

PROGRAM NOTES

Arnold SCHOENBERG

Phantasy for Violin with Piano Accompaniment. Completed in 1949, *Phantasy* represents one of Schoenberg's last compositions, and was premiered by its dedicatee at a concert in celebration of the composer's 75th birthday. In its published version, the work pays homage to this British-born Canadian violinist via the inscription: "In memory of Adolph Koldofsky (1905–1951)."

David MAKI

Aamu. The first section of *Aamu* begins with a simple violin line supported by sparse piano accompaniment, and becomes darker and more chromatic. The central section is active and, at a dramatic arrival point, shifts to a lyric violin line over sustained chords in the piano. In the last section, the pitch material from the opening returns in a low register and builds to a climax before the two instruments cross registers to end the piece. While *Aamu* is not entirely programmatic, I originally conceived of the piece as a companion to my 2008 composition *Ilta* (*aamu* is the Finnish word for morning, while *ilta* means evening). Partly due to the order in which I wrote the two pieces, I began to think of evening and morning as bookends to night, rather than framing the day. Laurie Anderson says in her 2010 recording, *Homeland*, "What are days for? To wake us up. To put between the endless nights."

David GOMPPER

Star of the County Down is the final offering of Three Irish Fiddle Tunes. The collection as a whole leads off with *Finnegan's Wake* and *Music in the Glen*. *Star of the County Down* is a fantasia, a genre that has a rich heritage of its own. The principal melody is present virtually from the initial to the final measures, and the rhythmic vamping and contrapuntal interplay between violin and piano in the opening strain is but a harbinger of things to come. The two instruments continually trade off portions of the melody and do so in a manner reminiscent of protracted figure/ground exchanges.

The harmonic palette throughout is richly chromatic, and introduces the modal and pentatonic underpinnings of the theme to an assortment of 21st-century considerations. And yet none of this is about "musing" in the casual sense of the word. Instead, the primary concern is to instill the traditional melody with the quality of an echo: allusions to past selves though they may well be, no echo ever stands as an exact replica either of the source or, indeed, of earlier reflections. And thus it is that the farther we move into *Star of the County Down*, the more tightly the piece comes to inscribe itself within its own closed borders. The conversational teaming of the violin and piano continues to increase in intensity until at its apex a veritable perpetual mobile emerges. Events unwind following the climax and a gradual decrease is registered in rhythmic, chromatic, and textural terms. But again, there is a transparent purpose behind the strategy: it is a preparation for the total transformation of the source material presented in the ensuing — and closing — *meno mosso* section. Here we encounter apotheosis and irony, for our exposure to the ultimate motivic framework is unimaginable without the very past that is practically no longer recognizable in it.

- Greg Marion

Bruce ADOLPHE

And All is Always Now, a work written for Mark Steinberg and Marija Stroke, borrows its title from T.S. Eliot. It refers to the fact that our memories, hopes, obsessions, dreams, plans all exist now in the mind, in a kind of constant counterpoint, conscious and unconscious. I have been influenced by Antonio Damasio's phrase "memories of a possible future."

-B. Adolphe

Maurice RAVEL

Sonata for Violin and Piano was written between the years 1923 and 1927. The first movement opens with a single line in the piano reminiscent of the opening of *L'enfant et les sortilèges*, and alternating with the violin to present the main musical ideas. The second movement takes its inspiration from the American blues, and the final movement, a *Perpetuum mobile*, tests the limits of the violinist's virtuosity.

Ravel dedicated the Sonata to Hélène Jourdan-Morhange, a violinist of great merit. Georges Enescu gave the premiere in Paris in May 1927, with Ravel himself at the piano.

THE UNIVERSITY
OF IOWA

UNIVERSITY OF IOWA SCHOOL of MUSIC

Center for New Music Concert

2:00 p.m. Sunday, September 26, 2010

Old Capitol Senate Chamber

SEASON 45 CONCERT III

David Gompper, director



Wolfgang David, violin
David Gompper, piano

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

Center for New Music *Concert*

Wolfgang David, *violin*
David Gompper, *piano*

SEPT. 26, 2010, 2 p.m. OLD CAPITOL SENATE CHAMBER

PROGRAM

Phantasy for Violin with Piano Accompaniment (1949)

Arnold SCHOENBERG
(1874–1951)

