

UPCOMING EVENTS

For the most up to date listing of concerts and recitals please visit arts.uiowa.edu
All events are FREE unless otherwise indicated.

SEPTEMBER		2019
25	7:30 p.m.	UI Symphony Orchestra Concert Hall
26	7:30 p.m.	Spektral Quartet Salon Concert 1 Clara Lyon, <i>violin</i> ; Maeve Feinberg, <i>violin</i> Doyle Ambrust, <i>viola</i> ; Russell Rolan, <i>cello</i> Recital Hall
OCTOBER		2019
06	3:00 p.m.	UI Chamber Orchestra Concert Hall
07	7:30 p.m.	Danny Rowland, <i>guest tuba</i> Recital Hall
08	7:30 p.m.	Nicole Esposito, <i>flute</i> ; Nathan Carterette, <i>piano</i> Recital Hall
10	7:30 p.m.	UI Symphony & Concert Bands Concert Hall
10	7:30 p.m.	Antonio Pompa-Baldi, <i>guest piano</i> Recital Hall
11	7:30 p.m.	Opera: The Tragedy of Carmen CCPA*
12	7:30 p.m.	Opera: The Tragedy of Carmen CCPA*
13	2:00 p.m.	Opera: The Tragedy of Carmen CCPA*
13	3:00 p.m.	#45 Miniatures: A Musical Response Nicholas Philips, <i>piano</i> Recital Hall
15	7:30 p.m.	Daedalus Quartet: Min-Young Kim, <i>violin</i> Matilda Kaul, <i>violin</i> ; Jessica Thompson, <i>viola</i> Thomas Kraines, <i>cello</i> ; Soyeon Kate Lee, <i>piano</i> Concert Hall
17	7:30 p.m.	Kadisha Onalbayeva, <i>guest piano</i> Recital Hall
17	7:30 p.m.	Bach Akademie Charlotte Choral Residency Concert Hall

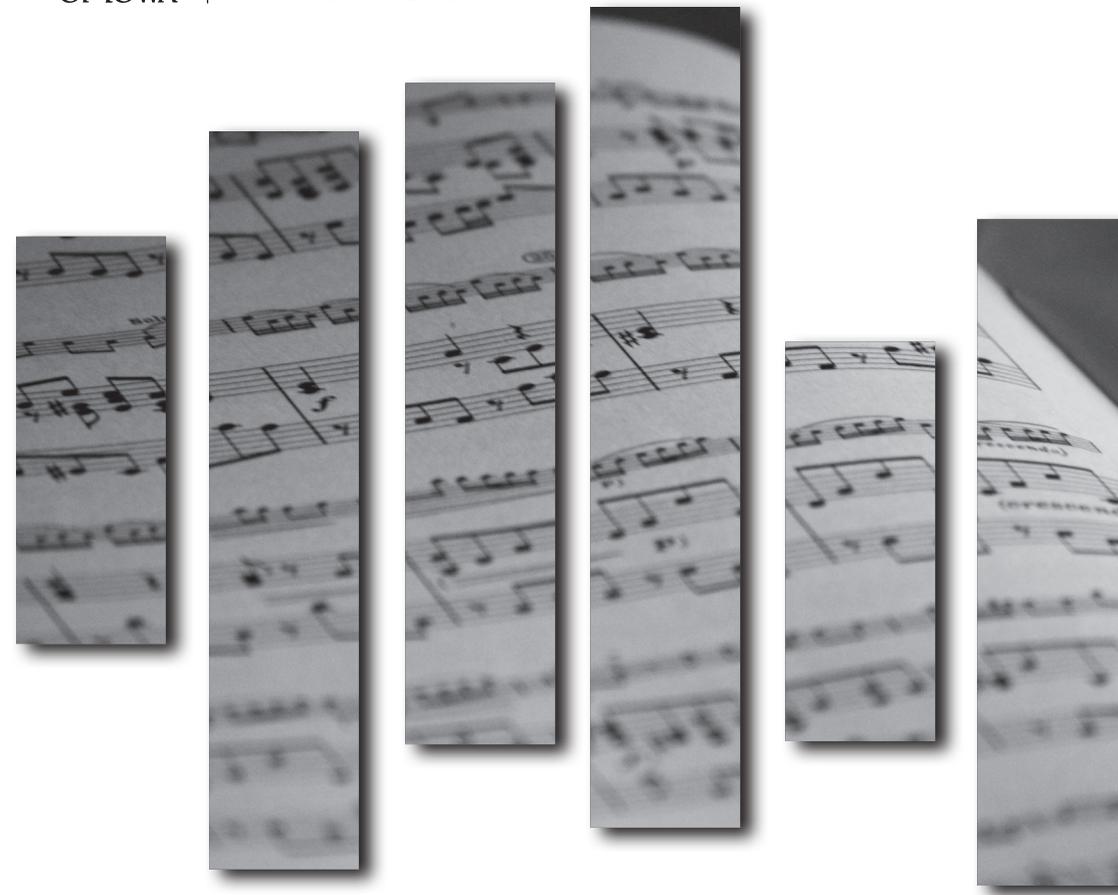
* Coralville Center for the Performing Arts

