

## UPCOMING CNM & UISQRP events

CONCERT IV.....	Sunday, Oct. 28, 2 p.m.
Michael Norsworthy, <i>clarinet</i> ; David Gompper, <i>piano</i>	Old Capitol Museum Senate Chamber
CONCERT V.....	Sunday, Oct. 28, 7:30 p.m.
Composers Workshop I	Riverside Recital Hall
CONCERT VI.....	Friday, Nov. 2, 7:30 p.m.
Midwest Composers Symposium	IMU 2nd Floor Ballroom
CONCERT VII.....	Saturday, Nov. 3, 11 a.m. & 3:30 p.m.
Midwest Composers Symposium	UCC Recital Hall
CONCERT VIII.....	Saturday, Nov. 3, 7:30 p.m.
Midwest Composers Symposium	Riverside Recital Hall
CONCERT IX.....	Saturday, Nov. 3, 7:30 p.m.
Midwest Composers Symposium	Riverside Recital Hall
CONCERT X.....	Sunday, Nov. 11, 2 p.m.
Wolfgang David, <i>violin</i> ; David Gompper, <i>piano</i>	Old Capitol Museum Senate Chamber
CONCERT XI.....	Sunday, Dec. 2, 7:30 p.m.
CNM Ensemble	Riverside Recital Hall

### String quartets:

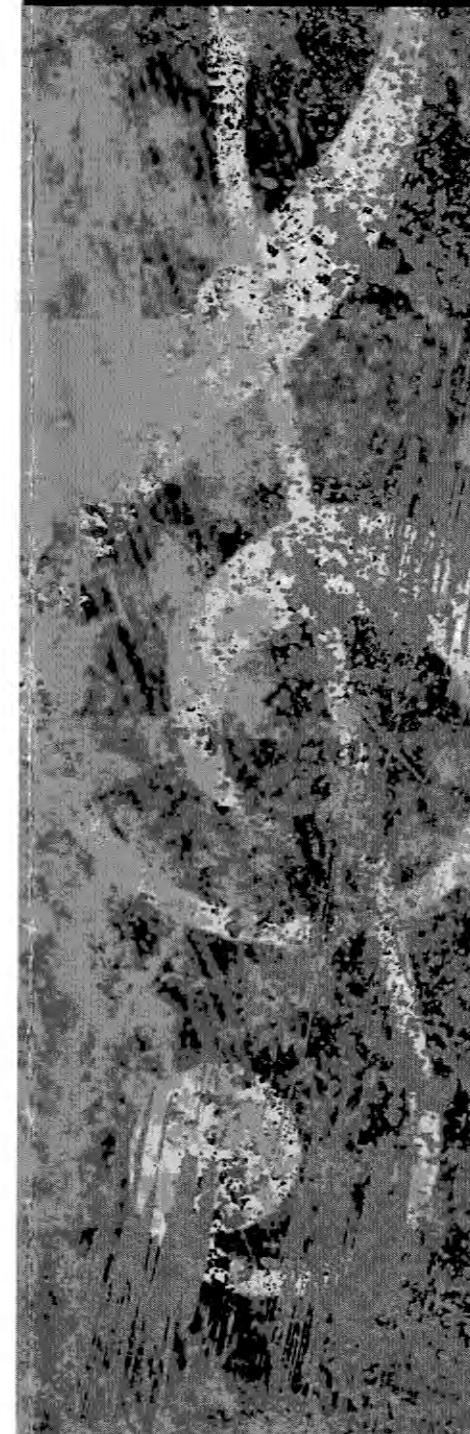
LINDEN STRING QUARTET .....	Saturday, March 2, 2013, 7:30 p.m.
	Riverside Recital Hall
CAVANI STRING QUARTET .....	Thursday, April 11, 2013, 7:30 p.m.
Elizabeth Oakes, <i>viola</i>	Riverside Recital Hall

THE UNIVERSITY  
OF IOWA

#5173

For the latest calendar updates visit our online calendar at: [arts.uiowa.edu](http://arts.uiowa.edu)

UNIVERSITY OF IOWA SCHOOL of MUSIC



## Center for New Music *Concert*

**7:30 p.m. Thursday, October 25, 2012**  
**Riverside Recital Hall**

Co-sponsors:  
**The University of Iowa**  
**String Quartet Residency Program**  
    Elizabeth Oakes, *coordinator*

**The Center for New Music**  
    David Gompper, *director*

**Season 47 Concert III**

*featuring special guests*  
**JACK Quartet**

John Pickford Richards, *viola*  
Ari Streisfeld, *violin*  
Christopher Otto, *violin*  
Kevin McFarland, *violoncello*

