through the eighties his works are "late works". His "system" here was to avoid all systems. He selected from each of them and whatever else he envisioned as propelled by his imagination and inclination. His multifaceted lifespan was fulfilled. Krenek's unique intellectual and artistic capacity, his insatiable curiosity for exploring new horizons forced him to find new means in order to express his ever more comprehensive musical vision. His personal style, however, permeates all his works from opus 1 to 242.

Gladys N. Krenek, September 29, 1998



Rainer Bischof (born 1947) is one of the most many-sided composers of today's Austria. After his first years of study at the Musikhochschule in Vienna, he became a private student of Hans Erich Apostel in 1967. Of all his studies at the University of Vienna, philosophy was of the greatest importance to him; he received the doctorate in 1973. Bischof has been associated with an international shipping firm and held positions as an officer in a travel company, as director of the artistic operations office of the Wiener

Konzerthausgesellschaft, as director of the Theater and Music Section of the Cultural Affairs Office of the City of Vienna, President of the Austrian Composers' Alliance and manager of the Wiener Musiksommer (Viennese Summer Music Festival). Since 1988, he has been General Secretary of the Vienna Symphony.

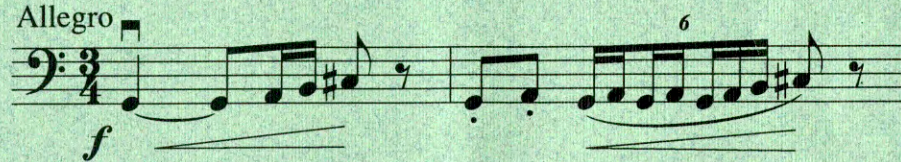
Bischof has taught in adult evening schools in Vienna and at the European Forum Alpbach. Since 1987, he has been lecturing on musical esthetics at the Musikhochschule in Vienna. Since fall of 1996, he has taught composition at the Conservatory of the City of Vienna. His scholarly work is in philosophy and the esthetics of music. His compositions number over 40 works, scored for various combinations of instruments, and are greeted with favorable criticism worldwide.

From *Zeitgenossen* live, 1995—*The typical Viennese tone is so difficult to express in words, but it is real, and for me it is a specific expression of a musical idea and world. Melancholy and rebellion against melancholy; despair of the world and of oneself—that is an important part of my musical sensibility. I utter this with the same materials that the European tradition has been using without interruption since the rise of polyphony—counterpoint, motifs, logical deduction from a meaningful seed, formal structure, by all of these in the service of the expression I am seeking to achieve.*

Sonata opus 31—This tension-laden piece, composed in one movement with several sections, was written in only two days, August 26 and 27, 1920. Although it is laid out as a work in one movement, the head motif in 4/4 in a slow tempo, full of pathos, appears several times, bracketing the various sections; it persists until the C-major closing.



This is followed by a lyrical theme written in thirds, and a folk song-like third theme, written in a 5/4 measure. The fourth theme skips forward like a gigue. After a short development of the first and second theme s comes an allegro moderato with characteristic repetitions of tones and an abrupt change in meter and style:



This is followed by the return of the first theme and the 5/4 meter (*allegretto grazioso*). The piece is rounded out by the entry of the main theme and resolves itself into a serene coda. Thus, we have a composition rich in tension that only resembles the classical sonata form in having the rounded quality that comes from repetition of the initial motif at the end.

Egon Wellesz (1885–1974), an Austrian composer and musicologist, studied with Schoenberg at the same time as Berg and Webern. His early compositions show the influence of Mahler, but the clarity and articulation that characterize his later works are already evident. He is the author of studies of Byzantine and Arabic music, including *Eastern Elements in Western Chant* (1947) and *A History of Byzantine Music and Hymnology* (1948). From 1939 he lived in England; there he taught at Oxford and composed operas, ballets, chamber music, liturgical works, and symphonies.

Miklos Rosza (b. 1907 Budapest, Hungary, d. 1995 Los Angeles, California) studied at the Leipzig Conservatory. He was a symphonic and chamber composer who began scoring films for Alexander Korda in England in the 1930s and went with him to Hollywood to make *The Thief of Bagdad* (1940). When he arrived at M-G-M in 1948, Rosza was already a film music professor at USC and an Academy Award winner. At M-G-M and as an independent, Rosza composed scores for nearly 40 pictures spanning more than 20 years. A prolific and versatile figure, Rosza's work ranges from the intimate, disturbing accompaniment for *Spellbound* (1945) to the epic, sweeping scores of *Ben-Hur* (1959) and *El Cid* (1961).

The Center for New Music is a performing organization devoted to 20th century repertoire and 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 functions as a laboratory and performance extension of the School's composition area, and as a repertory ensemble for the creation and presentation of new music in general. Depending on funding, the size of the core ensemble has varied from as many as 26 persons (including a vocal ensemble of 12) to as few as seven players. Extra players are hired on occasion in order to present larger-scale compositions. The Center also serves as the locus of activities for guest composers whose visits range from a few days to entire academic terms.

As the Center enters its 34th year, it remains an advocate of contemporary music performance. The Center's programming reflects the eclectic range of compositional styles currently being written, as well as what is considered classic repertoire from the 20th century. The quality of performance is based on working with a core ensemble, grounded in solid repertoire over an extended period of time. In addition, the Center will seek to build new and more diverse audiences through outreach concerts, and to establish a professional reputation through CD recordings as well as through the invitation of guest composers and performers nationally.

History of the Center

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 of the Center to D. Martin Jenni, a long-standing composer-participant of the organization, and most recently 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 to 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.

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