



**THE DEPARTMENT
OF MUSIC**

presents

The Wolpe Trio

**Lesley Olson, Flute
Scott Roller, 'Cello
Susanne Achilles, Piano**

**Friday, March 14, 1997
7:30 p.m.**

**A.F. Siebert Chapel
Carthage College
Kenosha, Wisconsin**

Program

Dietrich Hahne : FOURTUNES
Scott Roller : Trio Set
Herbert Brün : GESTO
Manfred Stahnke : RITUS

Intermission

Gary Verkade : SPECIMEN - CELLO - World Premier
Stefan Wolpe : Trio in Two Parts

WOLPE TRIO

The Musicians of the Wolpe Trio (flute, cello, and piano) joined forces in 1992 to present quality chamber music programs. As many modern composers have written works for this unusual instrumentation, the special emphasis of the ensemble is on 20th century repertory; but it also includes music of earlier periods such as trios by Haydn, Weber, and Louise Ferrenc. In addition to diverse trio literature, a generous repertory of duo and solo combinations is available, making it possible to accommodate a wide range of program concepts.

The cornerstone of the ensemble's collaborative efforts was laid by intensive rehearsal preparation of Stefan Wolpe's "Trio in Two Parts", composed 1963-64. The choice of this demanding, rarely-performed composition, virtuosic in every sense, served to set high standards for the group's style of work and further development. Wolpe, who emigrated from Germany to the USA in 1938, influenced an entire generation of American composers, especially through his teaching; in Germany his music has been attracting increased attention after his death in 1972. Wolpe's Trio became the centerpiece of the group's first programs, which include works of German and American composers.

The presentation of new works is a priority of the ensemble. Several compositions have already been written especially for the Wolpe Trio, and further commissioned are in preparation. Such projects serve to promote close collaboration between the ensemble and composers and offer the listener the experience of lively, highly competent performances of contemporary music. The Wolpe Trio is currently on a North-American tour visiting eight cities.

Dietrich Hahne
FOURTUNES (1993) for flute, cello and piano
written for the Wolpe Trio

The relationship between music and film has occupied me for several years. One result of this work has been an extensive (90-minute) film-music project on which I am currently working. FOURTUNES is the first instrumental piece (after two electronic pieces) which relates to this work. My first awareness of the connections between and film processes FOURTUNES, however, arose while working on it—that is, in the compositional process I used techniques similar to those used in film. From severely limited material, models of movement are developed (timbral processes, pitch loops, rhythmic patterns, etc.), which are pasted together, collaged, blended in and out, mirrored etc. similar to film cuts. The harmony limits itself to a symmetrically built four-note-chord which only slightly changes in the course of the piece. What becomes audible thereby are the rhythmic constellations which continually transform themselves and which are processually determined—i.e., they have a clearly articulated beginning and a definite end. The process is therefore oriented (unconsciously) toward constuctional patterns and story-telling techniques similar to those in film. - D.H.

Dietrich Hahne, born in 1961 in Bielefeld, studied music and art education at the Gesamthochschule/ Universität Duisburg, then instrumental and electronic composition with Wolfgang Hufschmidt and Dirk Reith at the Folkwang-Hochschule Essen. In 1989 he received the Artistic Diploma and was awarded the Folkwang Prize for composition. Other awards include the composition prize of the German national University competition, a post-graduate stipendium for composition and film studies, a 2-year stipendium from the Stiftung Kunst und Kultur NRW, and a stipendium from the "European Film Music Workshops" for studies with Michael Nyman. He then studied at the Kunsthochschule für Medien in Cologne with Werner Nekes and Dominik Graf, among others, and was awarded the diploma for audio-visual media. He was co-artistic director with Dirk Reith of the ExMachina Festival in 1996. He lives and works in Essen as free-lance composer.

Scott Roller
TrioSet (1993) for alto flute, cello and piano
written for the Wolpe Trio

TrioSet is the result of a complete re-composition of QuartetSet (92/93, for bass-clarinnet, trombone, cello and piano). The chosen musical language was conceived from the very beginning to be highly portable, to invite its transcription into at least one other instrumental form. The trio version is made up of four movements :

1. Gazes
2. Metabop
3. Warlocks
4. Stages

Warlocks was the jumping-off point in the compositional process : this piece is made up of predominantly vertical, rhythmically one-dimensional (unisono) sequences, which serve as the genetic basis for many aspects of the composition as a whole. Gazes and Stages are, on the other hand, more polyphonic structures, setting the instrumentalists off against one another as bearers of individual lines, viewpoints. In these movements, three discrete voices interact, infect and impregnate one another, layered vertically. Metabop is a robust, celebrative composition filled with solistic, individualistic gestures and characterized by a varied and pulsar sense of rhythm.

