

CENTER FOR NEW MUSIC

25 *th*
Anniversary
Concert

Saturday, September 21, 1991, 8:00 pm
Clapp Recital Hall
The University of Iowa School of Music

PROGRAM

Off Center (1991)

Richard Hervig

Marla Feeney, clarinet
Joseph Rovine, violoncello
Michael Geary, percussion
Eric Ziolek, conductor

#16 (Speakers)/Fiesta (1991)

Robert Paredes

2-channel tape

Movement for Five Instruments (1991)

Michael Eckert

Karen Bergquist, flute
Marla Feeney, clarinet
Robert Fuller, piano

Alex Ross, violin
Joseph Rovine, violoncello

Awakenings (1991)

Joan La Barbara

Laura Koenig, flute
Peggy Marco, oboe
Marla Feeney, clarinet
Dulane Aabery, bassoon
Michael Geary, percussion

Pam Weest-Carrasco, harp
Robert Fuller, piano
Marit Hervig, viola
Joseph Rovine, violoncello
Gary Palmer, double bass

David Gompper, conductor

Reception following the concert in room 1029

This is the second concert celebrating the Center for New Music's Anniversary season. All the works heard tonight are first performances. The next concert of the CNM is Saturday, December 8, 1991

THE COMPOSERS

MICHAEL ECKERT (b.1950) joined the faculty of the UI School of Music in 1985; he has also taught at Colorado State University, the University of North Carolina, Tulane, and Antioch College. He began composing as an undergraduate at Antioch under John Richard Ronsheim (whose music figured on a number of early CNM concerts), and then studied with Ralph Shapey at the University of Chicago, where he received graduate degrees in composition and musicology. In 1975 Eckert received the Berns Prize from Columbia University for his String Quartet, and in 1983 he won the Music Teachers National Association "Composer of the Year" award. Other awards include an NEA Fellowship in composition and the Charles Ives Scholarship of the National Institute of Arts and Letters. He is a member of American Composers Alliance and the Iowa Composers Forum.

"**Movement for 5 Instruments**" was composed in July-September, 1991. It is about five minutes in duration, and will probably end up as part of a projected three-movement piece. The emphasis on the interval of the sixth in the opening idea, particularly in the violin, led me to include a direct quotation (albeit slightly rescored) from the beginning of Anton Webern's String Quartet, op. 28 (1938) toward the end of the movement, since the initial two-note sonorities in the Webern are the major and the minor sixth.

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JOAN LA BARBARA'S career as a composer and singer has been devoted to exploring the possibilities of the human voice as a multi-faceted instrument, going far beyond its traditional boundaries. As an important pioneer in the field of contemporary classical music, she has developed a unique vocabulary of experimental and extended vocal techniques, including multiphonics, circular singing, ululation and glottal clicks that have become her "signature" sounds.

She has received awards and fellowships from The National Endowment for the Arts, Meet The Composer, ASCAP, ISCM International Jury Award, Acustica International Competition Award and Deutscher Akademischer Austauschdienst Künstlerprogramm, among others, as well as numerous commissions for radio works in American and Europe. In addition to concertizing worldwide, she has appeared with the Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Houston Symphony, New World Symphony, Women's Philharmonic and Orchestra of The Hague. She has produced six recordings of her own music and has premiered compositions written for her by noted composers, including Robert Ashley, Larry Austin, John Cage, Rhys Chatham, Charles Dodge, Morton

Feldman, Philip Glass, Mel Powell, Roger Reynolds, Morton Subotnick and James Tenney. Her most recent recordings are the internationally-acclaimed Three Voices for Joan La Barbara by Morton Feldman (New Albion NA018), Joan La Barbara/Sound Paintings (Lovely Music LCD 3001) and Joan La Barbara Singing through John Cage (New Albion NA035).

During the summer of 1991, she completed her first full-length filmscore Anima (filmmaker - Elizabeth Harris). Previous filmwork has included composing and performing the 'Angel Voice' for actress Emmanuelle Béart in the feature film Date with an Angel, and a voice-with-electronics alphabet song to accompany Steve Finkin's animation of the hand-signing alphabet for "Children's Television Workshop/Sesame Street" which has been broadcast continually worldwide since 1977.

"Awakenings" was inspired by the book of that name and is very loosely a sound painting about awakening from an extended sleepstate into a new world, discovery, a kind of looping of language/pattern material, explosive energy, abrupt shifting from one mood to another and from one energy level to another.

