

Alone he emerges
Emerges and passes
Alone, sufficient.

When autumn was early
Two runners came running
Striding together

Shoulder to shoulder
Pacing each other
A perfect pairing.

Out of leaves falling
Over leaves fallen
A runner comes running

Aware of no watcher
His loneliness my loneliness
His running my running.

-Robert Francis

IV. **The Depths**

When the white fog burns off,
the abyss of everlasting light
is revealed. The last cobwebs
of fog in the
black fir trees are flakes
of white ash in the world's hearth.

Cold of the sea is counterpart
to this great fire. Plunging
out of the burning cold of ocean
we enter an ocean of intense
noon. Sacred salt
sparkles on our bodies.

After mist has wrapped us again
in fine wool, may the taste of salt
recall to us the great depths about us.

-Denise Levertov

CENTER FOR NEW MUSIC

Sunday, December 8, 1991, 8:00 pm
Clapp Recital Hall
The University of Iowa School of Music

PROGRAM

Three Shepherds (1988)

Karen Bergquist, *flute*
Peggy Marco, *oboe*
Marla Feeney, *clarinet*

Rodion Shchedrin

Canto 33: *Ugolino e Ruggieri* (1990)

Charles West, *clarinet*
Michael Geary, *marimba*
John D. White, *piano*

John D. White

intermission

Una Bofetada para la Luna Naciente (1987)

Laura Koenig, *flute*

Gerald Gabel

Four Songs with Ensemble (1988)

Katherine Eberle, *mezzo-soprano*
Laura Koenig, *flute*
Marit Hervig, *viola*
Joseph Rovine, *violoncello*
Robert Fuller, *piano*
David Gompper, *conductor*

Stephen Jaffe

PROGRAM NOTES

Three Shepherds

This work was commissioned for the 1988 Festival of Chamber Music in Kukhmo, Finland. Utilizing an old Russian tradition of a conversation among shepherds through music, each of the three musicians has a distinct character: human and musical, sometimes sad, joking, with virtuoso moments for each. Shchedrin recalls in this work many memories of hearing shepherds with their lyres engaged in such "conversations" in the fields.

The career of composer *Rodion Shchedrin* reflects the recent changes in the Soviet Union. Although Shchedrin has had a successful career there, it is only in the last few years that he has seen the Soviet performances of many of his pieces; his works have often been premiered outside of his country. Shchedrin refused to join the Communist party, yet remained an "official" composer throughout the reign of Stalin. During those oppressive years, Shchedrin saw many of his contemporaries exiled for creating works which did not fall within the narrow boundaries of what Stalin deemed appropriate. Despite these warnings, he continued to compose, returning again and again to the *chastuchka*, a form of urban folklore, for inspiration. The use of Russian folklore combined with contemporary techniques and instruments has become a distinguishing trait of Shchedrin's music.

Born in Moscow, Shchedrin grew up in a musical family; his father was a composer and teacher of music theory. Shchedrin studied at the Moscow Choral School and graduated from the Moscow Conservatory in 1955 where he studied composition and piano. He began composing large works while in his early 20's and even then was using traditional Russian tales as his subject. Shchedrin has taken many classics from Russian literature and given them life on the musical stage: his opera *The Dead Souls* is taken from Gogol; his ballet *Anna Karenina* is from the well-known novel by Tolstoy; and he used the writings of Chekhov for his ballets *The Seagull* and *The Lady with the Lapdog*. Shchedrin's wife, the ballerina Maya Plisetskaya, has danced the lead in many of his ballets.

Canto 33: Ugolino e Ruggieri

*La bocca sollevo dal fiero pasto
quel peccator, forbendola a' capelli
del capo ch'elli avea di retro guasto.*

So begins Dante's telling of the tale of horror in the *Inferno* as he and Virgil come upon Count Ugolino and Archbishop Ruggieri. Co-conspirators in life, the Count then ensnared and starved to death, with his four sons, by the Archbishop's treachery, both are now doomed to Hell where Ugolino feeds crunchingly in perpetuo upon the bloody skull of Ruggieri. This is one of the most ferocious scenes in Dante's tirade.

The image is recalled in this composition (December 1990) as the composer, presenting exhibits of creativity from the late Medieval Age to freshman Humanities 101, more as

catharsis than programmatic statement, sets the scene, and Ugolino's tender moments—memories of his dying sons—to music.