*and guest composer*  
Roger Reynolds, UCSD

THE UNIVERSITY OF IOWA DIVISION OF PERFORMING ARTS  
COLLEGE OF LIBERAL ARTS & SCIENCES

# Center for New Music Concert

John Pickford Richards, *viola*

Ari Streisfeld, *violin*

Christopher Otto, *violin*

Kevin McFarland, *violoncello*

Roger Reynolds, UCSD, *guest composer*

Oct. 25, 2012, 7:30 p.m. RIVERSIDE RECITAL HALL

## PROGRAM

**String Quartet No. 5 (2007)**

**not forgotten (2007–2010)**

Giverny

Elliott\*

Toru\*

Ryoanji\*

Iannis\*

Now

Georg Friedrich HAAS  
(b. 1953)

Roger REYNOLDS  
(b. 1934)

## INTERMISSION

**Four (1989)**

Section B

**String Quartet No. 3 “Grido” (2001)**

John CAGE  
(1912–1992)

Helmut LACHENMANN  
(b. 1935)

\*the second through fifth movements will not necessarily be performed in the order listed

For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank You.



**The JACK Quartet** electrifies audiences worldwide with “explosive virtuosity” (*Boston Globe*) and “viscerally exciting performances” (*New York Times*). David Patrick Stearns (*Philadelphia Inquirer*) proclaimed their performance as being “among the most stimulating new-music concerts of my experience.” The *Washington Post* commented, “The string quartet may be a 250-year-old contraption, but young, brilliant groups like the JACK Quartet are keeping it thrillingly vital.” Alex Ross (*New Yorker*) hailed their performance of Iannis Xenakis’ complete string quartets as being “exceptional” and “beautifully harsh,” and Mark Swed (*Los Angeles Times*) called their sold-out performances of Georg Friedrich Haas’ *String Quartet No. 3 In iij. Noct.* “mind-blowingly good.”

The quartet has performed to critical acclaim at Wigmore Hall (London), Les Flâneries Musicales de Reims (France), Ultraschall Festival für Neue Musik (Germany), Muziekgebouw aan ‘t IJ (Netherlands), Festival Internacional Cervantino (Mexico), Donaueschinger Musiktage (Germany), Darmstadt Internationale Ferienkurse für Neue Musik (Germany), Library of Congress, Kimmel Center, La Biennale di Venezia (Italy), Lucerne Festival (Switzerland), and Carnegie Hall.

JACK has recent and upcoming performances at the SONiC Festival as hosts of the Extended Play Marathon at Miller Theatre, Vancouver New Music (Canada), Strathmore Hall, cresc...Biennale für Moderne Musik (Germany), National Gallery of Art, Newman Center for the Performing Arts, Le Poisson Rouge performing with pianist Ursula Oppens, Carnegie Hall Neighborhood Concerts performing with composer and guitarist Steven Mackey, Carnegie Hall Choral Institute performing with the Young People’s Chorus of New York City, the Wittener Tage für Neue Kammermusik (Germany) performing string octets with the Arditti Quartet, and the Athelas New Music Festival (Denmark).

Throughout 2012–2014, JACK will join legendary pianist Maurizio Pollini as a part of his Perspectives series with performances at the Lucerne Festival (Switzerland), Suntory Hall (Japan), Cité de la Musique (France), Staatsoper Unter den Linden (Germany), and Teatro alla Scala (Italy). Additionally, JACK will be the featured ensemble for the 2012 Finale® National Composition Contest in partnership with Make-Music and the American Composers Forum.

Comprising violinists Christopher Otto and Ari Streisfeld, violist John Pickford Richards, and cellist Kevin McFarland, JACK is focused on the commissioning and performance of new works, leading them to work closely with composers Helmut Lachenmann, György Kurtág, Matthias Pintscher, Georg Friedrich Haas, James Dillon, Toshio Hosokawa, Wolfgang Rihm, Elliott Sharp, Beat Furrer, Caleb Burhans, and Aaron Cassidy. Upcoming and recent premieres include works by Jason Eckardt, Zeena Parkins, Payton MacDonald, Huck Hodge, James Clarke, Mauro Lanza, Simon Steen-Andersen, Walter Zimmermann, and Toby Twining.

JACK has led workshops with young composers at Princeton University, Yale University, the American String Teachers Association of New Jersey, The University of Iowa, University of Wisconsin-Madison,

Darmstadt Internationale Ferienkurse für Neue Musik (Germany), New York University, Columbia University, Carnegie Mellon University, Eastman School of Music, University at Buffalo, University of Illinois at Urbana-Champaign, Northwestern University, University of Huddersfield (United Kingdom), University of Washington, University of Victoria (Canada), and Manhattan School of Music. In addition to working with composers and performers, JACK seeks to broaden and diversify the potential audience for new music through educational presentations designed for a variety of ages, backgrounds, and levels of musical experience.

