

Pittsburg State University  
August 29, 2000  
7:30 pm

## duo Contour

Pulse (1998) (9')	Christian Wolff (1934)
Block (1996) (8')	James Romig (1971)
<i>Quattro Pezzi</i> for trumpet solo (1956) (2.5')	Giacinto Scelsi (1905)
Five Pieces (2000) (3')	James Saunders (1972)
Fellaheen (1999) (9')	Tim Parkinson (1973)

### Christian Wolff

Pulse was written in June 1998 for the Berlin-based American percussionist Robyn Schulkowsky and the trumpeter Rheinhold Friedrich. Typically, Wolff allows the performers certain freedoms of choice with regard to tempi, dynamics, timbre, and instrumentation.

### Pulse (1998)

### James Romig

Block is scored for three drums and three lead pipes, creating a six-note "scale." The work comprises twelve intuitively-composed motivic cells, each heard in four variations—transformed by the classic twelve-tone operations (inversion, retrograde, etc.)—and linked together in a set-specified order. Notable peculiarities include fractional meters and grace-notes that occur *after* the notes that they are "gracing." Block was commissioned by University of Iowa percussionist Tony Oliver and premiered in New York in 1997.

### Block (1996)

James Romig holds undergraduate and graduate degrees in percussion performance from the University of Iowa and a Ph.D. in composition and theory from Rutgers University. Compositional mentors include Charles Wuorinen, Martin Jenni, and Milton Babbitt. He is currently music director and conductor of The Society for Chromatic Art in New York and on faculty at Pittsburg State University.

### Giacinto Scelsi

Scelsi had a keen interest in Eastern European music. Having performed in Bulgaria, where I experienced its folk music firsthand. It is easy to appreciate the influence it has had on Scelsi's music. The ornamental vocal line, the richness of tone color, the inflections of pitch, and the meditative stillness I heard from the Bulgarians, could be said to be present in Scelsi's trumpet pieces. Yet, when used by him they are typically and uniquely Scelsi.

### Quattro Pezzi (1956)

### James Saunders

These five pieces are drawn from a larger set of short pieces that can be played in various combinations, depending on the available instruments and program time. They are separated by silences of varied lengths. The title is a generic one; other performance of "Five Pieces" might not necessarily feature the same five pieces.

### Five Pieces (2000)



James Saunders studied at the University of Huddersfield and RNCM. His recent music explores extremely short time scales and is concerned with the scalar relationship between timbre, gesture, and form. James works as a researcher at the University of Huddersfield, where he also lectures.

**Tim Parkinson** (1973)

Fellaheen (1999)

Oswald Spengler in his book 'The Decline of the West' (1922) set out the view that civilisations existed in life cycles, within which distinctions can be made between peoples before, within, and after a Culture. He named these people *primitives*, *culture-peoples*, and from its best known example, the Egyptians of post-Roman times- *fellah-peoples*, or *fellaheen*.

The work's percussion and trumpet part have been written independently of one another. They are to be performed simultaneously with the stipulation that they begin together and that the trumpet part ends shortly before the percussion part.

**duo Contour** was formed following their participation in the Darmstadt International Summer Course for New Music in 1998 with the primary aim of promoting music by living composers. In order to achieve a 'new sound' they like to work with a composer during the preparation, learning, and performance of each piece. The ideal result being an interdependence between percussion and trumpet. These relationships translate directly into their improvisations in which they explore the possibilities of combining their instruments with other art disciplines (electronics, visual art, theatre, and dance).

**Stephen Altoft** is dedicated to the creation and performance of new repertoire for the trumpet. He plays with the Cornelius Cardew Ensemble and has collaborated with Golem Theatre. He has recently returned from a residency in Berlin, supported by the Music Sound Foundation, where he worked closely with German composers and performers, and studied with William Forman of Ensemble Modern. He holds a Master of Arts degree from the University of Huddersfield and is a recipient of the Ricordi Prize for Contemporary Performance. In 1996 and 1998 he was awarded scholarships to participate at the Darmstadt International Summer School for New Music, where he studied with Michael Svoboda and Markus Stockhausen, with whom he has since undertaken further private study. For two years Stephen ran the new music ensemble *yon* and also established the Composers' Exchange project in the north of England. He has participated in educational projects at schools in West Yorkshire and given numerous contemporary trumpet workshops.

**Lee Ferguson** lives in Freiburg working as a teacher and freelance percussionist and is a member of the Freiburg based new music ensemble, *Suono Mobile*. He has played with *Ensemble Recherche*, *Surplus*, the *Basel Symphony Orchestra*, *Furstenberg baroque ensemble* (of which he is a founding member), as well as performing solo concerts. Lee is particularly interested in promoting American contemporary music in Europe and is an organizing member of a new music ensemble, which is dedicated to this cause.

Lee Ferguson was born in Grinnell, Iowa, USA. After studying as a scholarship student at the University of Iowa under Thomas L. Davis, Lee obtained a Fulbright Grant to study with Bernhard Wulff at the Staatliche Hochschule für Musik in Freiburg, Germany. During his time at Freiburg, he was a member of the Freiburg Percussion ensemble which received first prize in the German Music School Competition for the category New Music in Leipzig.