SCHOOL OF MUSIC

COMPOSING
FUTURES 



SCHOOL OF
MUSIC



CENTER FOR NEW MUSIC

David Gompper, *director*

The Center for New Music Ensemble

featuring guest composer

James Paul Sain

Sunday, September 22, 2019 at 7:30 p.m.

Voxman Music Building, Concert Hall

Season 54, Concert 2b
The Center for New Music Ensemble

PROGRAM

Beltà, poi che t'assenti (1611) Carlo GESUALDO (1566–1613)
arr. Gompper

Musica segreta (2006) David GOMPPER (b.1954)
Luciana Hontila, *violin*
Donghee Han, *viola*
Sarah Hansen, *violoncello*
David Gompper, *piano*
Zachary Stanton, *conductor*

Palimpseste (third version) (2002) Marc-Andre DALBAVIE (b.1961)
Alexis Letourneau, *flute*
Ana Maria Locke, *clarinet*
Karina Glasinovic, *piano*
Luciana Hontila, *violin*
Donghee Han, *viola*
Sarah Hansen, *violoncello*
David Gompper, *conductor*

- Intermission -

Polestar (2017) James Paul SAIN (b.1959)
I. Calmly
II. Angular
III. Freely

Kim Cassisa, *clarinet*
Karina Glasinovic, *piano*

The single movement work encompasses three sections: Schizophrenia, Delusional Disorder, and Paraphrenia, followed by a codetta. The three sections of the work are each based on four different hexachords comprised substantially of cluster triads presented in various contexts and orchestrations. The codetta presents the previous musical material reconciled in the final diverging twelve hexacordal chorale.

During the past year, the composer has journeyed with two of his extended family members as they proceeded along the Alzheimer's progression. Their struggles with memory and perception of reality informs the musical journey of *Endopschosis*. This work is dedicated to loved ones struggling with physical and/or mental disease.

THE CENTER FOR NEW MUSIC

The Center for New Music, a performance organization devoted to the late 20th and early 21st-century repertoire, is the focus of contemporary composition and performance at The University of Iowa. The Center, like the internationally renowned Writers Workshop, embodies the institution's commitment to the vital role of the creative arts at the frontiers of human experience.

The Center functions as a laboratory and performance extension of the School's composition area and as a repertory ensemble for the creation and presentation of new music in general. Depending on funding, the size of the core ensemble has varied from as many as twenty-six persons (including a vocal ensemble of twelve) to as few as seven players. Extra players are hired on occasion in order to present larger-scale compositions. The Center also serves as the locus of activities for guest composers whose visits range from a few days to entire academic terms.

The Center remains an advocate of contemporary music performance. Its programming reflects the range of current compositional styles as well as what is considered classic repertoire from the mid-20th century into the early 21st. The high quality of performance results from working with a core ensemble, solidly grounded in the repertoire, over an extended period of time. New and more diverse audiences are carefully cultivated through outreach concerts, and the Center's professional reputation is steadily being established through CD recordings, as well as through the collaboration of nationally-recognized guest composers and performers.

Palimpseste

It was after reading E.T.A. Hoffman's unfinished novel, *The Life and Opinions of the Tomcat Murr together with a Fragmentary Biography of Kappellmeister Johannes Kreisler on Random Sheets of Waste Paper* (1920–22), that I had the idea for *Palimpseste*. The cat belonging to the musician Kreisler decides to write his memoirs but, as he has no paper to write on, he uses the pages from an already existing book. The book that these pages belong to is a biography of Kreisler. Hoffman's novel oscillates between the two texts about the same person.

Palimpseste (a word which describes the method of writing on used parchment but where the original text has been erased) is built upon a work by Gesualdo (16th century): the 11th madrigal from the sixteenth book "Beltà, poiche t'assenti." The two pieces superimpose themselves upon each other and transform each other.

