

## Acknowledgments

Recording engineer & editor: James Edel

Producer: David Gompper

*Cycles* was recorded on October 22, 2016; *Baily's Beads* on July 18-19, 2019; and *Nuance* and *Ikona* on February 27, 2017. All recordings took place in the Concert Hall of the Voxman Music Building, School of Music, the University of Iowa.

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Photo of Wolfgang David by Masashige Ogata

Photo of Hannah Holman by Lisa-Marie Mazzucco

Photo of Volkan Orhon by Leonardo Ariel Rodas

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# string music by david gompper

NUANCE | IKONA | CYCLES | BAILY'S BEADS



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## The Composer



David Gompper (b. 1954) has lived and worked professionally as a pianist, a conductor, and a composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with Jeremy Dale Roberts and Humphrey Searle. After teaching in Nigeria, he received his doctorate at the University of Michigan and taught at the University of Texas, Arlington. Since 1991, he has been Professor of

Composition and Director of the Center for New Music at the University of Iowa. In 2002–03 Gompper was in Russia as a Fulbright Scholar, teaching, performing and conducting at the Moscow Conservatory. In 2009 he received an Academy Award from the American Academy of Arts and Letters in New York City, and a Fromm Commission in 2013. Gompper's compositions have been performed at Carnegie Hall, Lincoln Center and Merkin Halls (New York), Wigmore Hall (London), the Konzerthaus (Vienna) and the Bolshoi and Rachmaninoff Halls (Moscow Conservatory). His compositions have been released on 17 albums, including his Violin Concerto with Wolfgang David and the Royal Philharmonic Orchestra on Naxos (8.559637). As a pianist, he continues to collaborate with instrumentalists and singers, including Wolfgang David (violin), Stephen Swanson and John Muriello (baritones), Michael Norsworthy (clarinet), Christine Rutledge (viola), Timothy Gill (cello) and Volkan Orhon (double bass). [www.davidgompper.com](http://www.davidgompper.com)

## The Music

### **Nuance (2012)**

Based on a simple tune heard at the outset and its development into dual lines, the work is a short study that explores sustained sound that is almost completely muted and covered. Used are several basic bowing techniques: fast bow-speed that heightens spectral properties; bowing "on the node" to achieve a "baroque" flute sound; very short and quiet playing "on the string" for a deadened wooden timbre, and a more typical rubbing on the bridge to extend pitch into its non-pitched counterpart. This was written in London on January 20, 2012 for Wolfgang David.

### **Ikona (2008)**

*Ikona*, for violin and piano is a contemplation of a 19th-century Russian icon of St. Nicholas. Three elements are present in the iconic rendering: a square (book of the Gospels), a triangle (created from the crosses of his stole) and three circles (in which the figures of the saint, Christ and Mary appear nimbated). The main motive is derived from three layers of pitch matrices, revealed through a "window" created by the triangle. The 36x36 matrix is itself based on collections of trichords (3x3). Although popularized in western myth as Santa Claus, St. Nicholas was known for his generosity to children, justice for the oppressed, and fight to support the Doctrine of the Trinity at the Council of Nicaea. Hence, the all-pervasive number 3. The work, in three sections, not only follows in general ways the scansion of the Lord's Prayer, in Russian, but musically renders three ideas: the linear (the word), the vertical (space), and the connection between the two in the way Eastern Orthodox Christian sign the cross (up, down, right, left).

### **Cycles (2016)**

**Cycles**, for violoncello and piano, is a duet that shares many of the pitch and harmonic relationships heard in Sunburst, Traceur and the Clarinet Concerto. Formally, the work is in three parts and in some sense, very traditional in its rhetorical language, one that explores both linear and vertical materials suggesting a lively conversation and shared lyrical experience between the two instruments.

### **Baily's Beads (2017)**

This two-movement work is the fourth in a series of compositions based on the Farey sequence, rendered as a visual model known as a Sunburst and made aural through a set of pitch mappings. Just as light from the sun, traveling through the valleys of the moon, seems to dance around the edges during a total solar eclipse, I was interested to position and use the double bass to suggest shadows, auras, glimpses of sound that are suggestive and ambiguous, often whispered and always muted.

## The Performers



**Hannah Holman**, cellist, joined the New York City Ballet Orchestra at the beginning of the 2012-2013 season. Her career has encompassed orchestral and chamber music, solo performances, and teaching. In a review of the second CD she recorded with pianist Réne Lecuona, *Fanfare* magazine declares “her tone and technique are the stuff that cello legends are made of...Holman’s cello sings with a lustrous tone that’s hard to resist.”

In addition to her work with the New York City Ballet Orchestra, Ms. Holman is the principal cellist of the Quad City Symphony, a position she has held since 2008. She began her professional career in England playing with the English String Orchestra under Yehudi Menuhin and the City of Birmingham Symphony Orchestra under Simon Rattle. Her previous orchestral work also includes serving as assistant principal cello with the Michigan Chamber Orchestra, the Richmond Symphony; and the American Sinfonietta.

