

Clapp Recital Hall	Sunday September 5, 2004
Arcane	Anne Guthrie Anne Guthrie, French Horn
Concatenations for Cello and Tape	Scott Shoemaker Rachel West, Cello
Conversations of Grandeur: the Wo	orld at WarEvan Kuchar
Godot (REAL FUTURE BOY)	Peter Rosewall
Suite: Homage to Eimert and Schae	efferRachel Foote
Digital Regressions	Christopher S. Diehl and Peter Rosewall
911	Paul Alan Brenner
Natural Language	Lawrence Fritts and Sue Hettsmansperger Katherine Eberle, Mezzo-Soprano

Arcane is a compilation and manipulation of French Horn sounds on tape with live French Horn improvisation. The improvisations are also done by Anne Guthrie. Anne Guthrie is a senior at the University of Iowa and has studied with David Gompper and Lawrence Fritts. She is an English and Composition major.

Concatenations for Cello and Tape, A concatenation is the state of being linked together, as in a chain, each dependant on the event preceding it. This piece explores those sorts of connections, as well as connections of other types. Certainly there are linear connections, the motion from disorder to order and the disintegration of that order – events that can only be understood in the light of those that have preceded them. Pitch material also explores this motion, beginning with pitch material derived from improvisations on the cello and exploring a series of serial transformations to arrive at free elaborations on the famous tone row that guides Berg's Violin Concerto (creating a set of connections there also). The piece explores apparent contrasts as well – the essentially romantic surface of the cello part stand in contrast to the stark modernism of the tape, for example. Density, tempo, and intensity are also actively contrasted. The piece was composed for and dedicated to Rachel West.

Rachel West is a second year student in the MA program in music history and the University of Iowa. She has played the cello for nearly 16 years.

Scott A. Shoemaker (b. 1977) is a candidate for the Doctor of Philosophy degree in composition at the University of Iowa. He holds a Bachelor of Music degree from Coe College and a Masters of Music degree from the University of Nebraska, where he was the winner of 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 at the University of Nebraska and the Conservatory Giuseppe Tartini (Trieste, Italy). Recent composition teachers include Lawrence Fritts and David Gompper, with additional study and master classes with Chen Yi (UMKC), Fabio Ciardi (Conservatorum of Compobasso), Allesandro Cipiani (Ins. Mus. V. Bellini), Michael Daugherty (U. of Michigan), and Vladimir Tampolsky (Moscow Conservatory). He is a member of Phi Mu Alpha Sinfonia and Pi Kappa Lambda. His works for brass instruments are published by Cimarron Music.

Conversations of Grandeur: the World at War. In a speech given exactly one year before his assassination, Dr. Martin Luther King, Jr. said: "I am convinced that if we are to get on the right side of the world revolution, we as a nation must undergo a radical revolution of values. We must rapidly begin the shift from a thing-oriented society to a person-oriented society. When machines and computers, profit motives and property rights, are considered more important than people, the giant triplets of racism, extreme materialism, and militarism are incapable of being conquered." As a species, we must choose between "non-violent coexistence or violent annihilation." As individuals, we must consider how our actions lead to one extreme the Evan Kuchar is in his second year of an M.A. program in music composition at the University of Iowa. He studies acoustic composition with David Gompper and electroacoustic music with Lawrence Fritts. He speaks fluent French and eats no meat.

REAL FUTURE BOY, is a song written for my cousin. At a very young age he expressed ideas and thoughts that only could have come from someone who was born again, or possibly from the future, as people joked. This song appears on an album that

was recorded this summer and follows a storyline of events that happen in the future. This is the part in the album where you are introduced to the lore of Godot, the Real Future Boy.

Peter Rosewall is a senior in the Composition department at the University of Iowa.

Suite: Homage to Eimert and Schaeffer is inspired by early electronic compositions, notably the work of Eimert and Schaeffer. It is a set of six small pieces with all of the sounds derived from manipulated sampled sounds. Each brief movement distinguishes itself with some unique sounds, but sounds are also shared between movements. The sonic material for this work is derived from four basic sound sources: oboe multiphonics, a metallic watch band, a large thin sheet of metal, and a hammer. This work was realized in the Cal Poly, San Luis Obispo, Sound Design Studio.

Rachel Foote graduated with a Bachelor of Arts in Music from Cal Poly State University in San Luis Obispo, CA. While at Cal Poly she studied both composition and electronic music with Antonio G. Barata. She is currently pursuing graduate study in composition at the University of Iowa with Lawrence Fritts. Besides composing, she play's oboe and English horn and is also interested in theoretical and transmedia studies.

