

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 Britain, 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 Turetzky. 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 Allemeier, for helping in setting up,
testing and running the sound equipment;*

FORTHCOMING CENTER FOR NEW MUSIC CONCERT

Sunday, December 8, 1996

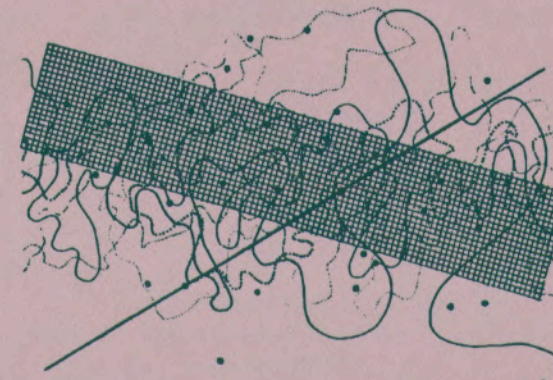
Featuring the music of guest composer William Albright



center for new music

david k. gompper, director

31st Season Concert I



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

Verne REYNOLDS

James Paul SAIN

Christopher DEANE

Jon DEAK

Jacob DRUCKMAN

John CAGE

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 Brazinmusikanta 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 home-made "springed 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 Mennin, 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 UI 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

Enough amused curiosity to overflow McMillin Theater at Columbia University was aroused when the first performance of John Cage's *Imaginary Landscape*, a composition for twelve radios, took place last spring. At the actual performance of *Imaginary Landscape* the hour was later than anticipated before the work's turn came on the program, so that the "instruments" were unable to capture programs diversified enough to present a really interesting specific result. Members of the performing group said that some of the rehearsals captured much more exciting ingredients for the montage, and expressed regret that a recording of one or two of the practice sessions was not played at the concert instead. Cage's own attitude about this was one of comparative indifference, since he believes the concept to be more interesting than the result of any single performance. One aspect of the work's failure to communicate must be laid frankly at the composer's door: his ever-present interest in the most delicately minute distinctions and gradations led him to admit too many low amplitude dynamics, through setting their range too low to begin with, so that many parts could not be heard at all as far away as the audience.

Henry Cowell
Musical Quarterly, 38:1
 January, 1952.



**Zählentafel.
Table de Chiffres.**

	A	B	C	D	E	F	G	H
2	70	14	164	122	25	143	18	167
3	10	64	100	12	149	30	161	11
4	33	1	160	163	77	166	168	172
5	36	114	8	35	111	39	137	44
6	106	150	67	71	117	62	132	130
7	165	152	112	15	147	27	73	102
8	7	81	131	37	21	125	49	115
9	142	106	40	69	43	140	23	89
10	89	68	86	159	120	92	143	83
11	85	45	90	158	82	123	78	48
12	145	97	6	121	66	67	63	16

Ex. 2b

INSTRUCTION

To compose, without the least knowledge of Music, Country-dances, by throwing a certain Number with two Dice.

- 1) The Letters A--H, placed at the head of the 8 Columns of the Number-Table, show the 8 times of each part of the Country-Dance, viz. A, the first, B, the second, C, the third, &c.; and the Numbers in the Column under the Letters show the Number of the time in the Notes.
- 2) The Numbers from 2. to 12, show the sum of the Number than can be thrown.
- 3) For instance, in throwing for the first time of the first part of the Dance, with two Dice, the Number 6. one looks next to that Number in the Column A, for the 105th time in the Notes. This time is written down, and makes the beginning of the Dance. — For the second time, for instance, the Number 8, being thrown, turn to the same table Column B, and the Number 81, shall be found. This time is put next to the first, & one continues, in this manner till the eight times shall be thrown, when likewise the first part of the Dance shall be finished. — The sign of repetition is further placed & the second part begun.

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 notate 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 *fffffz* 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 Parailoa (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.