

C E N T E R   F O R   N E W   M U S I C

8:00 p.m., Saturday, April 16, 1988

Clapp Recital Hall, University of Iowa

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ANTIPHON II: QUID EST MUSICA? (1972) . . . . . Richard B. Hervig

University of Iowa Kantorei  
Center for New Music Ensemble  
William Hibbard, conductor

CONCERT FOR PIANO AND ORCHESTRA (1958) . . . . . John Cage

Barbara Philips Farley, piano  
Jane Walker, flutes  
Barbara Bullock, clarinet  
Michael Flynt, trumpets  
Jeffrey Macomber, trombones  
Dawn Marino-Ohmes, violin  
William Hibbard, viola  
Eldon Obrecht, double bass

PLANE DANCING (1984) . . . . . Erik Lund

Jane Walker, flute  
Michael Flynt, trumpet  
Barbara Bullock, bass clarinet  
Jeffrey Macomber, trombone  
Michael Geary, percussion  
Patrick Doyle, maracas  
William Hibbard, conductor

- INTERMISSION -

4'33" (1952) . . . . . John Cage

(In three movements)

Barbara Philips Farley, piano

FIVE ROMANTIC SONGS (1982) . . . . . Richard B. Hervig

Jean McDonald, soprano  
Jerome Lenk, piano

THE VIOLA IN MY LIFE II (1970) . . . . . Morton Feldman

Robert Baldwin, viola  
Jane Walker, flute  
Barbara Bullock, clarinet  
Dawn Marino-Ohmes, violin  
James Reck, violoncello  
Barbara Philips Farley, celesta  
Michael Geary, percussion  
William Hibbard, conductor



**UNIVERSITY OF IOWA KANTOREI**

**SOPRANOS**

Suzanne Dyck  
Rosemary Lack  
Susan Malecki  
Tracy Quitno  
Kerri Rosenberg  
Kristie Tigges

**ALTOS**

Lisa Boranian  
Barbara Buddin  
Jann Degnan  
Jane Emry  
Amanda Engstrom  
Melissa Fields  
Lisa L. Mann

**TENORS**

Arthur Dyck  
Daniel Gast  
Scott A. Muters  
Michael Rulli  
Shumin Zhang

**BASSES**

Brian Burkhart  
Jeff Fields  
Jeffrey Hook  
Mark Sirett  
Philip Spencer

**CENTER FOR NEW MUSIC ENSEMBLE (Hervig: ANTIPHON II)**

Dawn Marino-Ohmes, violin  
James Reck, violoncello  
Barbara Bullock, clarinet  
Jeffrey Macomber, trombone  
Barbara Philips Farley, piano  
Georganne Cassat, harp  
Michael Geary, vibraphone/marimba  
Steven Butters, celesta/percussion

## PROGRAM NOTES

Quid est Musica? (What is Music?) was composed especially for the Center for New Music's (at that time) chorus and instrumentalists for the dedication of Clapp Recital Hall in 1972.

I chose these (Latin) texts (6th and 9th century A.D. writings on music theory and philosophy) because the question they posed, and the answer they gave, which begins: "A rational discipline concerning the agreement and disagreement among numbers as they are found in sounds," seemed most appropriate for contemplation on the occasion of the dedication of a building devoted to "Musica". Some 16 years later they seem to me as appropriate as ever.

The text (freely paraphrased) continues: "When we live virtuously we are ever under its discipline, but when we commit injustice there is no music in us. Heaven and earth, indeed all things in them that are subject to a higher power, are not without this discipline of Music."

--Richard B. Hervig

The Five Romantic Songs won in 1984 the first art song competition of the National Association of Teachers of Singing.

These songs, concerned as they are with the impermanence of youth, love, and life, are painful reminders that the one to whom they were dedicated has passed away, though she, like the poems, is a presence still among us.

--Richard B. Hervig

### FIVE ROMANTIC SONGS (1982)

#### I.

So we'll go no more a roving  
So late into the night,  
Though the heart be still as loving  
And the moon be still as bright.

For the sword outwears its sheath,  
And the soul outwears the breast,  
And the heart must pause to breathe,  
And love itself have rest.

Though the night was made for loving,  
And the day returns too soon,  
Yet we'll go no more a roving  
By the light of the moon.

--Byron



II.