The relentless long-short stress of Dante's eleven syllable lines is here "transmorgified" into triple dot inverted Lombard rhythms. There are eight sections to the piece:

clarinet, marimba	trio (marimba)	piano, marimba
trio (xylophone)	piano	trio (xylophone)
piano		clarinet, wood blocks

The Lombard inversions contrast sections of chromatic keyboard arpeggios and freely notated fantasias in piano and marimba. Pitch arrangements are intuitive, and a progression of chords serves as generative cell.

John D. White, currently Chair of the Philosophy Department at Talladega College—the oldest historically Black college in Alabama—is a pianist and composer whose works have received attention, having been selected for performance at numerous regional, national and international conferences of composers and performers. His music calls for the very finest in player virtuosity and expressivity. In recent years new works have been premiered by William Schamberg, hornist at the University of North Texas; Mauricio Loureiro, famed Brazilian clarinetist; and Michael Geary, percussionist with the University of Iowa Center for New Music. Dr. Randall Faust of Auburn University premiered *Sestina* for solo horn at the International Horn Society Conference in Munich.

Dr. White is the author of seventeen treatises on widely diverse philosophical subjects: refutations to Wittgenstein; a mathematical proof for Platonism; aesthetics; philosophy of history; applications of logic to belief systems; and a paper on infinity derived from considerations of the Ethics of Baruch Spinoza, to name examples which have been read at philosophical conferences in the United States.

Dr. White holds the Ph.D. in Music with a composition thesis from the University of Iowa, where he studied with Richard Hervig; the Master of Music in Composition from the University of Idaho; the Bachelor of Music in Applied Piano from the University of Kentucky. He currently teaches humanities, philosophy and logic, and maintains an active schedule of concertizing throughout the United States performing, in addition to his own works, twentieth century chamber literature by composer colleagues. In the summer of 1991 he was the recipient of a Lilly Foundation Grant to underwrite expense for rehearsals for *H*, a piece for two percussionists and piano; Courtly "*Addio*," *Neon Sein Leo*, a recent piece for horn, percussion and piano; and to complete two philosophy papers: "The Maker's Mind Model in Aesthetics," and "Belief System Internal Inconsistency."

Charles West's musical career has encompassed professional performance on clarinet, bass clarinet, oboe, English Horn, saxophone, flute and piano, teaching of all woodwinds and theory, and scoring and arranging for various ensembles. His experience with new music began with his study of composition as an undergraduate, and included three years as clarinetist with the University of Iowa's Center for New Music, from 1971 to 1974.

In the past decade especially, he has become regarded as a clarinetist and soloist, performing solo recitals or concertos in twenty-five states of the United States, and in Latin America and the Orient. He appears regularly on the programs of international gatherings of clarinetists, and he has recorded repertoire which ranges from the most standard of sonatas to the avant-garde. Two new Compact Disc recordings are scheduled for release by Wilson Audiophile Recordings in the Fall of 1991, which will include the two Brahms Sonatas and Schumann's Fantasy-Pieces on one, and a collection of lesser-known virtuoso pieces on the other.

West's teachers have included Loren Bartlett and Himie Voxman, and to a lesser extent Leon Russianoff and Robert Marcellus. He holds the Doctorate in clarinet performance from the University of Iowa, he has been a Fulbright Scholar, and he has served as Treasurer and as President of the International Clarinet Society. His career has included teaching positions in three North American universities, in New Mexico, Arizona, and Virginia. At present, he is Associate Professor of Clarinet and Coordinator of Winds and Percussion at Virginia Commonwealth University in Richmond.

Una Bofetada Para La Luna Naciente (1987)

Una Bofetada Para La Luna Naciente is a work which exposes aspects of the instrument's wonderful versatility. The title, loosely translated, means "a slap at the rising moon"—an allusion to the level of difficulty involved in performing some events. In this work, that difficulty is displayed most prominently toward the end of the piece. The flutist is instructed to play a compound line (not unlike those found, for instance, in Bach's Sonatas for solo cello) while at the same time interjecting a third contrapuntal layer consisting of both ingressive and egressive vocal sounds drawn from the work's title. One will hear the use of microtonal inflections and a variety of timbral shadings achieved by singing vowels through the flute while playing.

