

The University of Iowa
SCHOOL OF MUSIC
Division of Fine Arts

the electronic music studios

present

DAVID GIBSON

Composer/Performer

Monday, February 27, 1978, 8 P.M. CORROBOREE GALLERY

Pre-concert:

Lillian Brook (1977) David Gibson
Tape of a performance by Jan Williams

Concert:

1. From the 14th On (1973) Joel Chadabe

From the 14th On was written for David Gibson in 1973. I had in mind two different things - that DG has a remarkable imagination for sound and rhythm in new music, being a composer himself, and that the cello, like the double-bass, is capable of a great variety of timbre, from the lowest to the highest notes, and these timbral possibilities are expanded by varying methods of playing. I had simply intended to write a piece exploiting the performer's talents, virtuosic and dramatic, and designed to fit into a traditional concert format, and that exploited also the instrument itself.

-Joel Chadabe

2. Johns Brook (1978) David Gibson

In Johns Brook I am interested in change and the way sounds combine to make other sounds. It is similar in style and content to Lillian Brook, for vibraphone, which I wrote for Jan Williams this past Fall. Jan writes: "David and I are not exactly what one would call mountain climbers, but a few times a year we pick a mountain in the Adirondacks and climb it. On our ascent of Dix Mountain last July 4, I asked David to write me a solo piece - on our descent, he agreed - in both directions we crossed Lillian Brook. It's a beauty!!"

Intermission

3. Long Distance (1976)

Phill Niblock

(Film - "Trabajando Dos" - by the composer)

Long Distance is one of several pieces that Phill Niblock has written for me. Like all of his musical work, this piece is overdubbed and its interest is in the movement of pitch and resultant tones.

4. Three Cello Pieces (1977)

Giuseppe Englert

Mars - Jupiter - Venue

GE wrote these pieces for me last year. In the first page of instructions, he says, "The Three Cello Pieces can be performed as a Suite, thus becoming one piece; or as separate interventions at different moments of a musical or theatrical event. In both cases, the performance of Venus is optional. If the pieces are performed as a Suite, the following considerations have to be kept in mind:

- a) MARS is a loop of time values: the performer may jump out of the MARS loop at any moment during the fifth revolution and start JUPITER (major loop);
- b) After ending JUPITER, start immediately setting up the cello as VENUS: take care to make a 'show' out of this part of the piece."

David Gibson - born 1943...degrees from Yale Univ, Juilliard School of Music...former Creative Associate, Center for the Creative and Performing Arts, Buffalo, N.Y....presently Assistant Professor of Music, SUNY-Albany...two National Endowment for the Arts awards...two SUNY Research Foundation Fellowships...a CAPS Commission grant...Winner, Tokyo American Center Competition...Composers Forum, NYC...solo and chamber performances in U.S. and Europe...recording for Titanic, Columbia, and Lovely Records.