O that 'twere possible  
After long grief and pain  
To find the arms of my true love  
Around me once again!...

A shadow flits before me,  
Not thou, but like to thee:  
Ah, Christ, that it were possible  
For one short hour to see  
The souls we loved, that they might tell us  
What and where they be!

--Tennyson

III.

Lament

O World! O Life! O Time!  
On whose last steps I climb,  
Trembling at that where I had stood before;  
When will return the glory of your prime?  
No more - O never more!

Out of the day and night  
A joy has taken flight:  
Fresh spring, and summer, and winter hoar  
Move my faint heart with grief, but with delight  
No more - O never more!

--Shelley

IV.

from "Lucy"

A slumber did my spirit seal;  
I had no human fears:  
She seem'd a thing that could not feel  
The touch of earthly years.

No motion has she now, no force;  
She neither hears nor sees;  
Roll'd round in earth's diurnal course  
With rocks, and stones, and trees.

--Wordsworth

V.

Music, when soft voices die,  
Vibrates in the memory -  
Odours, when sweet violets sicken  
Live within the sense they quicken.

Rose leaves, when the rose is dead,  
Are heap'd for the beloved's bed;  
And so thy thoughts, when thou art gone  
Love itself shall slumber on.

--Shelley

In bringing together the music of John Cage and Morton Feldman, the Center  
*4'33"* (1952) and *The Viola in my Life* (1970) have been discussed  
for New Music offers a "reunion", of sorts. Cage and Feldman are often  
*extensively by Cage and Feldman*  
mentioned as part of a group of American composers who, in the early 1950's  
*in various articles and interviews.*  
provided a fresh, energetic alternative to the music of the serialists  
*I have drawn upon their words to construct the following*  
such as Stockhausen and Boulez.  
*imaginary dialogue.*

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MORTON FELDMAN: "The whole temperament of this period is  
basically academic because it is based on other people's work.

JOHN CAGE: "...my whole dedication to music has been an  
attempt to free music from the clutches of A-B-A.

Anybody who was around in the early '50s with the  
painters /Kline, Rothko, Guston/ saw that these  
men had started to explore their own sensibilities,  
their own plastic language, each one different....  
Never before was there an aesthetic movement as  
fresh and new....

*When you look at all the possibilities of formal or  
structural relationships...you see that European music  
has used only a tiny number of them, whereas if you  
simply listen to environmental sound, you're struck over  
and over by the brilliance of nonorganization."*

I felt that John Cage and I were very much in that  
tradition...'Ideas' didn't make the music...I don't  
have to revise history."

*"I think my own best piece, at least the one I like the  
most is the silent piece /4'33"/. I wanted my work to  
be free of my own likes and dislikes, because I think music  
should be free of the feelings and ideas of the composer.*

"There was a deity in my life and that was sound.  
Everything else...'realization'...'process'...was  
after the fact."

*I have felt and hoped to have led other people to feel  
that the sounds of their environment constitute a music  
which is more interesting than the music they would hear  
if they went to a concert hall."*

"What leads me to begin a composition is a 'weight'--  
an orchestration which is new for me...My compositional  
method is similar to rearranging the same furniture in  
the same room."

*"Feldman is a romantic and thinks of himself as a person  
with great imagination and sense of poetry. He is not as I  
am, an inventor....He tends to refine that which belongs  
to him,..."*



"In The Viola in my Life, underlying almost every viola sound there is a slight crescendo. Now in a free duration /i.e., chosen by the performer/ you cannot write a crescendo so the rhythmic proportions were brought about because of the various types of crescendo.

*...so as to close the music in upon itself.*

The rest of the ensemble remains constantly soft throughout. Since 1958 (not unlike an aspect of minimal painting) the surface of my music was quite 'flat'.

*...In a sense refining it more and more."*

The viola's crescendos are a return to a preoccupation with a musical perspective which is not determined by an interaction of corresponding musical ideas--but rather like a bird trying to soar in a confined landscape."

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The compositional world suffered a great loss when Morton Feldman passed away in September 1987. The Viola in my Life (II) /there are four/ was performed here by the Center for New Music on March 23, 1973. This performance was coached by Morton Feldman, visiting composer at the time. The Center for New Music would like to dedicate tonight's performance to his memory.

--Michael Farley