



David K. Gompper, Director

<sup>9</sup>  
*28<sup>th</sup> Season, Second Concert*

featuring guest artists  
**Elizabeth Morrow**, *cellist*  
**Larry Wiley**, *pianist*

in a concert of 20th century American music

Monday, November 7, 1994  
Clapp Recital Hall  
8:00 p.m.



program

**Ravel Remembers Fascism (1991)**

**Rodney WASCHKA II**

**Romanza (1987)**

**Martin JENNI**  
(b. 1937)

**Sonata for Solo Violoncello (1955)**

**George CRUMB**  
(b. 1929)

*I. Fantasia*

*II. Tema pastorale con variazioni*

*Tema: Grazioso e delicato*

*Var. I: Un poco piu animato*

*Var. II: Allegro possibile e sempre pizzicato*

*Var. III: Poco adagio e molto espressivo*

*Coda: Tempo primo*

*III. Toccata*

intermission

**Three Reflections for Solo Violoncello (1993)**

**George CHAVE**  
(b. 1959)

*I. On Meeting*

*II. On Parting*

*III. On Reuniting*

**Sonata for Cello and Piano (1978)**

**David BAKER**  
(b. 1931)

*Fast*

*Slow*

*Fast*

program notes

**Rodney WASCHKA** is a composer/performer working with algorithmic composition, intermedia pieces, and music for traditional ensembles. He studied composition and computer music at Brooklyn College, at the Institute of Sonology in the Royal Conservatory at The Hague, and at the University of North Texas where he received his Doctor of Music Arts degree. His teachers include Larry Austin, Paul Berg, Charles Dodge, Thomas Clark, Clarence Barlow and Joel Ryan. As Assistant Professor at North Carolina State University, Waschka also serves as the Treasurer of the International Computer Music Association (1990-present) and as the Managing Director of CDCM: Consortium to Distribute Computer Music.

*Ravel Remembers Fascism* is music in which any sense of forward motion or projection of 'line' is constantly interrupted. The events, melodies, gestures are complete and require no connection with any other sound. There are two overlays applied to this music. One is programmatic, in reference to experiences of Ravel during the final years of his life, and the other political in reference to the rise of racism, ethnic fratricide and murderous nationalism currently being experienced in parts of Europe. Musically, this work combines these ideas by juxtaposing partially remembered snippets of a *Daphnis et Chloé* melody with tense, angry, melancholy and nostalgic gestures and passages. This piece was written for my friend, Elizabeth Morrow.

**D. Martin JENNI**, currently head of composition and theory in the School of Music, holds a doctorate in composition from Stanford University and an A.M. in medieval studies from the University of Chicago. Since joining the Iowa faculty in 1968 he has composed several works for the Center for New Music (*R-Music Asphodel*, *Cucumber Music*, *Per Elysios*), the University Symphony Orchestra (*Eulalia's Rounds*), and members of the faculty (*Musica dell'Autunno* for Delbert Disselhorst, *Musica dell'Estate* for William Hibbard, *Long Hill May* for Betty Mather, *Nightmusic* for Eldon Obrecht, *Pharos* for James Avery, *Ballfall* for Steven Schick, etc.); his *Tutto per Verdi* was premiered by the Iowa Brass Quintet last October. He also founded and directs a chant choir called the Cantores.

*Romanza* was written for the Omaha-based cellist David Low, who asked for a piece in 1987; we had met the year before at a "Music of the Heartland" gala sponsored by South Dakota Public Television. In the



meantime, Low had issued a recording called *The Romantic Cello*. Hence, "Romanza", though the title has more internal significance, as an intensely lyrical piece (a kind of "song without words") with a "valse triste" sort of refrain. The work exists in two forms (as stipulated in the terms of the commission): The latter version was premiered in 1988 by the Omaha Youth Symphony, who played it again a year later in Chicago.