Ms. Holman studied at the Eastman School of Music and Michigan State University, where she completed her Bachelor of Music degree. She obtained her Master of Music Degree with Fritz Magg at the New England Conservatory. Hannah was fortunate enough to have several lessons with William Pleeth in London as postgraduate study. Her musical education began at age five with her grandmother, whose 1925 Becker cello she plays today. She is eternally grateful for the fine teaching of a transformative teacher, Louis Potter, during her junior high and high school years.



**Réne Lecuona** is professor and co-chair of the piano area at the University of Iowa. Her former students have faculty positions in Korea, Brazil, Colombia and the United States. Lecuona co-directs the Piano Festival of the Americas, an intensive summer course that alternates between the University of Iowa and Universidad de Antioquia, Medellín.

Réne Lecuona has performed in Italy, Spain, Portugal, France, Germany, and Scotland as well as throughout Latin America and the United States. She is active as concerto soloist, solo pianist, and chamber musician. She presents *Songs of the Holocaust*

in venues across the country with soprano Rachel Joselson. She performed Gershwin's *Rhapsody and Blue* with Orchestra Iowa at the Brucemore Mansion for an audience of three thousand: "...Lecuona was the brightest star in the galaxy that night. She plays with such passion and fervor..." (Diana Nollen, *The Gazette*, Cedar Rapids, IA 2018).

Réne Lecuona was awarded a Performer's Certificate and a DMA from Eastman School of Music and undergraduate and master's degrees at Indiana University. Her teachers have included Rebecca Penneys, Menahem Pressler, Edward Auer, Shigeo Neriki, Laurie Conrad, and György Sebök.



Acclaimed for his musicality and virtuosity, **Volkan Orhon** was a prizewinner in the Concert Artists Guild Competition in New York City, and was the co-first place winner of the International Society of Bassists Solo Competition. Additionally, he distinguished himself as the first double bass player ever to win the grand prize overall at the American String Teacher's Association Solo Competition.

Orhon has performed with internationally recognized musicians including Gary Karr, Fazil Say, the Emerson and Tokyo String Quartets. Orhon has recorded CDs under the Albany, Centaur, and Crystal Records labels. Most recently he recorded the Bass Concerto with the Royal Philharmonic Orchestra in London, a work written for him by composer David Gompfer. This recording will be released on the Naxos label in 2020. Volkan Orhon is the professor of double bass at the University of Iowa.



In the space of a few short years, violinist **Wolfgang David** has ensconced himself on the international stage, both as a recitalist, and as a guest soloist with many leading orchestras such as the Royal Philharmonic Orchestra, Vienna Radio Symphony Orchestra, Johannesburg Philharmonic Orchestra, Berne Symphony Orchestra, New York Virtuosi etc. He tours regularly throughout Europe, North and South America, as well as Japan, Korea and China.

The winner of many competitions and prizes, David has performed in major halls such as Konzerthaus and Musikverein Hall in Vienna, Carnegie Hall in New York, Cerritos Center in Los Angeles, Wigmore Hall and Cadogan Hall in London, Victoria Hall in Geneva, UNESCO Hall in Paris, Philharmonie in Cologne, Bolshoi Hall Moscow, and Bunka Kaikan Tokyo.

He has been well received by the press — the *Washington Post* wrote that he "scaled the heights of musicmaking" and *The Strad* described his playing "as emotionally wide-ranging as one could hope for."

Wolfgang David has recorded more than ten CDs for Albany Records, Decibel, NAXOS, Sonare and VDE-Gallo. His recording of Beethoven's Sonatas 6 & 8 and Franck's Sonata together with pianist Takeshi Kakehashi was awarded the highest recommendation for the February 2016 issue of the Japanese record magazine *Record Geijutsu*. Wolfgang David's interpretation of David Gompfer's Violin Concerto together with the Royal Philharmonic Orchestra under the baton of Emmanuel Siffert was praised by the critics. The *Gramophone Magazine* described his collaboration with David Gompfer as "a working relationship as close and meaningful as Brahms had with Joachim."

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NUANCE | IKONA | CYCLES | BAILY'S BEADS

- |   |   |         |
|---|---|---------|
| 1 | <i>Nuance</i> , for violin solo (2012)<br>Wolfgang David, violin                            | [7:19]  |
| 2 | <i>Ikona</i> , for violin and piano (2008)<br>Wolfgang David, violin   David Gompper, piano | [15:37] |
| 3 | <i>Cycles</i> , for cello and piano (2016)<br>Hannah Holman, cello   Réne Lecuona, piano    | [12:25] |
|   | <i>Baily's Beads</i> , for double bass and piano (2017)                                     |         |
| 4 | Movement I  | [10:40] |
| 5 | Movement II   | [12:24] |
|   | Volkan Orhon, double bass   David Gompper, piano  |         |

Total Time = 58:36

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