Forthcoming Concerts

Monday, September 11, 2000
8:00 p.m., Clapp Recital Hall

Wolfgang Sengstschmid, Austrian violinist
Daniel Grimwood, pianist

performing the works of Schoenberg, Satie, Krenek,
Ravel, Sengstschmid, Bloch, Milhaud

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Sunday, September 24, 2000
8:00 p.m. Clapp Recital Hall

Andrew Carlson, American violinist
Nelson Harper, pianist

performing the works of
Allemeier, Read, Hervig, Nielson and Gompper

RUSSIAN CONTEMPORARY MUSIC FESTIVAL

Thursday-Sunday, September 28-October 1, 2000

Concert I—Saturday, September 30 at 8:00 p.m.
Concert II—Sunday, October 1 at 3:00 p.m.
Concert III—Sunday, October 1 at 8:00 p.m.

featuring guest composers: Agafonnikov, Dubkova, Karev,
Korndorf, Ledeniov, Rayeva,
Riahtsev, Stefanou, Tarnopolski and Zagny.

featuring guest musicologists
Dubinets, Frolova-Walker, Oukhov, Pine and Savenko.

performing works by additional Russian composers
Boutsko, Golovin, Karaev, Kollontay, Nikolayev and Vustin.
Fellahen (1999)

Five Pieces (2000)

Forza

Listerings III

Pulse (1998)

Haut (2003)

Quattro Piccoli per tromba solo

No. 1 and 2

Quattro Pezzi per tromba solo

No. 3 and 4

Generic Composition #1 and #6

Lee Ferguson, trumpet

Christoph FOX

Stephen Albert, trumpet

Program Notes

Part of the ensemble was performed as soloists at a time of officially a
Duo Contour, the New Ensemble, and the other

For both, the New Ensemble, and with whom they will perform in April 2011. Each of the

Christopher FOX.

Christopher FOX. He works that he has a song world, but he makes them sound quite wonderful.

Robert Child, 'Film Music and the Art of Film: From the 1920s to the 1940s' in Contemporary Music Studies, 2009, p. 132.

Giacinto Scelsi (b. 1905)

Christopher FOX. His music includes gallery installations of contemporary concert music and as well as the radio

Igor MAJEN (b. 1981)

Byrn HARRISON

Christian WOLFF (b. 1934)

Ewan STEWART (b. 1971)

James SAUNDERS (b. 1972)

Tim PARKINSON (b. 1973)

Fellahen (1999)

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James SAUNDERS (b. 1972)

Tim PARKINSON (b. 1973)
Igor Majcen was born in Maribor, Slovenia in 1952. He studied music pedagogy in Maribor, theory and composition in Ljubljana, and completed a Masters degree in Composition on the Staatlichen Hochschule für Musik in Freiburg, Germany. Mr. Majcen lives and works in Freiburg as a Composer, Music teacher, and Choir director.


Pulse was written in June 1998 for the Berlin-based American percussionist Robyn Schulkowsky (University of Iowa alumni) and the trumpeter, Rheinhold Freidrich. Typically Wolff allows the performers certain freedoms of choice with regard to tempi, dynamics, timbre and instrumentation.

Bryn Harrison—Listeings III (1999)

Listeings III is part of a cycle of five pieces for different combinations of solo instruments and duets. Whilst the pieces bear no relationship to one another, a conscious attempt is made to focus on specific timbres and pitches.

Bryn Harrison lives in the small penine town of Hebden Bridge. His music has been played widely in the UK and broadcast on Radio 3. Recent projects have included an In Nomine for the German group, Ensemble Recherche, and a new piece for the London Sinfonietta. He enjoys collaboration and is currently working on a piece for the Ixion Ensemble based on a series of abstract paintings by Mike Walker.

Ewan Stefani—Fürga (2000)

Fürga is divided into three main sections: solo percussion and tape, trumpet and tape with live electronics and then a short coda with percussion, trumpet and tape. The focus of the trumpet part is upon timbre as the performer plays a slow series of pitches that are derived from overtones contained with in the electronic sounds on the tape. Subtle use of live electronics is also used to alter the natural sound of the trumpet.

Similarly, the percussion part contains rhythms which are influenced by the scraping and dragging noises on the tape. The musical result is an abstract expression of physical force (in section 1), and the force of human emotion (in section 2).