Aamu (2010) – premiere

David MAKI
(b. 1966)

Star of the County Down (2005)

David GOMPPER
(b. 1954)

INTERMISSION

And All is Always Now (1992)

Bruce ADOLPHE
(b. 1955)

Sonata for Violin and Piano in G Major (1923–27)

Maurice RAVEL
(1875–1937)

1. *Allegretto*
2. *Blues: Moderato*
3. *Perpetuum mobile: Allegro*

PERFORMER BIOGRAPHIES

Wolfgang David and David Gompper met the first time in 2000 when Wolfgang toured in the U.S. This was the start of a very fruitful collaboration. In the beginning they only worked together as a composer and a performer, which inspired David Gompper to compose 11 works especially written for Wolfgang. But in 2002 both musicians were invited to perform together as a violin and piano duo in Moscow. Encouraged by this success, they continued to perform together. Since 2002 Wolfgang David and David Gompper have given around 100 concerts, touring throughout the United States and a number of countries in Europe. Though their repertoire includes traditional works, their main focus is a combination of late romantic, standard 20th century and contemporary compositions written especially for them. Three CDs of the duo are available: two on the Albany label, one on VDE-Gallo.

WOLFGANG DAVID. In the space of a few years, Wolfgang David has ensconced himself on the international stage, both as a recitalist and as a guest soloist with many leading orchestras, such as the Royal Philharmonic Orchestra, Vienna Radio Symphony Orchestra, Johannesburg Philharmonic Orchestra, Berne Symphony Orchestra, New York Virtuosi etc. He has been well received by the press — the *Washington Post* wrote that he “scaled the heights of musicmaking” and *The Strad* described his playing “as emotionally wide-ranging as one could hope for.”

Admitted to the University for Music in Vienna at the age of eight, David studied there for many years with Rainer Küchl, the concertmaster of the Vienna Philharmonic Orchestra. Later, he continued his studies at the Musikhochschule in Cologne with Igor Ozim and with Yfrah Neaman at the Guildhall School of Music in London. The winner of many competitions and prizes, David has performed in major halls, such as Konzerthaus and Musikverein Hall in Vienna, Carnegie Hall in New York, Cerritos Center in Los Angeles, the Wigmore Hall in London, Victoria Hall in Geneva, and Philharmonie in Cologne. Highlights of his career included concerts at the Great Assembly Hall of the United Nations in New York in the presence of Secretary General Kofi Annan, and a concert in Bangkok, given for the Queen of Thailand.

Wolfgang David performs on a violin built in 1715 by Carlo Bergonzi of Cremona, on exclusive loan to him from the Austrian National Bank. Wolfgang David has recorded a CD with the Royal Philharmonic Orchestra under the baton of Emmanuel Siffert and three albums with the American pianist David Gompper. In December 2009 he recorded another CD with the Royal Philharmonic Orchestra, which will be released on the NAXOS label in early 2011.

DAVID GOMPPER (b. 1954) has lived and worked professionally as a pianist, conductor, and composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with Jeremy Dale Roberts, Humphrey Searle and Phyllis Sellick. After teaching in Nigeria, he received his doctorate at the University of Michigan, taught at the University of Texas at Arlington, and since 1991 has been professor of composition and director of the Center for New Music at The University of Iowa. In 2002–2003 Gompper was in Russia as a Fulbright Scholar, teaching, performing and conducting at the Moscow Conservatory. In 2009 he received an Academy Award from the American Academy of Arts and Letters in New York City.

Gompper's compositions are heard throughout the United States and Europe. In 1999 his *Transitus* (for wind ensemble) premiered at Carnegie Hall, and a number of his works have premiered in London's Wigmore Hall, including: *Homage to W. A. (William Albright)* for piano and *Shades of Love*, a song cycle on the poetry of Constantin Cavafy. Subsequent returns to Moscow have included premieres and performances of *Crossed*, *Music in the Glen*, *Six Love Poems*, *Star of the County Down*, *Butterfly Dance*, *Spirals*, “*pyt*” (*the way*), and *Ikon*.

He recently completed several new compositions, including a 28' song cycle called *The Animals* on poetry of Marvin Bell written for Stephen Swanson. He is working on several new compositions including a piano solo in memory of William Albright, a piano concerto, clarinet concerto and a violin/cello double concerto.