center for new music

D. Martin JENNI, director
David GOMPPER, music director

featuring the works of
AINGER, BASSETT,
GOMPPER, and KOYKKAR

Sunday, November 21, 1993, 6:00 p.m.
Clapp Recital Hall
The University of Iowa School of Music
Program

Ribbons (1993)          David GOMPPPER  
                         (b. 1954)  

Garden of Secrets  
     for flute and chamber ensemble          Marc AINGER  
                                           (b. 1956)  

Concerto da Camera (1981)          Leslie BASSETT  
                                          (b. 1923)  

Double Take (1992)          Joseph KOYKKAR  
                                             (b. 1951)
Program Notes

Ribbons, commissioned by and written for Kansas City Summerfest Ensemble, is scored for a woodwind quartet, string quartet, harp and harpsichord. The instrumental groupings on a macro-level maintain the division between winds, strings and plucked instruments, evident by the physical location on stage. On a local (compositional) level, the music is imitated and mirrored by pairs of instruments of similar register: Violin I/Flute, Violin II/Oboe, Viola/Clarinet, and Violoncello/Double Bass, found most often in thick contrapuntal textures.

But the most interesting aspect of the piece and the one I enjoyed working with the most, was the use of scales. Three unique scales unify the entire composition, which were formed from three common ones: whole tone (made up of all whole steps), diatonic (combination of half and whole steps) and octatonic (strict alternation between half and whole steps). Created not from bottom to top but outward from the central pitch A, I found that each of the three scales had eight resting points or nodes; chords could then be formed by sounding just these nodes, and indeed, the three chords which are found in the very first bar as three 8-note chords re-occur in the middle section (entitled Waltz), divided into six 4-note sonorities, as well as in the reflective Coda.

Finally, the title comes from "Ribbons of Scales," a description by Stravinsky of his own compositional process found in the first movement of his Octet. So enameled am I of this piece that two bars are quoted from the second movement as a fleeting melodic reference, in not only the Waltz but also in the extended harpsichord cadenza.

The work was premiered in Kansas City July 25 and 26th, 1993.

David K. Gomper is an Assistant Professor of theory/composition at the University of Iowa.

Garden of Secrets was commissioned by the conductor Sergio Ortiz, who conducted the premiere performance. The title of the work is intended to invoke an atmosphere of quiet mystery; a quiet which, nonetheless, is underscored with an unspoken tension which inexorably finds its way to the surface.

Marc Ainger is currently Assistant Professor of theory/composition at The Ohio State University.

"Concerto da Camera is the result of a 1981 commission by trumpeter Terry Sawchuk, who gave the premiere performances with an ensemble from Northern Illinois University in DeKalb in April, 1982, and for the International Trumpet Guild in Lexington, KY a month later. Scored for flute, clarinet, trumpet(s), violin, viola, cello, piano and percussion, the work features the trumpeter, who performs on three instruments: trumpet, flugelhorn and piccolo trumpet. The first movement, beginning slowly, moves to fast music, then ends quietly. The second movement is slower and darker in tone, while the energetic and driving finale reveals the full range of the soloist's virtuosity. Several intense chords and sonorities recur on occasion and serve as bases for unfolding harmonies and lines. The pitch E is primary, even in these chords and especially in the register a 10th above middle C, serving as focus for much of the music."

Leslie Bassett (b. 1923) is widely known for the more than one hundred works that have emerged from his Ann Arbor studio during the past four decades, resulting in such recognition as the Pulitzer Prize (1966), Prix de Rome (1961-63), Koussevitzky (1971, 1991), Guggenheim Fellowships (1973, 1980), a Fulbright Fellowship to Paris (1950-51), the Naumburg Recording Award (1974), several National Endowment for the Arts commissions, and membership in the American Academy of Arts and Letters. Long identified with The University of Michigan, Leslie Bassett is its Albert A. Stanley Distinguished University Professor of Music Emeritus, and was the 1984 Henry Russell Lecturer, the University's highest faculty honor.

Double Take, composed during the spring of 1992, is a one-movement work of about eight minutes duration. Commissioned jointly by the new music ensembles Present Music (Milwaukee, WI) and North/South Consonance (New York), it is scored for flute, clarinet, violin, cello, piano and percussion. The title Double Take refers to the manner in which musical expectations are handled in the composition. The composition of Double Take was partially funded by a New Works Award from the Wisconsin Arts Board.

Joseph Koykkan is a member of the Interarts and Technology faculty and Music Director for the Dance Program at the University of Wisconsin-Madison.
Center for New Music
David GOMPER - conductor

Flute
Laura KORNIG
Linda PEREKSTA

Oboe
Aimée HIGGINS

Clarinet
Amy ASHMORE
Laura KELLY

Bassoon
Dulane AABERG

Horn
Alice OLIVER

Trumpet
Michael FLYNT

Piano
Ching-Chu HU
Teknalbdor WINESBERRY

Violin
Peggy CRUM
Don HAINES
Dan HUNG

Viola
Michele MEININGER

Violoncello
Carey BOSTIAN II
Hsien-Liang LIEN

Double Bass
Rich WAGOR

Harp
Pam WEEST-CARRASCO

Harpischord
Paul TEGELS

Percussion
Karla KEHOE

* - University of Iowa faculty

This program was performed at Illinois Wesleyan University as part of the Society of Composers Region V Conference, yesterday, Saturday, November 20, 1993.

Many thanks to David Nelson, Director, School of Music for his continued support for the Center for New Music

Next Center for New Music concerts:

February 13, 1994
music of Sofia GUBAIDULINA

April 24, 1994
music of David LANG