TrioSet is dedicated to Lesley Olson and Susanne Achilles. - S.R.

Scott Roller was born 1959 in Amarillo, Texas. Studied music in Austin and Denton, Texas and in Paris, France from 1976-1981. Intense chamber music activity from 1981-84 with the improvisation quartett BL Lacerta in Dallas: concerts, recordings, educational workshops, cooperation with artists of widely divergent media with the support of numerous national and international grants. Active as composer and cellist in Germany since 1984. 1987-89 cellist in the Dortmund Philharmonic. Further composition studies with N.A. Huber. Since 1990, has played with ensembles such as the Wolpe Trio, Musikfabrik NRW, Synthese. His compositions have been performed all over Europe and the United States.

Herbert Brün
Gesto (1965) for piccolo and piano

Says the Piano: "I have to defend my thesis sometime!"
Says the Piccolo: "There is a time and place for everything!"
Screams the Piano: "Well?! When and Where?!"
Screeches the Piccolo: "You just watch and follow me!"
"Now!" whispers, in the Composer's name, the score,
"Now:
He's furious, She's spurious,
He talks, She walks,
He's mending his plays, She's wending her ways,
The question is whether you're coming together,
And if so, then how?!"

A melancholic comedy: like similarly-poled magnets thrust apart from mutual consent, they try romantic and dramatic remote control until that most old-fashioned of rubber-bands, grown lax from stretching, draws them together again in reluctant ecstasy. The last note is realistic: one happily regretful teardrop. - H.B.

Herbert Brün, born in 1918 in Berlin, studied in Jerusalem with Stefan Wolpe, Eli Friedmann, and Frank Pelleg. From 1955 to 1961 he conducted research concerning electro-acoustics and electronic sound production for music composition in Cologne, Munich and Paris.

During this period he also gave lectures and seminars particularly emphasizing the function of music in society, and produced a series of radio broadcasts on contemporary music. After completing a lecture tour of the United States in 1962, he came to the University of Illinois for continuing research on the use of computer systems for musical composition. He became Professor of Music there in 1963; since 1991 he is Professor emeritus and lives in Urbana.

Manfred Stahnke
RITUS (1979) for flute, cello and piano

Ritus was a commission of the Heinrichshofen-Verlag, written preceding my microtonal America-experience, based on experiments with intonation carried out on my harpsichord and violin in reaction to Harry Partch recordings I had heard (Ligeti brought them to Hamburg in 1973). Partch (1901-74) was a designer and builder of instruments and a stubbornly independent composer whose friend, Ben Johnston, I met in America in 1979.

Ritus possesses Partch's uncompromising sense of harmony which, on the one hand uses 'natural' intervals for navigation, but generating unbelievable quantities of 'dirt' or, more neutrally, 'strangeness' in the process. The notes only express that which they themselves are. They present neither a beautiful nor an ugly image, unless the listener lends them these associations.

Not a single note is generated by means of some 'automatic' process, rather it is created in light of its 'strangeness' and maximum 'individuality,' generated step by step by my thinking in the NOW. You, the listener, can perhaps imagine how shocked I was at its 'barren' nature, at certain unexpectedly intimate moments.

Ritus was never destined to be 'beautiful.' - M. S.

Manfred Stahnke, born 1951 in Kiel, Germany. Studied violin, piano and composition in Lübeck and Freiburg, composition with György Ligeti in Hamburg, microtonal composition and computer applications with Ben Johnston, John Melby and John Chowning in Urbana, IL and Stanford CA. Numerous compositions for leading New Music ensembles : Ensemble Modern, ensemble avance, ensemble 13, Nieuw Ensemble (Amsterdam) - many performances of his works in European countries and the USA. In 1989, founder of the Institute for Microtonal, Electronic and Computer Music at the Hochschule for Music and Theater, Hamburg. Since 1983 he has taught at the Musikhochschule in Hamburg, since 1994 also at the Musicological Institute of the Hamburg University - since 1989 he has been a Professor at the Hamburg Musikhochschule.

Gary Verkade
SPECIMEN - CELLO (1996) for violoncello

SPECIMEN - CELLO is one in a series of works, each of which can be performed as a solo as well as in combination with other works in the series. This version of the work can also be played together with another solo, SPECIMEN - TAPE, or with any of the other solo pieces (SPECIMEN - VIOLIN, SPECIMEN - VIOLA) as duo, any two as trio (SPECIMEN - VIOLIN/VIOLA/CELLO, SPECIMEN - VIOLA/CELLO/TAPE, SPECIMEN - VIOLIN/CELLO/TAPE), all of them as quartet (SPECIMEN - VIOLIN/VIOLA/CELLO/TAPE). There are 15 possible combinations of these works of which none is given precedence over any other. SPECIMEN - CELLO was written for Scott Roller.

