

UNIVERSITY OF IOWA CENTER FOR NEW MUSIC

WILLIAM HIBBARD

**BASS TROMBONE, BASS CLARINET, HARP Jon English,
Charles West, Moller Forman; William Hibbard, conductor**

PATRICK PURSWELL

IT GREW AND GREW Patrick Purswell, flute

PETER LEWIS

GESTES

**Electronic tape realized in the Electronic Music Studios, University
of Iowa**

SALVATORE MARTIRANO

CHANSONS INNOCENTES

Candace Nightbay, soprano; Andreas Marchand, piano

DONALD JENNI

CUCUMBER MUSIC

**Betty Bang Mather, alto flute, piccolo; William Hibbard, viola,
toy piano; James Avery, piano, celeste; William Parsons, percussion**

DENNIS RILEY

VARIATIONS II: TRIO

**Robert Strava, violin; William Hibbard, viola; Carolyn Berdahl,
cello**

My BASS TROMBONE, BASS CLARINET, HARP trio (1973) began as a short essay for solo trombone several years ago, but was abandoned at the completion of the opening section, where the bass clarinet now enters. One year later I decided to expand this solo into a duet for bass trombone and bass clarinet. Though the resultant duet was attractive, I lost interest in the potential of the material for this particular combination. Finally—and again one year later—I thought of adding a vertical element, a predominantly chordal harp part, to this twice thwarted attempt. The result is the composition in its present form: an essay in contrasts between the melodically oriented wind instruments and the harmonically stoic harp.

The bass trombone and bass clarinet essay a differentiated style of melodic expression. The former is generally "steady-state" and angular in its approach to dynamics. Timbral richness and variety is produced by the use of four types of mutes. The bass clarinet, on the other hand, complements the bass trombone's timbral variety with an extremely fluid, non-steady-state style of dynamic expression, continually in motion with crescendi and decrescendi. The harp has its own inner contrast achieved through the opposition of events played either secco or allowed to ring, as well as between chords played either non-arpeggio or rolled in the normal fashion. —William Hibbard

IT GREW AND GREW is, as its title implies a work of expanded dimensions, a contrapuntal complex pursuing an idea of growth of a wide variety of musical elements. The more traditional parameters such as pitch material, rhythmic structures, and dynamic inflections evolve in a general crescendo of momentum and complexity. Assisting this, and expanding upon it, are the additional performer resources called for. Two in particular stand out: singing while playing, and the use of extraordinarily low pedal tones. As a result, the *growth* aspect of the work is projected perhaps most dramatically by the expanded timbral resources and their enormously wide registral realization.

GESTES (1973) is electronic chamber music. Like any small instrumental ensemble (amplified flute, say, with trombone, guitar, percussion, and string bass), it uses only a few clearly-identifiable, electronic "instruments"—which then articulate the ongoing structure (and gestural sub-structures) of the piece. Once a complex synthesizer "patch" is made, of course, whole afternoons and evenings of gestural junk may be indiscriminately generated: that is the nature of these machines. It was the composer's task to provide the ears and the intelligence to shape the material, as usual. This was accomplished in the Electronic Music Studios of the University of Iowa.

—Peter Tod Lewis

A significant attraction at Iowa when I arrived there in 1968 was its vital and excitingly professional Center for New Music. I began at once to compose a work for the Center, a work for large chamber ensemble of ambitious dimensions called *R-Music, Asphodel*, which was performed under Hibbard's baton in the spring of 1969. Since the "mission" of the Center extends to bringing new music to the hinterlands, it occurred to me that my next work for them ought to be a "travelling piece," small in its numbers, easily transported and interesting for its performers. That work is CUCUMBER MUSIC, which was completed in November of 1969. Two of the performers who brought it to life, William Hibbard and William Parsons, are, happily, heard again in the present recording. A third member of the original quartet was Pat Purswell.

Although it once ingratiated the work with a rural Iowa audience, the title has no symbolic significance, but was a partly humorous, partly affectionate working title which "stuck." Actually, a second title emerges as the work's dedication—at the inception of eleven plucked A-flats in the piano. This is: *Monumentulum pro V* ("a little monument for V[ictoria]"), whose death on November 5 of that year transformed my notions of the work in progress and is commemorated through the ancient technique of *soggetto cavato*.

The work may be heard as the gradual process of transformation from highly active—and yet essentially static—blocks of isorhythmic events to expansive trajectories of single pitches, and from relative independence among the players to the most intimate levels of mutual shaping characteristic of chamber music, through the catalyst of a central (heterophonic) encounter.

—Donald Jenni

VARIATIONS II for string trio (composed 1967 in Urbana, Illinois) might be thought of as a series of inventions on a simple rhythmic cell (first presented by the viola in the form) and three referential sonorities (6-note chords). These materials are dispersed and developed in a somewhat fragmentary and episodic way in Part I, are submerged and nearly disappear in Part II, and in Part III are re-constituted and renewed in long contrapuntal phrases from which the reference sonorities gradually emerge, coalesce in brief ostinati and finally crystallize as chords. VARIATIONS II was first performed by members of the Iowa Center for New Music in October, 1968. —Dennis Riley

The CENTER FOR NEW MUSIC is a resident performance ensemble within the University of Iowa's School of Music. Begun under a seed grant from The Rockefeller Foundation in 1966, the CNM is built around a group of skilled musicians serving as a nucleus for the performance of twentieth century music. As such, it functions as a laboratory and performance extension of the School of Music's composition area, and as a repertoire ensemble for the continued performance of new music in general.

The compositions presented on this recording are typical of the diversity of musical pursuits within the CNM's program, and as such are representative of its on-going project. All of these works have received numerous performances by the CNM, both in its home, Iowa City, and on tour throughout the Midwest.

Richard B. Hervig, Director

William Hibbard, Music Director

WILLIAM HIBBARD is Music Director of the University of Iowa's Center for New Music, Director of the university's Center for New Performing Arts, and a faculty member of the School of Music's composition area.

PATRICK PURSWELL was the Center for New Music's flautist for its first six years. His work recorded here has been performed very frequently on the many tour concerts given by the CNM during those six years.

PETER LEWIS is Director of the Electronic Music Studio at the University of Iowa and a member of the School of Music's composition faculty.

SALVATORE MARTIRANO is a faculty member of the music department at the University of Illinois in Urbana.

DONALD JENNI is a member of the composition faculty of the School of Music, University of Iowa.

DENNIS RILEY is a newly appointed member of the theory/ composition faculty at Columbia University. While working on his Ph.D. at the University of Iowa, he was a Composer Associate with the Center for New Music.

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THIS IS A COMPOSER-SUPERVISED RECORDING

(Original liner notes from CRI LP jacket)