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.

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* Coralville Center for the Performing Arts

SCHOOL OF MUSIC
COMPOSING FUTURES

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
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 *Endopyschosis*. This work is dedicated to loved ones struggling with physical and/or mental disease.

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**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

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**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

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**Polestar (2017)**
James Paul SAIN (b.1959)

I. Calmly
II. Angular
III. Freely

Kim Cassisa, clarinet
Karina Glasinovic, piano

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In consideration of our performers and guests, please take a moment to turn off your cell phone.

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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.

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**THE CENTER FOR NEW MUSIC**
Palimpseste

It was after reading E.T.A. Hoffmann’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. Hoffmann’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 sixth 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 Hoffmann’s novel. And just as the “life of Kreisler” is derived from Hoffmann’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 Brazinmusicanta 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.

CARLO GESUALDO

Tristis est anima mea

Beltà, poiche 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.

(translated James Gibb)
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 in London with Jeremy Dale Roberts and Humphrey Searle. After 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 spatialization 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 (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.