Bill Ford is currently a Doctor of Musical Arts Candidate in saxophone at the University of Iowa, where he also teaches saxophone lessons and woodwind methods. In addition, he directs the instrumental ensemble at Mount Mercy College and teaches saxophone lessons at Augustana College. A native of Minnesota, he received the Bachelor of Science in Music Education degree from the University of Minnesota and a Master of Arts in Music Education degree from the University of Iowa.

Daniel Moore is a visiting assistant professor of music at the University of Iowa, where he heads the percussion department. Previously, he taught percussion at Montana State University. After eight years, he left his tenured position as associate professor to pursue the DMA degree in percussion performance at the University of Kentucky. For the past ten years, he has performed throughout the country with steel drummer Mat Brittain, percussionist for Lee Greenwood. He is a national performing artist for the Yamaha Corporation of America, Innovative Percussion, the Avedis Zildjian Company, and Panward Inc. He is a contributing writer for Jazz Player magazine, and percussion editor and education consultant for Creative Music of Chicago.

Kristin Thelander joined the faculty of the UI School of Music in 1989, where she performs with the Iowa Brass Quintet and the Iowa Woodwind Quintet in addition to teaching horn. During the summer season she performs with the Britt Festival Orchestra in Jacksonville, Oregon.

Jeanette Welch, a native Californian, received her BA in music at the University of California at San Diego, studying with Bert Turetsky. She continued studying privately with such bassists as Ed Barker in Boston and Klaus Trumpf in Munich. She is new to Iowa as a Masters student studying with Diana Gannett.

The Center would like to thank the following people for their assistance in this concert:
David Nelson, Director, School of Music, for his continued financial support;
Lowell Cross, for lending electronic equipment, and for his invaluable advice;
Lawrence Fritts, Director of the Electronic Studios,
for providing the much needed amplification equipment;
Kirk Corey and John Allemier, for helping in setting up,
testing and running the sound equipment;

FORTHCOMING CENTER FOR NEW MUSIC CONCERT

Sunday, December 8, 1996
Featuring the music of guest composer William Albright

center for new music
david k. gompper, director

31st Season
Concert 1

Monday, September 30, 1996
University of Iowa, Clapp Recital Hall
8:00 p.m.
**program**  

**HornVibes**  
I. Fantasy  
II. Riffs  
III. Elegy  

Kristin Thelander, horn  
Daniel Moore, vibraphone  

**Zygote**  
Bill Ford, soprano saxophone  

**Etude for a Quiet Hall**  
Daniel Moore, marimba  

**Readings from Steppenwolf**  
or the private life of Harry Haller (1975, rev. 1982)  
Jeanette Welch, double bass  

**Intermission**  

**Valentine**  
Luciano Carneiro, string bass  

**Imaginary Landscapes No. 2**  
**Imaginary Landscapes No. 4**  
**Imaginary Landscapes No. 3**  

**percussion**  
Jennifer Damian, Thomas Keck, Joseph Rebik, Joe Rich, Tim Shane, Timothy Sievers  

**radio operators**  
John Alleneier, Elizabeth Aubrey, Michael Cash, Chee-Swen Cheng, Thomas Christensen,  
Mark Chubb, Lowell Cross, Eric Durian, Ron Eker, Lawrence Fritts, Matthew Hallaron,  
Joseph Harris, Andrew Hauschild, Chih-Cheng Hou, Kurt Juhl, Ralph Kendrick, John Kramer,  
Martha Jin-Ai Lee, David Maki, Jeff Nichols, Michael Rowlett, Jonathan Southwood,  
Katerina Stamatelos, Anne Stone,  
David Gompper, conductor  

**program notes**  

**Verne Reynolds**, born in Kansas in 1926, played both violin and piano before taking up the horn. A graduate of the Cincinnati Conservatory who also studied at the University of Wisconsin and London's Royal College of Music, he played in the Cincinnati Symphony, the Rochester Philharmonic, and the American Woodwind Quintet before joining the faculty of the Eastman School of Music as a professor of horn, and helping to establish the Eastman Brass Quintet. He is noted as both a composer and an arranger.  