**George CRUMB** was raised in a musical environment; his father played clarinet and his mother was a cellist. In 1955 he received a Fulbright fellowship for travel to Germany, where he studied with Boris Blacher at the Berlin Hochschule für Musik. He received his Doctor of Musical Arts in composition with Ross Lee Finney at the University of Michigan in 1959. He has been the recipient of grants from the Rockefeller, Koussevitzky, and Coolidge foundations, has held a Guggenheim Fellowship and was given the National Institute of Arts and Letters Award. In 1968 he was awarded the Pulitzer Prize in music for his *Echoes for Time and the River*. In his music, Crumb is considered a universalist. Nothing in the realm of sound is alien to him; no method of composition is unsuited to his artistic purposes. This extraordinary *Cello Sonata* was his first published work and is dedicated to his mother.

**George B. CHAVE**, currently Assistant Professor of Music in Theory/Composition at the University of Texas at Arlington, was awarded first prize in the 1985 Oriana Trio International Composition Competition for his *Trio for Violin, Cello and Piano*. He has been commissioned to compose works by numerous individuals and organizations including the St. Louis Symphony Orchestra. In 1989 he was a fellow at the prestigious Sundance Film Institute. *Three Reflections* was composed during a residency at the Ragdale Institute Artist Colony. These three short pieces are related to each other by recurring thematic material that is rhythmically altered from movement to movement. One may think of this material as "experience" and the subsequent reliving of experience filtered through memory and emotion. The subtitles are not meant to suggest any programmatic elements, but are instead intended to reflect the mood of each movement.

**David BAKER** graduated from Indiana University in 1953. In addition he studied theory privately with Heiden, Gunther Schuller, Orrego-Salas, William Russo and George Russell. In 1966 he became chairperson of the Department of Jazz Studies at Indiana University and continues to hold that position today. As a jazz performer, he played the trombone with Stan Kenton, Lionel Hampton, and Quincy Jones. His compositions fuse jazz with modern devices, including serial procedures.

**Elizabeth MORROW** joined the faculty at the University of Texas at Arlington as Assistant Professor of Cello in September, 1991. She received the degree Doctor of Musical Arts in Cello Performance from the University of Southern California under Eleonore Schoenfeld. Her career has covered a diverse range of performing experience. Dr. Morrow played her debut as soloist with the South Bend Symphony at age 16 and performed one year later with the Indianapolis Symphony at age 17. She attended Indiana University and received an "artist's diploma" from the Conservatory of Music in Freiburg, Germany. She studied with numerous accomplished cellists including Fritz Magg, Christoph Henkel and Mickael Flaksman, and has participated in master classes with Janos Starker, Gabor Rejto, Laszlo Varga, and Antonio Janigro. An eight year residency in Germany and Switzerland has afforded Dr. Morrow a very unique opportunity to personally explore the style and interpretations of our classical music heritage. As a recitalist and chamber musician, she has given concerts in Switzerland, Germany, France, Italy, England, Yugoslavia, Mexico and the United States. She has recently been selected for placement on the Texas Touring Arts Program Artist Roster by the Texas State Commission on the Arts. In addition to her performance activities, Dr. Morrow is a dedicated pedagogue committed to helping her students acquire a fluid and flexible technique as a means of allowing their artistic musical expression to develop.

**Larry WILEY** received both the Bachelor of Music and Master of Music degrees from North Texas State University (The University of North Texas) and the Doctor of Musical Arts degree from Louisiana State University. His teachers were Larry Walz and Jack Guerry. Dr. Wiley also received a certificate from the Ecole d'art Americaine in Fontainebleau, France, studying piano with Jean Casadesus and theory and solfege with Nadia Boulanger and Annette Dieudonne. He was a frequent performer at school concerts and was selected to perform in master classes conducted by pianist Robert Casadesus and harpsichordist Rafael Puyana. While in the U.S. Army in Heidelberg, Germany, Wiley was active in musical theater and as a vocal accompanist. Dr. Wiley is a native of Levelland, Texas and taught for ten years at South Plains College. He has been on the faculty of The University of Texas at Arlington since 1977, where he is currently Associate professor of Music. He is very active as a performer, presenting solo, duo, and chamber recitals throughout the Southwest. He is also in demand by local and statewide piano teacher organizations as a lecture-recitalist and adjudicator.

The next Center for New Music concert is December 4, 1994, performing Arnold Schoenberg's *Pierrot lunaire* with James Dixon, conductor, in Clapp Recital Hall at 8:00 p.m.