

starting on A, C, and C-sharp. The 6-note strings on one side was matched with 6-note strings at the tritone on the reverse. Then I created a three dimensional cube by connecting the three surfaces at the center, resulting in eight corners (and subsequently resulting in eight principal sonorities, heard in the piano at the beginning). This object became the main source of the linear and vertical pitch collections by rotating the object, in space, in three ways assigned to different instruments: from pole to pole (violin), around the equator (viola) and diagonally (violoncello). The piano was given a fourth (and different) rotation.

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*), re-voice the first phrase and place it in the strings in the coda, above a piano ostinato. Curiously, this phrase also moves from A to E-flat, creating a tie with the Boulez hexachord.

**John Van der Slice** is a Professor Theory/Composition at the University of Miami School of Music. He received an A.B. in Music from the University of California at Berkeley, an M.A. in Ethnomusicology and M.M. in Composition at the University of Hawaii at Manoa, and a D.M.A. in Composition at the University of Illinois at Urbana. His composition teachers include Armand Russel, Neil Mckay, Ingolf Dahl and Paul Zonn. His compositions encompass a wide variety of media.

Antonin Artaud (1896-1948) was a French poet, playwright, actor, director and founder of the Theater of Cruelty, whose influence on post-war literature (Jean Genet), theater (Peter Weiss; Julian Beck), music (Pierre Boulez) and philosophy (Michel Foucault) has been considerable. From childhood, Artaud was afflicted with mental illness and was declared insane in 1936. *Regarding Artaud* is informed by the spirit of this uncompromising figure who wished "to break through language in order to touch life."

### **Center for New Music**

**Sunday, April 28, 1996**

*Minnesota Contemporary Ensemble*

works by Siskind, Ligeti, Schafer, Oliveros, Musgrave and Reich



center for new music

david k. gompper, *director*

### **29th Season Concert VII**

*featuring guest artist*  
**Claudia Anderson**

*music by*  
**Gompper, Morrison,  
Schnittke, & Van der Slice**

Sunday, April 14, 1996  
Clapp Recital Hall  
8:00 p.m.

# Center for New Music

## *program*

### **String of Pearls (1994)**

Scott Wilson\* - *tuba*

**John MORRISON**

### **Quartet (1996)**

Andrew Carlson - *violin*  
Deborah Dakin - *viola*  
Emily Gosma - *violoncello*  
David Gompper\* - *piano*

**David GOMPPER**

### **Regarding Artaud**

Claudia Anderson - *flute*

**John Van der SLICE**

### **Sonata for Violoncello and Piano**

Charles Wendt\* - *violoncello*  
Uriel Tsachor\* - *piano*

**Alfred SCHNITTKE**

\*=School of Music faculty

**John Morrison** (b. 1956) comes from rural North Carolina. A lifelong interest in sound has led to a compositional style in which sound itself is the focus. Holding degrees from the University of Michigan, the University of Tennessee, and Davidson College, Morrison is now Assistant Professor of Music at Luther College, where he teaches composition, theory, twentieth century music history, and directs the Presser Electronic Music Studio.

*String of Pearls* was begun during the spring of 1993 and completed in July 1994. The initial intent was to strive for a set of movements whose content was somehow "essential". Thus from the outset I constructed a collection of ideas, some very lyrical, some mysterious, some highly rhythmic. A special effort was made at the time to capture at least some of the ideas in a short, but fully-flowered existence. Though I did not know it, at about the same time the comet Schumaker-Levy 9 was discovered and determined to be on a collision course with the planet Jupiter. By coincidence, I returned to the ideas as the comet plunged, fragment by fragment, into Jupiter. The final movement was composed on the day the last fragment hit. Scientists have named the collision pattern "String of Pearls" because it creates a series of impact sites on a horizontal line as the planet rotates. I had always thought of the movements of the piece as little nuggets which, while fragmented as a whole and unyielding in terms of conventional development, all belong together. Therefore the piece is called *String of Pearls*.

**David Karl Gompper** (b. 1954) is an Associate Professor of Composition at the University of Iowa, and is the Director of the Center for New Music. He studied at the Royal College of Music in London, and at the University of Michigan. He also taught for two years at the University of Nigeria, Nsukka. Most recently, he traveled to Kwangju, South Korea for the United State Information Agency, giving composition and theory master classes at Chonnam University. He is co-editor of the Society of Composers, Inc. Newsletter.

*Quartet (1996)* - This work was written for a special concert by the Contemporary Directions Ensemble at the University of Michigan on April 20, 1996 in honor of Glenn Watkins upon his retirement.

The work makes use of a hexachord, taken from the seven-note set found in Boulez' '...explosante-fixe...' which was written to the memory of Igor Stravinsky on the anniversary of his death. The symmetrical hexachord defines two tonal regions, A proceeding to E-flat. Placing the same hexachord beginning on E-flat would create a return to A. In order to expand the tonal possibilities, I placed, on three surfaces, each pairing