**James Paul Sain**, a native of San Diego, California, is Assistant Professor of Music at the University of Florida where he teaches electroacoustic music, composition, and music theory. His ongoing dedication to the design and implementation of interdisciplinary projects lead to a cooperative project with colleagues in dance and electrical engineering aimed toward developing an alternative MIDI controller for dance. This project culminated in the premiere of his techno-ballet, Ender's Game, during the summer of 1994 at the University of Utrecht with an additional performance at the University of Amsterdam. Dr. Sain has studied composition with Hubert S. Howe, Frederic Goossen, David Ward-Steinman, and Brent Dutton. His works have been featured at societal events, including the Society of Composers, Inc., the College Music Society, the American Guild of Organists, the Southeastern Composer's League, T.U.B.A., and on the Computer Music at Clark series. Dr. Sain served as Board Member in Composition for the College Music Society Southern Chapter from 1991-1993. The American Composers Alliance elected him to membership in 1995. In the Fall of 1993, Sain was in residence at the Swedish Royal Academy of Music as part of the Swedish-American Music Exchange. He returned to Sweden by invitation to compose at the Institute for Electro-acoustic Music in Sweden, EMS, for the summer of 1995. He recently was composer-in-residence at East Tennessee State University. His music is published by Brazmusikanta Publications.  

**Zygote** is an exploration in sound for the saxophone. It utilizes a non-traditional scale, "fingered" multiphonics (as opposed to singing and playing the instrument at the same time), and key slaps. The duality of the material, slow/fast, loud/soft, high/low, single pitch/multiphonic, and their separation/integration is the primary compositional foci. Though the score indicates the work is free, there should be obvious metric emphases.  

**Jon Deak** is assistant principal bass of the New York Philharmonic, and is well known for not being a part of the East Coast School of Composition. His pieces are refreshing, entertaining, and virtuosic. Not only does the performer play the bass, she is also required to be a percussionist and an actor.
Herman Hesse is one of Deak's favorite authors. One evening he started reading aloud at random from "Steppenwolf" with his friend, Jim Burton, joining in on his homemade "sprunged instrument." The original version was never written down. The revision, in 1982, was written for Bert Turetzky.

As a youth, Philadelphia-born Jacob Druckman studied piano, violin, and trumpet, and was composing by the age of 15. After studying with Aaron Copland at the Berkshire Music Center for a summer, he entered the Juilliard School and studied with Menin, Pesichetti, and Wagenaar. Through a Fulbright Fellowship, he got his Masters degree at the Ecole Normale de Musique in Paris. He then returned to Juilliard, where he taught for many years. He also taught at Bard College, Colombia-Princeton, and was director of the electronic music studio at Yale for a year. After being an associate professor of composition at Brooklyn College, CUNY, for four years, he returned as director of the electronic music studio at Yale and was appointed chairman of the composition department.

Originally studying and employing Serialism, Druckman's musical language diversified through electronic music and the use of theatrical elements, such as narrative and ritualistic scenarios. He is also well known for his exploration of timbre and instrumental color. He has won many awards, including two Guggenheim Fellowships, a Brandeis University Creative Arts Award, and the 1972 Pulitzer Prize for his first large-scale orchestra work, Windows. He died of lung cancer in May, 1996.

Druckman's Valentine was commissioned by the Paris Conservatory in 1969 to be the audition piece for entrance into that institution. Druckman takes into account the humanlike qualities of the double bass and describes in his piece Valentine, the feelings of love that bassists generally feel for their instrument.

The moral of the story is simple: love. The bassist asks the bass to be his valentine. We see that the bass is somewhat shy at first, but the bassist tirelessly attempts to woo his valentine and in the end, all moral issues become resolved.

It has been said that John Cage (1912-1992) has had a greater impact on world music than any other American composer in the 20th century. Born in Los Angeles, Cage studied composition with Richard Buhlig (a Chicago-born pianist, who also taught Henry Cowell and who brought the two composers together), Adolph Weiss, and Arnold Schoenberg, the latter in autumn 1934, under clouds of protest. "It became clear to the both of us," Cage wrote, "that I had no feeling for harmony. Therefore, he said, I'd never be able to write music. "Why not?" "You'll come to a wall and won't be able to get through". "Then I'll spend my life knocking my head against that wall!"

