

Electronic Music Concert

tues 1.25.05 8pm
clapp recital hall



Music of the UI
Electronic Music Studios

UNIVERSITY OF IOWA ELECTRONIC MUSIC STUDIOS

TUES. 1.25.2005

CLAPP RECITAL HALL

Infusion

Jean-Paul Perrotte
Mark NeuCollins

Untitled

Anne Guthrie

The Mystique of Incarnate Beings

Evan Kuchar

Deus Ex Machina

Christopher S. Diehl

Vocalise (for the end of time...)

Scott Shoemaker

Malpatra Regno

Peter Rosewall

Infusion is a collaborative work between Jean-Paul Perrotte and Mark NeuCollins, which premiered at the Spatial Intersections 2 concert on September 23rd at the University of Iowa Museum of Art. This piece loosely follows the transformations of water from the moment it frees itself from a block of ice on a snowy mountaintop to its final resting point in the ocean. Along this journey, water is transformed in the way it melds with and accepts other bodies of water within its own. The water looks different, it sounds different and even feels different at every stage. This work creates a visual soundscape as representation of this journey.

Jean-Paul Perrotte is completing his M.A. in Music Composition at the University of Iowa. He has studied composition with Lawrence Fritts and David Gompper. He is currently finishing his master's thesis.

Graduating with a BFA degree from Rhode Island School of Design in 1983, **Mark NeuCollins** has worked professionally as a graphic designer for 20 years. He is now pursuing an MFA degree in the Intermedia Art program at the University of Iowa.

Anne Guthrie is a senior in the music composition and English departments. She has studied with David Gompper, Lawrence Fritts, and Cole Swensen.

The Mystique of Incarnate Beings is a meditation on liminal vibrations. It is impossible for matter to exist in a state of zero vibration; at all times, we are inundated by the subtle vibration of matter. The plurality of vibration that we experience today, the disharmony and discord, grew out of a harmonious singularity that ended in the Big Bang. Though we can only see/taste/touch the disharmony, the unity of the original vibration still underlies all that is (Quantum Field Theory). Plurality, even with the pain associated with discord, turns out to be more interesting than unity.

Evan Kuchar is an M.A. student in music composition at the University of Iowa. He studies electro-acoustic music with Larry Fritts and acoustic music with David Gompper. He has subsisted, since graduating from Augustana College in Music in French, by teaching piano, substitute teaching, and promulgating opinions to unsuspecting audiences of new music.

Deus Ex Machina, Latin for "God Saves the Machine," is an ambient piece that was an attempt at using a palette of similar sounds to achieve a much more complex product. The main focus on the piece was finding sections of sounds that could be easily linked and merged to make a cohesive work. The title should remain mostly unambiguous as the beginning is marked with mechanical electronic sounds, while the end section stays primarily ethereal in nature.

Christopher S. Diehl is an undergraduate senior majoring in Voice, Studio Art, and Pre-Optometry. He is studying with Shari Rhoads and Steven Swanson in voice and Lawrence Fritts in composition.

Malpatra Regno is a piece made by the members of The Art Buttress. It was commissioned for a Unitarian meditation session. It is supposed to reflect how one can respect a country when the powers that be do not. It was created by the source sounds of The Art Buttress singing patriotic songs in an alternative manner, and mixing it with drones and percussion. The title translates as "Un-Fatherly Regency" but has more of an implication of a REVERSE effect to "Fatherly Reign."

Peter Rosewall is a senior at the University of Iowa in music composition. He is about to complete his undergraduate degree here studying with Lawrence Fritts and David Gompper. He just finished his third full-length album entitled "Real Future Boy" and is currently working on an album entitled "Esperanto."

Vocalise (for the end of time...) began as the final section of "Beyond Breath" a collaborative production of the University of Iowa Department of Dance.

In this version, altered somewhat from the original, it forms a sort of answer to my *Concatenations for 'Cello and Tape* which was premiered here in September. While that piece explored the sonic implications of speech, this piece draws upon singing as its source. Two recordings are used - monks singing the ancient "Requiem Aeternam" chant that opens the *Missa pro defunctis* (the so-called Requiem mass or mass for the dead), and one of a soprano singing Sergei Rachmaninoff's "Vocalise". Each of these is presented in a number of digital transformations, in some cases recognizable as the original and in some cases highly transformed. The work follows the classic arch form common to electro-acoustic composition, coming to a climax with the text "et lux perpetuam luceat eis" (and let perpetual light shine upon them).

Scott A. Shoemaker (b. 1977) is a candidate for the degree Doctor of Philosophy degree at the University of Iowa. He holds a Bachelor of Music degree from Coe College and a Master of Music degree from the University of Nebraska, where he earned the prestigious Ida M. Vreeland Prize. His works have been performed throughout the United States as well as in Europe and Africa, with recent performances by the Conservatory Giuseppe Tartini (Trieste, Italy), the University of Nebraska, the University of Michigan, the Beethoven Club of Cedar Rapids, the Iowa Composer's Forum and others. Recent composition teachers include Lawrence Fritts and David Gompper. He is a member of Phi Mu Alpha Sinfonia and Pi Kappa Lambda. His works for brass instruments are published by Cimarrón Music.