Digital Regressions is a step back in time to an era of Moog synthesizers, quarter-inch patchbays, Hewlett Packard oscillators, and Arp "portable" synthesizers. Done as a collaboration piece by Peter Rosewall and Christopher S. Diehl, this work was achieved entirely by use of antique university analog equipment. In appropriate accordance with the 40th Anniversary Concert of the Electronic Music Studios, this piece gives the audience a clear insight into the Electronic Music program's past and present. With a seemingly symbiotic relationship between the two time periods, they have unquestionably accomplished the unthinkable in this digital age; an analog piece. Christopher S. Diehl is a senior Voice, Studio Art, and Liberal Studies major at the University of Iowa. He studies with Stephen Swanson for voice and Lawrence Fritts for composition.

9-11, Written in the spring of 2004, 9-11 attempts to make a universal plea to adults across the globe; peace and understanding are more important to the survival of our modern world than war and discord. The impetus of the composition is a letter written and posted at the site of ground zero by a 10 year-old child. Moved by little Margaret's words, the composer created this six minute audio/visual presentation to emphasize her simple yet wise words. The source sounds for 9-11 include the noise of traffic passing by, various airplane sounds (including a flyby), the sound of fire-truck sirens, and the crackling of a fire. The images used in 9-11 come from a variety of sources including the internet and actual pictures, provided by the composer's friends and family, from trips to New York before and after the tragedy. 9-11 was first premiered on May 21, 2004 at DePaul University in Chicago, Illinois.

Paul Alan Brenner, currently pursuing his PhD at the University of Iowa, has his MA in composition (with extra studies in viola performance) from DePaul University and his BM in music education (with extra studies in composition and violin performance) from the University of Wisconsin - Madison. His past composition teachers include George Flynn, Kurt Westerberg, Thomas Miller, Joel Nauman, Stephen Dembski, and John Downey. His past violin and viola teachers include Rami Solomonow, Tyrone Grieve, and Terry Bjorklund. Paul is a native of Brookfield, Wisconsin.

Natural Language is a collaborative work for mezzo-soprano, visual imagery, and music commissioned by Katherine Eberle. Composer Lawrence Fritts recorded Eberle's voice in an anechoic chamber, then developed a computer model to create a new language out the recorded materials. This process was guided by the principles of Information Theory, developed by Claude Shannon in the 1940s. Artist Sue Hettmansperger extended the natural language metaphor by creating visual images whose branching structures resemble those found in biological and language systems. Lawrence Fritts is Associate Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. He received his PhD in Composition from the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. His music is recorded on the Albany, Frog Peak, Innova, and Tempo Primo labels. His writings appear in Music Theory Spectrum, Papers Presented to the American Mathematical Society, Systems Research in the Arts, and The Computer Music Journal of the MIT Press. In the past year, his music has been performed in New York, Chicago, Boston, San Diego, Cincinnati, Bowling Green, Tempe, Greensborough.

Sue Hettmansperger is currently a teacher of drawing and painting at the University of Iowa School of Art.

Acoustic Music in the United States.

Gainesville, Vancouver, British Columbia, Singapore, Evora, Portugal, and Trieste and Genoa, Italy. He currently serves as Director of Conferences for the Society of Electro-