Gerald Gabel is a composer, theorist, conductor and educator who is currently assistant professor of composition/theory at Texas Christian University, Director of the school's Upchurch Studio for Electro-Acoustic Music and Director of the annual Festival of Contemporary Music. He received the B.M. degree from the University of Northern Iowa and M.A. and Ph.D. degrees from the University of California, San Diego. His principle instructors include 1989 Pulitzer Prize winner Roger Reynolds, 1984 Pulitzer Prize winner Bernard Rands, Peter Michaelides, Pauline Oliveros and Robert Erickson. Prior to his appointment at TCU, he was visiting assistant professor at Dartmouth College (1984-87), assistant professor at California State University, Los Angeles (1984), chairman of the theory and composition programs at the Music and Arts Institute of San Francisco, and director of choral ensembles at San Diego Mesa College, the University of California, San Diego, and the La Jolla Civic/University Chorus.

His works have been recognized by grants and fellowships from the National Endowment for the Arts, the MacDowell Colony, ASCAP, and the New England Foundation for the Arts. His music is published by Seesaw Music Corp. of New York.

He is also Director of the New Hampshire Music Festival Composers Conference and co-editor of *ex tempore*, a musical journal which addresses issues of importance to composers and theorists. Recently, his compositions have been heard at festivals in Kansas, Connecticut, Illinois, New Hampshire and Tennessee.

Four Songs with Ensemble (1988)

As the title implies, *Four Songs* is a group of songs sharing common instrumentation. Although I was thinking more of a group of loosely related lieder than a song cycle, there is perhaps a natural progression to these texts and their music: from Martinson's sea wind of the first song through the great depths of metaphorical ocean in Levertov's beautiful poem, with two contrasting verses of Robert Francis, pastoral and autumnal in their imagery, interspersed. Francis' deceptively simple poems and my settings of them are a foil for the outer, more abstract songs, but are also my personal homage to this wonderful poet, whose images, rooted in and around the town of Amherst, Massachusetts (where I grew up), resonate strongly within me. Perhaps this reclusive poet of reserve might have enjoyed the way my group ends with Levertov, offering a poetic, rather than a dramatic climax to this set of four songs.

Four Songs with Ensemble, was commissioned by the music festival "An Appalachian Summer" and the North Carolina Arts Council for the Broyhill Ensemble, who performed its premiere in July, 1988.

—Stephen Jaffe

Stephen Jaffe, born in Washington D.C., received his training in composition at the University of Pennsylvania and at the Conservatoire de Musique in Geneva, Switzerland. In addition to a Premiere Medaille from that institution, he has been the recipient of the Rome Prize, a Nonesuch Commission Award, and fellowships from Tanglewood, the National Endowment for the Arts and the Guggenheim Foundation. His *First Quartet*, a 1991 work written for the Ciampi Quartet, is a recipient of one of this year's Kennedy Center Friedheim Awards. Stephen Jaffe's music has been heard in performance throughout the U.S. and in Europe by such ensembles as the R.A.I. of Rome, the San Francisco, New Jersey and New Hampshire Symphonies, and the New York New Music Ensemble. Citing his "eloquent and individual voice" in 1989, Brandeis University awarded him its Creative Arts Citation, whose recent recipients have included Ornette Coleman, Laura Dean and Peter Lieberson. Stephen Jaffe is on the faculty of Duke University, where he directs the contemporary music series, *Encounters—With The Music Of Our Time*.

CENTER FOR NEW MUSIC 91-92

D. Martin Jenni, director

David K. Gompper, musical director

TRANSLATIONS

I. The Sea Wind

The sea wind sways on over the endless oceans—
spreads its wings night and day
rises and sinks again
over the desolate swaying floor of the immortal ocean.
Now it is nearly morning
or it is nearly evening
and the ocean wind feels in its face—the land wind.

Clockbuoys toll morning and evening psalms, the smoke of a coalboat
or the smoke of a tar-burning phoenician ship fades
away at the horizons.
The lonely jellyfish who has no history rocks around
with burning blue feet.
It's nearly evening now or morning.

—Harry Martinson, trans. by Robert Bly

II. On That Cool Plane

On that cool plane conflict is harmony
And what was discord now is dissonance,
Part of the music, the moving part of music.

And if the resolution is delayed
Bar after bar, or is one dissonance
Shifts to another and then shifts again,

We are not anxious for the resting chord.
It comes, it comes in time. Solved and unsolved
On that cool plane are equal in delight.

—Robert Francis

III. His Running My Running

Mid-autumn
At dayfall in leaf-fall
A runner comes running.

late autumn

How easy his striding
How light his foot fall
His bare legs gleaming.