The members of the quartet met while attending the Eastman School of Music and they have since studied with the Arditti Quartet, Kronos Quartet, Muir String Quartet, and members of the Ensemble Intercontemporain.

## PROGRAM NOTES

### *not forgotten*

*not forgotten* (2007–2010) is an assemblage of individuals, music, and places that came into my mind and have not left. As memories often enter as barely noticed traces, flowering engrossingly, then displace, replaced by others, four of the six movements of this work are introduced by solos that gradually evolve into movements for the full quartet.

*Giverny* always begins a performance. The culminating *Now*, always ends it. It is my intention that the other four movements (*Elliott*, *Toru*, *Ryoanji*, and *Iannis*) will occur in differing order at each performance, lending a touch of the unexpected even when the content of the materials themselves is fully mastered. Why should music not be, as life is, not entirely predictable?

*Giverny* - this is a malleable chorale, responding to a memorable sketch Monet used to suggest his aims for one of the miraculous water lily paintings. The harmonic content is formed from a succession of superimposed diads. There is a wrinkle, however. The left hand is set so as to produce a particular interval in a particular register, and that fixed "hand set" wanders higher or lower on the same strings, so that the heard interval continuously changes, shrinking as the hand moves towards the bridge, and widening as the hand moves up the fingerboard. The performer fixes the hand so as to produce the required interval, and then uses this unchanging hand set, guided by the curving glissando indications. The "target interval" for each phrase sounds normally at a central moment in each phrase-gesture, but its effects wanders variably before and after this moment of stability.

There are occasional trilled chords — more stable and unanimous — that bloom briefly on the surface of the overall, aquatic surface.

*Iannis* is built around a moment in Xenakis' elemental Tetras. A memorable moment in Huddersfield in the early 80s introduced me both to the Arditti Quartet and to what was then Xenakis' entire output of chamber music for strings. Alternating between tremulous unanimity and assertive independence, my music converges upon and then emerges out of his specifics.

Another element — The Aegean — frames this movement, recalling the periodic variabilities of ones experience with the glittering wave patterning of the waters that surround Greece.

*Ryoanji*. This movement responds to the raked sand and surrounded rocks of the fifteenth century Zen garden in Kyoto. It is almost devoid of pitch. Utilizing a repertoire of nine noise sources, temporal patters, echoing repetitions, and occasional moments of more forceful cohesiveness, it evokes a parched landscape of sounds with only the faintest touch of the lyric.

*Toru* - Takemitsu was almost as enamored of film as he was of sounds and their music. His scores include one for Teshigahara's haunting Woman in the Dunes. Takemitsu converted this music into a chamber work for strings, Dorian Horizon. A central, expressive quote from this piece forms a core to my *Toru* movement, towards which, again, my music converges and then departs. There are some startling interruptions in the form of auditory wasabi.

*Elliott* - This movement was adapted from a short string quartet written on commission from the Cite de la musique as a tribute to Elliott Carter. His riotous Third String Quartet includes a passage during which the cello rises in a powerfully expressive challenge to successions of acerbic, block-like chords. I have followed a similar process again here, arriving at and departing from the (almost) literal essence of the seminal Carter passage.

*Roger Reynolds*, Washington D.C., January 2010

**Roger Reynolds** was born on July 18, 1934 in Detroit, Michigan. He was educated in music and science at the University of Michigan. Reynolds refuses categorization, responding to the variety of the contemporary world with a uniquely diversified output, music that ranges from the purely instrumental and vocal to engagements with computers, video, dance, and theater. His music is nourished by the Western tradition, also by those of Asia (where he lived in Japan for extended periods of time, supported by the Institute of Current World Affairs, an organization dedicated to the growth of international understanding), and by literature and the visual arts as well. Particularly identified with the writing of Beckett, Borges, Ashbery, and Kundera, Reynolds has sometimes responded with songs, as in the cycle last things, I think, to think about (1994), written collaboratively with poet John Ashbery. But there have also been instrumental glosses, including Focus a beam, emptied of thinking, outward... (1989) for solo cello, and a distinctive series of multichannel electroacoustic compositions collectively entitled VOICESPACE. About the fourth of the Voicespace series, Nicholas Kenyon wrote in *The New Yorker* that "The Palace is a powerfully atmospheric piece whose form is perfectly suited to the extraordinary visionary quality of Borges' poetry..." Visual art has provoked works as diverse as the 1991–92 Symphony [The Stages of Life] (inspired by self-portraits of Rembrandt and Picasso), Visions for string quartet, which responds to the startling range of Bruegel's imagination, and, more recently, another quartet, Ariadne's Thread, which is concerned with the character of line itself, both drawn and sounding. *The Strad* of London wrote that, "An incessant, insistent darkness throbs through the heart of [this quartet] capturing the neurotic and sublimated sexuality of the Ariadne myth in a strikingly original way. The result was a truly astonishing musical voyage."