Katherine Eberle is an active and versatile mezzo-soprano soloist. Her career includes a wide array of professional and collegiate engagements in both the United States and abroad. She specializes in oratorio, chamber music, art song, and opera. In the past ten years Eberle has performed in more than fifty professional engagements with orchestras, choral organizations, and chamber music groups. Concert credits include solo performances with the symphonies of Detroit, Lansing, and Saginaw (Michigan) and Atlanta, Macon, Rome, and Valdosta (Georgia). She has sung in master class recitals at the Hertogenbosch International Vocal competition in the Netherlands, the Carmel Bach Festival, Carmel, California, and the Mozarteum, Salzburg, Austria. In opera, she has performed the roles of Julia Child in "Bon Appetit," Joan of Arc in "Jehanne de Lorraine," Hansel in "Hansel and Gretel," Mrs. Herring in "Albert Herring," Dame Quickly in "Falstaff," and the Mother in "Amahl and the Night Visitors." Eberle has appeared at the Academy of the West Opera, Santa Barbara, California, the Aspen Festival Opera Theatre, Aspen, Colorado, and the Opera de Lille, France. Eberle made her New York debut at Weill Recital Hall, Carnegie Hall in 1994. She has given over fifty solo recitals as a guest artist in eighteen states and in Argentina, Brazil, Ecuador, Korea, Peru, St. John and St. Thomas, Virgin Islands, Trinidad, and Tobago. She served as an Artistic Ambassador for the United States State Department in 1994 and 1995. In addition to the standard repertoire, Eberle has worked to expand the boundaries of vocal performance, from staging seldom heard works and the work of lesser known composers to developing new and unconventional repertoire for voice and solo instrument. Eberle researched and assembled an unusual collection of art songs by women composers, which has been well received in numerous concerts. She produced a compact disk recording of several of these works in 1993, entitled From Woman's Perspective (Vienna Modern Masters). She has performed contemporary one-act monodramas using minimal props and staging, and shared her research in this area in the publication of an annotated bibliography: "American Operatic Monodramas" in the Sept./Oct. 1999 issue of The Journal of Singing. In 2004 she delivered a lecture on the subject of Operatic Monodramas at the Hawaii International Conference on Arts and Humanities.In the area of chamber music, Eberle has appeared frequently with The University of Iowa Center For New Music, performing such works as Schoenberg's

"Pierrot Lunaire", Britten's "Phaedra", Jaffe's "Four Pieces with Ensemble," Berio's "Folk Songs. New music interests have led Eberle to commission works for harp and voice by David Gompper (President of the Society of Composers, Inc.), Martin Jenni, and the Greek composer, Katarina Stammatalos. In April 2001 she premiered Stammatelos's "Cantata" with the University of Iowa Chamber Orchestra. She commissioned and premiered Lawrence Fritts's "Natural Language," with Digital Visual Imagery by Sue Hettmansperger in 2004. Currently Eberle is pursuing research in repertoire and vocal pedagogy. Projects include a search for previously unrecorded 20th century American art songs and the development of visual and aural training tools to enable voice teachers to assess vocal qualities in their students. She has developed a video-teleconferencing program for giving master classes over the Internet. Through a generous grant from The University of Iowa Academic Technologies, Eberle recently purchased Polycom View Station equipment which accesses a 10/100 ethernet connection. Successful master classes have already been exchanged between The University of Iowa and The Cleveland Institute of Music, the University of Nebraska, Bowling Green State University, and the Eberle's extensive performing schedule has not Universität Lüneburg (Germany). deterred her active work as a clinician and master class teacher. Since 1990 she has given seventeen college level master classes in ten states as well as in Argentina, Korea, Peru, and most recently Brazil. Another seventeen high school-level vocal workshops in Iowa have introduced young, aspiring artists to her pedagogical ideas. The past three summers she has given master classes at The University of Iowa All State Music Camp for singers. She also taught three summer sessions for the Evening and Weekend College at The University of Iowa where the focus was on methods of teaching vocal technique, style, diction and repertoire to high school singers. In 2003 Eberle was a guest lecturer at the Summer Vocology Institute at the National Center for Voice and Speech and the Denver Center for the Performing Arts.Ms. Eberle's competitions and vocal awards include honors from the National Association of Teachers of Singing, the National Federation of Music Clubs, the Atlanta Pro-Mozart Society, and the University of Michigan. At The University of Georgia she was awarded a Lilly Fellow Grant in 1989 for her research on teaching with video camera. She was also awarded a Sarah Moss Grant in 1990 for her study of opera and art song at the Academy of the West in Santa Barbara, California. In 2003 she was awarded the 13th Annual Van Lawrence Fellowship Award given for "demonstrated excellence in teaching of singing and active interest in She was the State President of the National voice science and pedagogy." Association of Teachers of Singing from 1998 to 2000, and has adjudicated for the past 19 years at various vocal competitions, and the Metropolitan Opera National Council Auditions. Eberle has earned degrees from Baldwin-Wallace Conservatory (BME), The University of Cincinnati (MM), and The University of Michigan (DMA), where she studied under Beverly Rinaldi and Martin Katz. Her academic expertise has led to invitations to serve as guest voice instructor at the Cleveland Institute of Music, Ohio (1977), and at Chennam University in Kwangju, Korea (1995). She is currently a Professor at The University of Iowa, where she chairs the School of Music Voice Area. Previously she taught at The University of Georgia School of Music for five years, and the Interlochen Center for the Arts Summer Camp for seven years.