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ROBERT PAREDES, born in 1948 in San Diego, attended San Diego City and State Colleges, and the University of Iowa (M.A., Ph. D.). Principal works include: "Strict Time Linger" (1982) for clarinet, trumpet and violin; "Forgetting and Remembering" (1986), a seven-day project involving multi-tracked solo clarinet improvisations (realized for Australian Broadcasting); and "Speakers" (1987-90) for Magnetic Tape, a series of works now sixteen in number. Paredes also writes, makes drawings and works in video. As composer and clarinetist, principal performance affiliations have included the Harry Partch Ensemble, the Big Jewish Band of San Diego (Klezmer and Middle-European dance music), the Paredes-Schieve Duo, Leadbelly Legacy Band of Austin, Austin Klezmerim, La Jolla Playhouse Theater Company, and Playbox Theater of Melbourne.

#16 (Speakers)/Fiesta, for two-channel tape (1991):

#16 (Speakers)/Fiesta...

the 16th in a line of works which explore such issues as **fluidity of gesture** [e.g., how to articulate an electro-acoustic language possessed of all the intensity, elasticity, and idiosyncratic physicality of my clarinet improvising]—**complexity of field** [e.g., how to articulate an electro-acoustic language of such diverse sound content and pattern of interactive relationship that I am at once satisfied by what I hear and forced to change how I hear]—**sign function** [e.g., how to articulate an

electro-acoustic language whose internal structures and materials call into question their location to within certain well-recognized categories (e.g., Is this work a kind of music or a kind of theater—both or neither?)] - habitation of space [e.g., how to articulate an electro-acoustic language which transforms, or, at the very least, calls into question that space external to the loudspeaker within which such language must live (if temporarily)], and dialectical reading [e.g., how to articulate an electro-acoustic language which may be heard to contain critiques both internally and externally directed]...etc.

In

particular...

#16 (Speakers)/Fiesta is a party...my party...the one in my imagination, heard as a big shape articulated by fragments of line and overlapping bands of electro-acoustic speak—making a metaphorical move from gray matter to mouth. Not a very polite do—on the face of it. The characters stand in their various locations making not-so-gentle mock of their own, and others, self-inflicted stances. Posada's skeletons run amuck through the cookware, feeding upon and amplifying the noiseband clouds of crowd-say—picking up the odd thread; dropping the odd resonance.* Somewhere the whole thing turns dead serious (aided and abetted by a clarinet's persistent push)—and the subsequent turning down of events is a moment not to be lost on casiotones whose mordant, near-minor, seconds make light...but not quite. And so it goes—to the every-party-moment-of-wind-down. The chat, though no less dense, grows fainter and those still left begin to reveal themselves...as themselves...(of almost).

Technically

speaking...

#16 (Speakers)/Fiesta is a two-channel mixdown of some nine channels of sound drawn from a number of sources. Principal among these is the Moog synthesizer (heard alone and as modified by digital delay and frequency shifting), clarinet, casiotone, various and sundry wok lids, brake housings, bells, bamboo; an old gas can...and my voice.

*Jose Guadalupe Posada, Mexican Printmaker (1853-1913)

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RICHARD HERVIG was born in Story City, Iowa in 1917. After receiving a B.A. degree in English from Augustana College in South Dakota, he taught in the South Dakota high schools. In 1941 he began to study composition under the late Philip Greely Clapp at the University of Iowa. He then taught at Luther College and Long Beach State College, returning to Iowa in 1955. From 1955 until 1988, he was on the faculty of the University of Iowa's School of Music, where he was head of Composition/Theory and the founder and Director of the Center for New Music. Since his retirement from Iowa, he has been the director of the Literature and Music Program at the Juilliard School.

Off Center

I finished this little trio in March. Upon returning to it this summer with the idea of making some minor changes, I ended by revising it extensively—more extensively than I have ever revised an apparently completed work. The first version included passages in which the performers had considerable freedom—these, I found, did not express my purpose, so I changed them.

It's a delight and honor to return to Iowa City for a performance after some three years absence. Iowa City, the University of Iowa, and the School of Music were my home for many happy years, and I will always think of this place as home, no matter where I live.

The title "**Off Center**" suggests, of course, the Center for New Music, off whose 25th Anniversary it spins. I think the piece is "off center;" somewhat unbalanced or even eccentric in form and procedure. The several (six or seven) sections are quite contrary, and I hope there is some aesthetic umbrella under which they may all take common refuge. Off Center is also the name of a neighborhood bar/restaurant that I frequent in New York City.

CENTER FOR NEW MUSIC 91-92

D. Martin Jenni, director

David K. Gompper, musical director

**This program is No. 29 in a series, 1991-92, The University of Iowa School of Music.
Ushers provided by Sigma Alpha Iota and Phi Mu Alpha Sinfonia.**

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