Myth has emerged as central to another major undertaking, *The Red Act Arias*, première at the 1997 Proms Festival. Here, a text drawn from Aeschylus probes the deadly conflict between Agamemnon and Clytemnestra, using a narrator, choir, and orchestra augmented by a uniquely conceived eight-channel computer spatialization concept. Writing in *The Sunday Times*, Paul Driver called it “a kind of anthropological brooding; a secular oratorio in which the theme is the dark forces at the foundation of civilised society.” Work on the planned opera *The Red Act*, is proceeding now in the form of JUSTICE, for soprano, actress, percussionist, and computer spatialization, staged for the 1999 Theatre Olympics in Japan by Tadashi Suzuki.

While still at the University of Michigan, in the early 60s, Reynolds was a co-founder of the ONCE Festivals. Late in the same decade, he began to incorporate electronic elements into some of his works. Then, in the late 70s, his engagement with computers at Stanford University’s CCRMA facility began. He completed *The Palace* there in 1978–80. Technology continues to represent for him a natural means of augmenting formal and coloristic resources (as in two major works written in Paris for Ircam: *Archipelago* (1982–83) for chamber orchestra and computer processed sound and *Odyssey* (1989–93), an opera in the mind on a bilingual text by Beckett). A signature feature of the composer’s involvement with technology has been the gradual fulfilment of an early desire to confer an expressive reach upon the spatial aspects of musical sound (perhaps even one day to discover the roots of the empathic exclamation “I was moved”). Beginning with the notorious theater piece *The Emperor of Ice Cream* (1961–62), he introduced spatialization through antiphonies of live musicians, whereas, more recently, his work has involved the simulation of auditory illusions with computers, as in *Two Voices — an allegory* (1996), commissioned by the Philadelphia Orchestra. *WATERSHED*, a pathbreaking exploration of the new DVD medium featuring his music, was released by Mode Records in January of 1999. Writing, in part, about the spatial dimensionality of the 1984 *Transfigured Wind II*, Andrew Porter observed that “Reynolds is at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and imagination.”

Reynolds’s aesthetic outlook was jointly shaped by the American Experimental tradition (Ives, Varèse and Cage) and — through his teachers Ross Lee Finney and Roberto Gerhard — also by the Second Viennese School. His multicontinental career, in Europe, South America, Asia, and the Nordic countries, as well as in the United States, centers on composing, but includes writing, lecturing, organizing musical events, and teaching. In addition to writing articles for periodicals including *Perspectives of New Music*, the *Contemporary Music Review*, *Polyphone*, *Inharmoniques*, and *The Musical Quarterly*, Reynolds has published four books; “Mind Models: New Forms of Musical Experience” (1975) is the earliest, while the most recent, “About Form and Method: The Rothschild Essays,” is a detailed treatment of his compositional approach to be published by Harwood Academic Publishers.

Reynolds is professor of music at the University of California, San Diego, where in 1972, he became founding director of the Center for Music Experiment (now the Center for Research in Computing and the Arts). He has also been visiting professor at the University of Illinois, Yale, Amherst, and the City University of New York. Masterclasses in settings such as Buenos Aires, Thessaloniki, Porto Alegre, Ircam, Warsaw, and the Sibelius Academy in Helsinki complement numerous American residencies. Reynolds has also been featured composer at such international festivals as Music Today and the Suntory

International Program in Japan, the Edinburgh and Proms festivals, the Helsinki and Zagreb biennales, the Darmstadt Courses, New Music Concerts (Toronto), Warsaw Autumn, various ISCM festivals, and the New York Philharmonic’s Horizons ’84. He was the recipient of the prestigious Pulitzer Prize (which he won for the string orchestra composition *Whispers Out of Time*) in 1989. Reynolds has also been honored by the National Institute of Arts and Letters and the National Endowment for the Arts. He has received commissions from, among others, Lincoln Center, The Library of Congress, the Koussevitzky, Fromm, Ford, and Suntory Hall foundations, the BBC, the Los Angeles and Philadelphia orchestras, the British Arts Council, Radio France, and Ircam (3). His works are recorded on New World, Neuma, Mode, Gramavision, Wergo, Lovely, CRI, GM, and Bridge compact discs. Reynolds is represented by Broadcast Music, Incorporated, and his compositions are published in printed editions exclusively by C. F. Peters Corporation