

# Musical Variety Offerings Set for UI Starting Saturday

The University of Iowa Electronic Music Studio will present an informal program of new works by graduate students in composition at noon Saturday, in the Museum of Art.

The program is free and listeners are invited to come and go as they please and to stroll through the museum's galleries during the presentation.

"Opener," by Bruce MacCombie, is a work whose sound source is a prepared piano. "2-2-Tonic-4-Words," by Charles Lisle, will receive its first performance, and the first of a set of works called "Le vin perdu," by Dennis Riley, will be presented.

During intermission, Eric Jensen will play his "Sound Sculptures," which consists of tape music in which the audio signals are translated to visual traces of an oscilloscope, producing three-dimensional forms which seem to revolve on the scope's screen.

Two sections from Jon English's "Short-Wave Furniture" — "Bed" and "Rocking Chair" — will also be performed. English, trombonist for the Center for New Music, has used sounds from a short-wave radio as his tape sources.

The only work to be presented that was not written by a university composer will be "The Harmonartum," by Douglas

Leedy, a young West Coast composer who realized this work at the UCLA Electronic Studio.

Peter Lewis, director of the Electronic Studio, will open and close the program with "Soundmesse II," an improvisation using the Moog Synthesizer. The sound will be generated through a circuit of 16 speakers placed around the museum's sculpture court, 8 inside and 8 outside.

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The folk music of the Mesquakie Indian, Dutch, Czech, Afro-American and Anglo-Saxon heritages, presented by performers ranging in age from 7 to 75, will be featured in the third annual Iowa Folk Festival. The Festival will be held at 2 p.m. Saturday at The University of Iowa's Macbride Auditorium. No tickets are required for the free program.

Four elders of the Mesquakie Indian tribe will be lead singers for 33 of their disciples in the Mesquakie Youth Cultural Group in presenting their music. Afro-American music will be presented by the Voices of Soul, a college-age black gospel group, which has three members who are from Waterloo.

The Pella Strolling Dancers, a regular feature of the spring Tulip Festival in Pella, will perform in traditional Dutch costume, complete with wooden shoes.

Joe Pazour will sing and play the accordion and Milo Verba will play the drums for the rousing Czech songs and dances from Cedar Rapids and the old country.

Anglo-Saxon music will be represented by a "storm of fiddlers" including Dwight Lamb, who has recorded an album, "Old Time Fiddle Left Hand Style." Lamb, who is from Onawa, will appear with Elvin Campbell on the guitar. Other fiddlers will include Pete Delaney, Irish-American from Iowa City, and Charlie Drollinger, old carnival man and trick fiddler, who is currently running the carousel at Iowa City's City Park. Pappy Wells, a square dance fiddler from Cedar Rapids, will also perform.

Also representative of the Anglo-Saxon tradition are the gospel songs of Robbie and Paul Hoskins of Lone Tree, who sing and play the guitar. Six third-graders at Shimek School in Iowa City will perform jump rope songs. They are Caroline Hale, Molly Brown, Ronda Eden, Kate Van Orden, Sheryl Kral and Rita Oakes.

The program will be the fifth of the season sponsored by the School of Letters and the Friends of Old Time Music.

Two compositions by Luciano Berio, who was last at the University of Iowa in 1969 for the premiere of his work, "Traces," by the Center for New Music, will be presented by the Center in a Sunday concert.

The concert will be presented at 8 p.m. in the New Ballroom of the Union. No tickets are required for admission to the free concert.

Berio's "Sequenza V for

Trombone Solo," will be performed by Jon English of the Center and "Sequenza III for Female Voice," will be presented by contralto Mary Andre, G.

Berio has composed a series of works for solo instruments — flute, harp, piano and viola — and for voice. These are virtuoso works, exploiting to the fullest techniques infrequently heard before. The trombone number uses elements of the theatre, and the second number incorporates a rich variety of vocal sounds.

"Five Canons, Opus 16," by Anton Webern, will be performed by soprano Candace Natvig, G, and clarinetists Gary Davis, G, and Richard Fletcher, G.

The canons are settings of Latin texts. Ric Zank of the Center for the New Performing Arts will read an English translation prior to the performance.

William Parsons, performer with the Center for New Music, will perform the percussion in "Stalks and Trees and Drops and Clouds," by Herbert Brun, a German composer, formerly at the University of Illinois and now at Ohio State University.

"Intervals for Piano," by Donald Jenni, will be performed by Joseph Dechario, pianist with the Center for New Music. Jenni, associate professor of theory and composition composed the work in 1968.

"Coney Island (1970)," by August Wegner, G, will be performed for the first time by the Center for New Music's vocal and instrumental ensembles.

"Coney Island" is a setting of poems by Lawrence Ferlinghetti, "Coney Island of the Mind." Prior to the performance Zank will read from the poems. William Hibbard, musical director of the Center for New Music, will conduct the work.

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Pianist Peter Serkin has selected distinctly modern sounds for his concert at The University of Iowa on Mar. 17. All the works on the program were written since 1940.

Among the numbers Serkin will present at the 8 p.m. concert in the Union Main Lounge will be "Phases for electronically modulated piano (1970)," by Michael Riesman.

The composition represents a breakthrough in the effort to combine "live" music with electronic or prerecorded music. The piano becomes the "synthesizer," even though the piano is not altered in any way. A magnetic tape performs the modulation at the direction of the pianist.

The pianist plays from the musical score, and, at certain times that are marked on the score, he must touch one of three buttons located above the keyboard to perform the modulation. The tapes are not intended to be heard by themselves, but only in combination with the piano music.

Reserved-seat tickets are now available to faculty, staff and the general public at \$2.50 each. Students may purchase reserved-seat tickets for 50 cents or obtain general admission tickets free with the presentation of identification cards and current certificates of registration. Tickets are available at the University Box Office, Iowa Memorial Union, from 11 a.m. until 5:30 p.m. Monday through Friday.

The program, a presentation in the 1970-71 Concert Series, will also include "Rounds (1970)" by Luciano Berio, and "Uninterrupted Rests," by Toru Takemitsu. The latter number was composed between 1952 and 1960 and is adapted from a poem by Shuzo Takiguchi.



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