Ewan Stefani was born in 1971 and grew up in East Lothian, Scotland. After completing a music diploma course at Napier University in Edinburgh, he moved to Leeds to study electronic composition. Since 1995, Ewan has been teaching Music Technology at the University of Leeds while continuing his research into various aspects of computer music. He is an active member of the UK Sonic Arts Network and has enjoyed regular performances of his tape pieces and other works.


These five pieces are drawn from a larger set of short pieces that can be played in various combinations, depending on the available instruments and program time. They are separated by silences of varied lengths. The title is a generic one; other performances of Five Pieces might not necessarily feature the same five pieces.

James Saunders studied at the University of Huddersfield and RNCM. His recent music explores extremely short time scales and is concerned with the scalar relationship between timbre, gesture, and form. James works as a researcher at the University of Huddersfield, where he also Lectures.

Tim Parkinson—Fellahen (1999)

Oswald Spengler in his book The Decline of the West (1922) set out the view that civilizations existed in life cycles, within which distinctions can be made between peoples before, within, and after a Culture. He named these people primitives, culture-peoples, and—from its best known example, the Egyptians of post-Roman times—fellah-peoples, or fellahen.

The work’s percussion and trumpet part have been written independently of another. They are to be performed simultaneously with the stipulation that they begin together and that the trumpet part ends shortly before the percussion part.

Tim Parkinson was born in 1973. He studied composition at Oxford with Robert Sherlaw Johnson and with Kevin Volans in Dublin. He has written for the Ensemble Bash, Tubalate, and duo Contour, and has received performances in London, Cologne, Bonn, and Grahamstown, South Africa.

The Performers

duo Contour was formed following the performers’ participation in the Darmstadt International Summer Course for New Music in 1998 with the primary aim of promoting music by living composers. In order to achieve a “new sound” they like to work with a composer during the preparation, learning, and performance of each piece. The ideal result being an interdependence between percussion and trumpet. These relationships translate directly into their improvisations in which they explore the possibilities of combining their instruments with other art disciplines (electronics, visual art, theatre, and dance).

Stephen Alton is dedicated to the creation and performance of new repertoire for the trumpet. He plays with the Cornelius Cardew Ensemble and has collaborated with Golem Theatre. He has recently returned from a residency in Berlin, supported by the Music Sound Foundation, where he worked closely with German composers and performers, and studied
with William Forman of Ensemble Modern. He holds a Master of Arts degree from the University of Huddersfield and is a recipient of the Ricordi Prize for Contemporary Performance. In 1996 and 1998 he was awarded scholarships to participate at the Darmstadt International Summer School for New Music, where he studied with Michael Svoboda and Markus Stockhausen, with whom he has since undertaken further private study. For two years Stephen ran the new music ensemble Jœn and also established the Composers’ Exchange project in the north of England. He has participated in educational projects at schools in West Yorkshire and given numerous contemporary trumpet workshops.

Lee Ferguson lives in Freiburg working as a teacher and freelance percussionist and is a member of the Freiburg based new music ensemble, Suono Mobile. He has played with Ensemble Recherché, Surplus, the Basel Symphony Orchestra, Fuerstenberg baroque orchestra (of which he is a founding member), as well as performing solo concerts. Lee is particularly interested in promoting American contemporary music in Europe and is an organizing member of a new music ensemble which is dedicated to this cause.

Lee Ferguson was born in Grinnell, Iowa, USA. After studying as a scholarship student at the University of Iowa under Thomas L. Davis, Lee obtained a Fulbright Grant to study with Bernhard Wulff at the Staatliche Hochschule für Musik in Freiburg, Germany. During his time at Freiburg, he was a member of the Freiburg Percussion ensemble which received first prize in the German Music School Competition for the category New Music in Leipzig.

The Center for New Music

The Center for New Music (CNM) 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 CNM 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 repertories to the University community as well as to tour audiences throughout the state of Iowa and beyond. 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. 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 35th 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. The Center seeks 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.

Director
David Gompper

Joan Blazich, clarinet
Giovanna Cruz, cello
Jon Donald, percussion
Antonio Guimarães, flute
Mary Kelly, viola
Karen Kress, clarinet
Anna Skogman, violin
Miki Yuasa, violin

Advisory Board
Gregory Barnett
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Daniel Moore
Christine Rutledge
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The Center for New Music