The first three Imaginary Landscapes (1939-42) have in common the use of various electronic devices as instruments. Cage was originally inspired to use electronic instruments while at the Cornish School, which had a recording and broadcasting studio. The electronics consists of devices one would expect to find in such a studio: two record turntables playing recordings of test tones (either constant frequencies or varying ones). The records can be played at either of two speeds, which are changed by a clutch. Rhythms are produced by lifting and lowering the record needle. The effect of the pitch sliding when the turntable speed is changed is striking and eerie. While tonight's performance includes these sounds, it is by an odd if not desperate way. While no such LP's exist (in Iowa City, at least), Lowell Cross (Director of the U1 Recording Studios) extracted the long, uninterrupted sounds from a recording of the 25-Year Retrospective Concert, Town Hall, New York, 1958. Another sound source, originally intended to be created using an ordinary radio

Henry Cowell
Musical Quarterly, 38:1
January, 1952.
aerial coil attached to a phonograph pickup arm (instead of a needle) and hanging freely in space, was made using a slinky suspended from a tin can (acting as a resonator) and amplified. *Imaginary Landscape No. 2* (March No. 1) (1942) is scored for a percussion quintet, while *Imaginary Landscape No. 3* (1942) employs six percussionists.

*Imaginary Landscape No. 4* (March No. 2) (1951) was written for twelve live radios and twenty-four performers, and was composed concurrently with *Music of Changes*. The score requires two performers for each radio: one to manipulate the tuning, and the other to manipulate the volume and tone controls. The score uses traditional music paper to very precisely note the changing radio tunings, and numbers ranging from 3 to 15 are used to show the changing volumes. The compositional approach here, as in *Music of Changes*, is based on chance: Cage created charts, derived from tosses of the coin, to produce both works.

"The first tossing related to superposition and tempo of a certain tuning, and the second tossing related to structure; the third tossing to duration (whether sound or silence), and, finally, dynamics."

The actual tossings brought a form represented by 8 plus 4 plus 15, repeated 25 times. Dynamics ranging from ppppp to sfffifa are selected by further tossings, and applied to the station-selecting (wavelength tuning) dial of the radio and the dial-controlling dynamic amplitudes. Because the figures obtained in this way do not always correspond to the center of the band for any given station, the station might happen to be heard rather vaguely, from the peripheral point along the dial that was established by the tossing. Similarly, the amplitude numbers are sometimes too low for audibility. Cage, however, insists on consistency in allowing the operation of chance, and sticks faithfully to its decisions. Thus chance determines whether things remain static or change, what type of change is to occur, whether there is an event or a silence, whether a given radio will play or not, whether the dynamics will vary or remain constant: and, if they change, which of the dynamics will apply. And chance, operating in another way, is also responsible, of course, for what will be heard on the twelve radios.

Finally, we took liberty in tonight's performance on two fronts: first, since we could not find twelve battery-powered AM table radios similar to those used in the first performance, we decided to use boom-boxes (unknown in 1951, along with the high-fidelity that comes from such contraptions); second, we are using the FM band rather than the (unspecified but implied) AM band.

Various combinations of chance and choice, preestablished or improvised, are not without respectable musical precedent, in the tala and raga systems of India, and possibly, on a less serious plane, in the music of Mozart. Mozart is said to have composed a set of country dances in which dice are to be thrown to determine the order in which the measures are to appear. The chart is shown above, and below the directions for using it. However, Mozart eliminated many of the hazards accepted by Cage, for he composed and set down all the measures that might be called for by the dice; a typical collection of opening measures for the first cast, a typical set of second measures for the second cast, and so on.

Professor of Double Bass at the Universidade Federal da Paraíba (Brazil), Luciano Carneiro has presented numerous performances in his native Brazil and here in the United States. He received his Master of Music degree from Yale University, where he studied with double bass virtuoso Gary Karr. He received his Bachelor of Music degree from the New England Conservatory of Music, and has also attended the Franz Liszt Academy at Budapest. He has been principal bassist of the orchestra Estadual do Estado de Sao Paulo, the Eastern Philharmonic Orchestra, and a member of the Virginia Symphony and the Hartford Symphony Orchestra double bass sections. Mr. Carneiro has been on the faculty of the Eastern Music Festival since 1988. He is the recipient of the 1996-97 Henry Peltzer Award for strings and is a student of Diana Gannett.