The works in the SPECIMENS series were through-composed, that is to say: The ideas expressed in these pieces were arrived at while composing, each idea is in some sense the result of the previous one. Action breeds reaction, which is more often than not unpredictable. There was no previously thought-out conception of form, no predetermined course of development, no overriding censorship of musical ideas. The act of composing determined the flow of the composition. Solely for practical reasons of coordination and the conception of the series as one whole does each piece have more or less the same length.

Gary Verkade was born in Chicago in 1954. He studied organ, church music and composition both in the United States and in Germany where he lived from 1978 to 1995. He has written music for solo instruments, chamber and electronic music. In 1993 *mutatis mutandis* for flute and electronic sounds after a graphic by Herbert Brün won a prize at the International Composition Competition in Dresden. In 1995 he received a grant from the German government to record a CD of his own compositions. In addition Verkade has been active as a performer throughout Europe and the United States: as concert organist, playing the entire literature from the earliest extant music for keyboard to the avant garde music of today, as harpsichordist, and as member of the improvisation group Synthese, playing synthesizers and computer. Gary Verkade came to Carthage College in 1995.

Stefan Wolpe
Trio in Two Parts (1963-64) for flute, cello and piano

The music of Stefan Wolpe belongs to no "school". The immediacy and directness of his musical utterances combined with the complexity, even virtuosity, of his composing are uniquely his own. His persistent, concentrated work on variation techniques gave him an intuitive sensitivity to the inherent possibilities of any musical impulse and a sure hand for developing these impulses into finite, tangible, elegant shapes.

Wolpe's works since the monumental "Enactments for three pianos" (1950-53) have all the traits of a master composer's "late period". In these works, the textures become progressively simpler and the interaction of ideas more complex; the shapes become more classical and the style more individual; the developments become even more logical and the juxtapositions more playful; the music sounds more spontaneous, yet it rewards the most searching analysis.

The trio is an excellent example of Wolpe's late period. One of Wolpe's techniques is his use of unordered pitch groups which, like a scale in tonal music, function as the source for melodic and harmonic events. In the first movement of this "Trio", two groups of four pitches are set off against each other and are projected in constantly changing rhythms, as lines or chords, in large or small compasses. The pitches within each unit are continually being reordered to expose every facet of the group; then, the pitches are interchanged gradually and the groups grow larger in order to arrive at new possibilities. Thus, the classical technique of continuous variation is adapted to contemporary means. But the continuity is not progressive; rather, extreme variants are used with quoted, even cliché material juxtaposed against the unique. This use of what Wolpe calls various "levels of language" permits the realization of the many potentialities inherent in any musical idea. The music, then, is simultaneously economical and extravagant. -L.O.

Stefan Wolpe was born in 1902 in Berlin, studied with Scherchen, Busoni and Webern, and was associated with the early Dada performances as well as with Paul Klee and members of the Bauhaus. After fleeing Germany for Vienna in 1933 and living in Palestine 1934-38, he moved to New York in 1938. His several attempts to regain footing in Germany after 1945 were fruitless. He was director of music programs at the renowned Black Mountain College 1952-56, and later taught at the Mannes School of Music in New York City and Post College on Long Island. It was especially in his capacity as teacher and mentor that he influenced an entire generation of American composers, including such diverse figures as Elliott Carter, Morton Feldman, Herbert Brün and John Cage. Wolpe was diagnosed with Parkinson's disease in 1964 while working on the "Trio"; he died of its effects in 1972. After nearly two decades of relative neglect, his music has recently enjoyed renewed attention through numerous internationally-acclaimed performances, festivals, publications, and recordings.

Music Events
Siebert Chapel

Wednesday, March 19
Departmental Recital
12:10 p.m.

Sunday, April 6
Peter Rallo, Senior Guitar Recital
Paul Marchese, Junior Voice Recital
4:00 p.m.

Wednesday, April 9
Departmental Recital
12:10 p.m.

Friday, April 11
Lambda Kappa Pledge Recital
7:30 p.m. Choir Room

Sunday, April 13
Spring Wind Symphony Concert
4:00 p.m.

Friday, April 18
Ellisabeth Warne, Faculty Violin Recital
7:30 p.m.

Saturday, April 19
Gary Verkade: Faculty Organ Recital
7:30 p.m.

Sunday, April 20
Lyra String Quartet
4:00 p.m.

Wednesday, April 23
Departmental Recital
12:10 p.m.

*Siebert Chapel Artist Series:
Public Admission, \$5: Students/Seniors, \$3
(There is no charge for the Carthage Community.)
All other events, except the Racine Symphony
and Kenosha Symphony concerts are without charge.

Ushers for Music Events are provided by:
Lambda Kappa Music Fraternity