The two spaces occupied by the strings and the wind instruments in *Palimpseste* represent the two texts in Hoffman's novel. And just as the "life of Kreisler" is derived from Hoffman's earlier *Kreisleriana*, which would later inspire Robert Schumann, so the Gesualdo madrigal has inspired another work: the third movement of Stravinsky's *Monumentum*.

- Marc-André Dalbavie



JAMES PAUL SAIN

James Paul Sain is Professor of Music at the University of Florida where he has taught acoustic and electroacoustic music composition, theory, and technology for twenty-eight years. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for seventeen years. Sain is responsible for programming over 1,700 works of contemporary art music. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and has embraced electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America, and North America. Dr. Sain is President Emeritus of the Society of Composers Inc. He previously served for several terms on American

Composers Alliance Board of Governors. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany, and NACUSA labels.

Polestar

Polestar is another name for the star Polaris. It is also a principle that attracts someone or something to another. This duo for clarinet and piano has been a while in the making, acting as an attractor for the composer to return to his roots as a classically trained composer of acoustic music. *Polestar* is dedicated to my colleague and friend, renowned clarinetist Mitchell Estrin.

Endopsychosis

Endopsychosis is the "spiritual" state in which psychoses are exhibited without the traditional symptoms of the disorder.

Endopsychosis (2019) premiere

SAIN

- I. Schizophrenia (attacca)
- II. Delusional Disorder (attacca)
- III. Paraphrenia-Coda

Alexis Letourneau, *flute/piccolo*
Jenna Sehmman, *oboe*
Ana Maria Locke, *clarinet (A)*
Shawn Seguin, *bassoon*
Irene Tang, *horn*
Ciarra Krist, *trumpet (C)*
Tom Kelley, *trombone*
Peter Naughton, *percussion*
Matt Anderson, *percussion*
Karina Glasinovic, *piano*
Luciana Hontila, *violin I*
Joshua Palazzolo, *violin II*
Donghee Han, *viola*
Sarah Hansen, *viola*
Will Yager, *double bass*
David Gompper, *conductor*

PROGRAM NOTES & BIOGRAPHIES

CARLO GESUALDO

Tristis est anima mea

Beltà, poi che t'assenti is a secular madrigal published in the sixth book of Madrigals (1611) by Carlo Gesualdo.

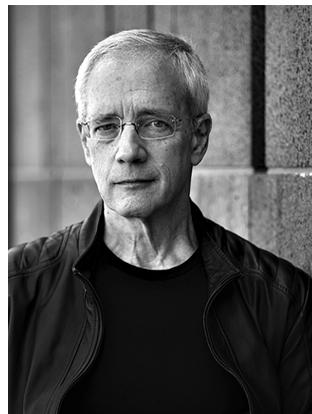
Beltà poi che t'assenti
Come ne porti il cor
Porta i tormenti.
Ché tormentato cor
può ben sentire
La doglia del morire,
E un alma senza core,
Non può sentir dolore.

Beauty, since you depart,
as you take my heart,
take also my torments.
For a tormented heart
can surely feel
the pain of death,
but a soul without a heart
can feel no sorrow.
(translated James Gibb)

Carlo Gesualdo, principe di Venosa, conte di Conza, (born March 30, 1566, Venosa [Italy] – died September 8, 1613, Gesualdo), Italian composer and lutenist. Until the late 20th century, his fame rested chiefly on his dramatic, unhappy, and often bizarre life. Since the late 20th century, however, his reputation as a musician has grown, based on his highly individual and richly chromatic madrigals. He is especially noted for what music scholar Glenn Watkins called the “dazzling harmonic style” of his last two books of madrigals....

Gesualdo was much interested in the widespread musical reputation of the Este court in Ferrara. In 1594, he traveled there as a composer and musician and ... found the atmosphere of the Este court and his proximity to several of the leading composers of the day quite stimulating. His first two books of madrigals were published by the Ferrarese ducal press in 1594. His third book of madrigals was first published by the ducal press in 1595 and the fourth in 1596, both apparently written largely during his time in Ferrara and both showing signs of the development of his personal visions....

