



center for new music

D. Martin JENNI - Director  
David K. GOMPPER - Music Director

Featuring the music of  
**Wolfgang WITZENMANN**  
*guest composer*

**Tuesday, September 14, 1993, 6:00 p.m.**  
**Harper Hall**  
**The University of Iowa School of Music**

## Program

### **suoniamo in due**

*for flute and bongos (1973)*

Betty Mather† - flute  
Michael Geary - bongos

### **rastermodell V**

*for chamber ensemble (1992)*

Julie Hobbs - flute/piccolo  
Mei-lan Tsai - flute/piccolo  
Marcia Fuller - flute/alto flute  
Linda Pereksta - alto flute  
Don Haines† - violin I  
Shenobu Saito - violin II  
Michelle Bennette - viola  
Carey Bostian II - violoncello  
Joseph Harris - guitar  
Sven Hansell† - harpsichord

David Gompper† - conductor

†=School of Music faculty



## Program Notes by the composer

### **suoniamo in due**

*for flute and bongos (1973)*

**suoniamo in due** (Let us play together) received its impulse from my desire to break boundaries of social artistic convention, as well as from stylistic developments in the early seventies (mainly by European post-serialism). This explains the choice of the bongos (a non-traditional percussion instrument), but also why the flute line consists of generalized figures that can be found in different musical cultures.

The flutist, supported by continuous *ostinati* in the bongos, evokes the impression of improvisation, although the composition is pre-determined down to the smallest detail. The figurations tend to lose their specific weight, receding to the point of insignificance.

### **rastermodell V**

*for chamber ensemble (1992)*

In all pieces of my *rastermodell I-IV* series, I employ a simple melodic model that generates by transposition a rather complex harmonic matrix of pitch and rhythmic material ("Raster" is the German word for grid or matrix). On the rhythmic level, the matrix is modified by alternating condensations and rarefactions. *rastermodell V*, though, is different: rhythmic condensations and rarefactions still occur, but the metric structure is much less complex than in, say, *rastermodell IV*.

This new work begins with a melodic prelude for two flutes, employing the basic melodic and rhythmical cells of the model. A tutti then follows for all instruments, made up by single sound-complexes, also differentiated by flowing coloraturas. The following *staccato* section begins with a thinner texture, condensing and then rarefying again. The middle part of the piece develops the melodic model by techniques of heterophony and canon. A repeat of the former tutti follows, but in a higher register. As in the first appearance, the tutti flows into a homophonic section of all forces, which has the character of a main theme. The piece ends with a postlude of viola and violoncello in recollection of the initial prelude for the flutes.



## Wolfgang Witzemann

Born in 1937 in Munich, Mr. Witzemann studied at the Hochschule für Musik in Stuttgart (composition with J. N. David, piano with K. H. Lautner, flute with H. U. Niggemann), and at the University of Tübingen (history of music with W. Gerstenberg). Since 1965 he has been active as a musicologist at the Deutsche Historisches Institut in Rome.

As a composer, Mr. Witzemann's works have been performed at International Festivals in Europe since 1967, and has been active in numerous productions for radio and television. He has written operas (*Nivasio*, *Mary*), orchestral works (among others, the symphonic poem *Natur*), chamber music, music for organ, piano, chorus and voice. He gained the first prize at the International Composer Competition City of Calw (Germany). His works are edited with MOECK (Germany) and EDIPAN (Italy), and in 1989 he produced a monographic long-playing LP with EDIPAN.