

## Guest Artist Recital:

2022-10-14 – Andrew Kohn, double bass and Sun Jung Lee, piano



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# IOWA

School of Music



## CENTER FOR NEW MUSIC

Season 57, Concert 4

David Gompper, *director*

Andrew Kohn, *double bass*

Sun Jung Lee, *piano*

Friday, October 14, 2022 at 7:30pm

Voxman Music Building Recital Hall

**Season 57, Concert 4**  
The Center for New Music

Andrew Kohn, guest double bassist and UI Alumnus  
with Sun Jung Lee, *piano*

**PROGRAM**

- |  |                                    |
|--|------------------------------------|
| Sonata in A Major, K. 145<br>I. <i>Allegro</i><br>II. <i>Andante</i><br>III. <i>Minuetto</i>         | Carl Friedrich ABEL<br>(1723-1787) |
| Nightmusic (1975)  | D. Martin JENNI<br>(1937-2006)     |
| Concerto No. 2 in B Minor<br>I. <i>Allegro moderato</i><br>II. <i>Andante</i><br>III. <i>Allegro</i> | Giovanni BOTTESINI<br>(1821-1889)  |
| Sonata for Violin and Piano (1943)   | Aaron COPLAND<br>(1900-1990)       |

## BIOGRAPHIES



**Andrew Kohn** teaches string bass, music theory, chamber music, and music composition at West Virginia University. The former principal bassist of the National Chamber Orchestra (now the National Philharmonic) and the Harrisburg Symphony, he is a member of the Pittsburgh Ballet Theatre and Opera Orchestras. A member of the Board of the International Society of Bassists, he has performed, lectured and adjudicated at international conventions in Italy, Poland, and the U.S. His publications concerning bass repertoire and pedagogy have addressed Bach, Chihara, Koussevitzky, Marcello, Rabbath, Rossini, Simandl, women composers, and several pedagogical topics, and include over 40 reviews for *American String Teacher*. He also edited and published the collected writings of his first college bass

professor, Theron McClure. He has released recordings on Albany, Music Minus One, Ravello, and self-releases.

Dr. Kohn's activities as a music theorist include conference papers and publications concerning Bach, Edward T. Cone, Dallapiccola, Pärt, Poulenc, and Wolpe. He is an active composer, with an emphasis on choral music and instrumental solos and duos, with compositions and editions available through Walhall, Music Minus One, Concordia, Jason Heath's website, and Sheet Music Plus.



**Sun Jung Lee**, from Seoul, Korea, graduated from the Sunwha Arts School. She then continued her studies in the United States at the Music Institute of Chicago, the Oberlin Conservatory, the Moores School of Music at the University of Houston, and West Virginia University, where she served as a Teaching Assistant and earned MM and DMA degrees. A winner of the 2007 Young Artist Competition at West Virginia University, she has performed in numerous solo and chamber music concerts in New York, Los Angeles, Ohio, Texas, Washington, West Virginia, and South Korea. Formerly a piano faculty member at Bethany College, she currently holds a position as a staff accompanist for faculty and guest artist recitals at West Virginia University.

## PROGRAM NOTES

As an alumnus of the University of Iowa (MA, 1985) and of the Center for New Music, I have prepared a program of music associated with UI bass professors. **Eldon Obrecht** prepared three editions of baroque sonatas: by Eccles, Galliard and Abel. Carl Friedrich Abel, who is known as the last historical virtuoso of the violas da gamba, composed forty-two sonatas for that instrument and basso continuo. Eldon's editions of baroque sonatas are distinguished by their delightfully free-spirited and lyrical piano parts.

D. Martin Jenni composed "Nightmusic" as a gift for Eldon's 55th birthday. It is a musical portrait of Eldon—although Eldon thought it perhaps portrayed only his genial side and underplayed his inner fire. Martin's music is full of flexibly rhapsodic rhythm, and his idiomatic writing demonstrates that he himself was a bassist. (I recall him telling me about performing in Strauss's *Don Juan* while a student at Stanford).

While Bottesini was the most important composer of solo bass music in the 19th century and the B-minor Concerto is central to the bass repertoire, it is included in this specific program because **Diana Gannett** performed the work—brilliantly—with the UI Symphony Orchestra during her first year on faculty. The concerto's vocal roots are abundantly clear, including in its formal aspects: each movement begins not so much with an introduction as with a transition, as if from a previous number in an opera, creating a large *scena*. The solo part is characterized not only by the virtuosic string playing which made Bottesini one of the brightest stars of the concert stage, but by clear tropes from bel canto opera.

It might be surprising to hear a concerto in a recital, accompanied by piano. However, of the four surviving Bottesini manuscripts of this piece, two are piano reductions.

In 1980, bassist Gary Karr and his partner, pianist Harmon Lewis, visited Aaron Copland at his home to request a composition for double bass. Copland proposed instead that Karr try his Sonata for Violin and Piano. Karr proceeded to sight-read it, making necessary adjustments for the larger and deeper instrument. Copland was so pleased with the results that he suggested it be published as their joint arrangement. Although Karr has never committed a performance to recording, it has been recorded by UI professor **Volkan Orhon**, who studied with Karr. Volkan's generous input was vital in my own preparation of the solo part.

This Sonata is, for Copland, an elevated, austere, and abstract piece. It can be jolly, but never jokey; it holds great lyricism, but never affects folksong. After its completion in 1943, Copland learned of the recent death of Harry H. Dunham, a rich beautiful young man of his social circle, shot down while serving in the Air Force, and he dedicated the piece to Dunham's memory. The piece thereby became an elegy: for a friend, for a society, for a way of life eclipsed and decimated by war.

-Andrew Kohn

# 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 contemporary music in general. The core ensemble consists of violin, viola, cello, and piano supported by Research Assistantships assigned by those studios. The remaining members that complete the sinfonietta ensemble are assigned by the individual studio faculty, typically for the academic year. The Center also serves as host for guest composers and artists.

The Center remains an advocate of contemporary music performance. Its programming reflects the range of current compositional styles as well as what is considered standard repertoire from the mid-20th century into 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-known guest composers and performers.

# UPCOMING EVENTS

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All events are FREE unless otherwise indicated.

Performances that are being livestreamed are marked with an asterisk (\*).

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## OCTOBER 2022

15	7:30pm	Fall Opera: Domenico Cimarosa's <i>Il matrimonio segreto</i>	Coralville Center for the Performing Arts
16	2:30pm	Fall Opera: Domenico Cimarosa's <i>Il matrimonio segreto</i>	Coralville Center for the Performing Arts
16	4:00pm	Band Extravaganza	Xstream Arena, Coralville
16	7:30pm	Faculty Recital: Loopers & Composers with Philippe Ollivier	Stark Opera Studio
18	7:30pm	Guest Artist Recital: Nancy Ambrose King, <i>oboe</i>	Recital Hall
19	7:30pm	Guest Chamber Recital: Duo Axis	Recital Hall*
23	3:00pm	Key Change: Piano Revolutionaries Series, Concert 2	Concert Hall*

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