In 1603, Gesualdo published two sacred motet collections. Gesualdo's last two books of madrigals (as well as a Holy Week Responsorium) were published in 1611. Although these last two books of madrigals were long considered “late” works because of their dramatic exclamations, linearly driven chromaticism, discontinuous texture, and harmonic license — that is, their generally unusual and experimental nature — Gesualdo himself claimed that they had in fact been written in the mid-to-late 1590s, near the time of his other published madrigals, and that he had been forced to publish accurate copies because inaccurate copies had been printed and some work plagiarized. - *Encyclopedia Britannica*, Kathleen Kuiper



DAVID GOMPPER

David Gompper has lived and worked professionally as a pianist, a conductor, and a 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 and Humphrey Searle. After teaching in Nigeria, he received his doctorate at the University of Michigan and taught at the University of Texas, Arlington. Since 1991, he 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, and a Fromm Commission in 2013.

Gompper's compositions have been performed at Carnegie Hall, Lincoln Center and Merkin Halls (New York), Wigmore Hall (London), Konzerthaus (Vienna), and the Bolshoi and Rachmaninoff Halls (Moscow Conservatory). The Royal Philharmonic Orchestra recorded his Violin Concerto with Wolfgang David, two new discs of works including four concerti (Double, Clarinet, Cello, and Double Bass), as well as three orchestral works for the Naxos label.

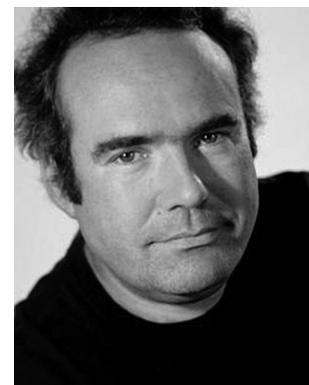
Musica segreta

Musica Segreta, composed in 2006, is a revision of *Quartet*, originally composed in 1996. The work makes use of a hexachord, extracted from the seven-note set found in Boulez's “explosante-fixe” which was written to the memory of Igor Stravinsky. This symmetrical

hexachord defines two tonal regions: A proceeding to E-flat. In order to help myself expand the tonal possibilities for the work, I created a three-dimensional cube. On each surface, I wrote out three sets of pairings of the hexachord starting on A, C, and C-sharp. The eight corners of the cube suggested a collection eight principal sonorities, heard in the piano at the beginning. By rotating the cube, I was able to create many of the linear and vertical pitch collections. The idea of Stravinsky's rotations is very much evident.

Finally, I take Gesualdo's *Beltà, poi che t'assenti* from his collection of Madrigals, Book VI (which, incidentally, appears as the third movement of Stravinsky's *Monumentum pro Gesualdo*, 1960), re-voice the first phrase and place it in the strings at the coda, above a piano ostinato. This phrase also moves from A to E flat, creating a connection with the Boulez hexachord.

This work was written for a concert in honor of Glenn Watkins upon his retirement from the University of Michigan in 1996 (revised in 2006), and dedicated to him. He is the author of *Gesualdo: The Man and His Music*, for which Stravinsky wrote the preface. Hence the quartet of characters: Boulez, Stravinsky, Gesualdo, and Watkins.



MARC-ANDRÉ DALBAVIE

After studying at the Paris Conservatory (1980–86) where he received several first prizes, he spent five years as part of the musical research department at the Institute for Research and Coordination in Acoustics/Music (IRCAM) from 1987–1988, he studied conducting with Pierre Boulez. He is currently professor of orchestration at the Paris Conservatory and composer in residence with the Cleveland Orchestra.

Starting in 1982, he and other composers of his generation became interested in the potentials of spectral music, particularly those offered by timbre and processing. He enhanced these techniques with polyphonic and rhythmic techniques (speed, metrics,...), developed formal principles of recurrence, and integrated heterogeneous and

spatial phenomena through his usage of electronics and employment of music and acoustic computer programs.

If, for him, the eighties were devoted to timbre and color (*Miroirs transparents*, *Diadèmes*,...), the nineties would be devoted to space and location. The composer feels strongly about applying the concept of work *in situ* to musical creation, thus demonstrating the possibilities offered by the spacialization of orchestral composition. In *Seuils*, the electronic equipment is installed around the audience, and the poetic text that is used makes reference to the space in which it intervenes. The use of Baroque instruments links the *Concertino* with a 17th-century piece (*Curtain Tune* by M. Locke). *L'Offertoire* for men's choir and symphony orchestra suggests virtual spaces simulated by the choral writing. In *Concerto pour violon*, one section of the orchestra is installed around the audience, breaking down the standard frontal concert orientation, thus redefining the very idea of a concerto. Lastly, in *Non-Lieu* composed with writer Guy Lelong, the stage is completely empty and the four women's choirs, as well as the instrumental ensemble, are distributed in the hall around the audience.

The music of Marc-André Dalbavie is published by Editions Jobert.