

Elizabeth HINKLE-TURNER is visiting director of the electronic music studios at the University of Iowa. Her composition education was completed at the University of Illinois (M.M., D.M.A. 1991) where she studied with Tom Frederickson, Herbert Brün, Morgan Powell and Scott Wyatt. She has held previous teaching appointments in music theory and composition at the University of Illinois and the Oberlin Conservatory.

Hinkle-Turner has received awards from Mu Phi Epsilon, the Chicago Civic Symphony, and the National Music Teachers' Association; a Jory Copy Fellowship; and grants from Meet the Composer and the University of Illinois. In the summer of 1989 she was composer-in-residence at the electronic music studios of West German Radio, Cologne. She has recently completed a commissioned chamber opera for Amabile Productions Inc., and several works for acoustic instruments, voice and interactively-generated digital sound utilizing Opcode's MAX programming environment. She is currently writing a book on the history of American women in music technology and compiling an interactive CD-ROM text for electro-acoustic music instructional use.

The Center for New Music

The *Center for New Music* at the University of Iowa is the focus of contemporary composition and performance at the University of Iowa. The Center, like the internationally renowned Writers Workshop, embodies the institution's commitment to the vital role of the creative arts at the frontiers of human experience.

The Center was originally funded by a \$100,000 matching grant from the Rockefeller Foundation in 1966. From the start, the Center sparked the composition of new works expressly for the ensemble, and it brought exciting professional realizations of both local and international repertoires to the University community as well as to tour audiences throughout the state of Iowa and beyond.

A large part of the Center's mission has been to bring new music to a wide and diverse public -- for many of whom the Center occasions a first encounter with new music -- in schools and colleges as well as at town forums and in farming communities. A grant from the National Endowment for the Arts made it possible, in 1973, for the Center to present new works from Iowa at the Guggenheim Museum in New York City. Shortly thereafter, Center personnel participated in the production of a CRI recording of New Music from The University of Iowa, including several works that had been composed for the ensemble.

As the Center enters its 28th year, new directions are being established. The Center's programming reflects the eclectic range of compositional styles currently being written, as well as maintaining the quality of performance by working with a core ensemble over an extended period of time.



D. Martin Jenni, Director
David K. Gompper, Music Director

recent prints by
Carlos FERGUSON and John MARTINEK

Reception, 7:00 p.m.

guest composers
Cindy McTEE and Stephen SYVERUD
The University of North Texas Northwestern University

with interludes of poetry, read by
Donald REVELL and Claudia KEELAN
University of Iowa Writers' Workshop

Concert, 8:00 p.m.

Sunday, April 24, 1994
Clapp Recital Hall
The University of Iowa School of Music

program

Stepping Out

Laura KOENIG - *flute*
Michael GEARY - *claves*

Cindy McTEE

Flying High

2-channel tape

Stephen SYVERUD

Poetry readings

Gertrude STEIN, Frank O'HARA, Robert GREELEY, Charles OLSON

Antigone's Peace

Elizabeth HINKLE-TURNER
Katherine EBERLE - *mezzo-soprano*
Michael GEARY - *percussion*
Elizabeth HINKLE-TURNER - *keyboard synthesizers*

intermission

Anvil Chorus

Michael GEARY - *percussion*

David LANG

Five Pieces

Laura KOENIG - *flute*
Christine BELLOMY - *clarinet*
Carey BOSTIAN II - *violoncello*

Stephen SYVERUD

Poetry readings

Emily DICKINSON, John BERRYMAN, Paul CELAN, Robert DUNCAN

The Twittering Machine

Linda PEREKSTA - *flute*
Aimee HIGGINS - *oboe*
Christine BELLOMY - *clarinet*
Dulane AABERG - *bassoon*
Alise OLIVER - *horn*
Michael FLYNT - *trumpet*
Denson Paul POLLARD - *trombone*
Pam WEEST-CARRASCO - *harp*
Amy NADEL - *piano*
Tony OLIVER - *percussion*
Gene DOWDY - *violin I*
Shenobu SAITO - *violin II*
Tara WILSON - *viola*
Hsien-Liang LIEN - *violoncello*
Paul SHARPE - *double bass*
David GOMPPER - *conductor*

Cindy McTEE

Artists

John MARTINEK (b. 1968) began working in art as a student at Knox College in Galesburg, Illinois. After graduation, he moved to Iowa City, and worked as a carpenter and cabinet maker before entering the M.F.A degree program in printmaking.

Carlos FERGUSON (b. 1970) studied printmaking and drawing as an undergraduate at Ginnell College. He came to the University of Iowa in 1992 and is currently candidate for the M.F.A degree in printmaking.

Statement

The exploration of drawing has been a fundamental part of our study of the visual arts. Time spent drawing from life has helped us to better understand how our environment affects us. We have worked to transform and personalize our representations of the world around us to distill the important elements. This vision combined with an exploration of materials and process has led to the work in this exhibition.

These images of light and shadow, space and atmosphere combine an emphasis on reality with an underlying abstract structure. The contrast between these two elements gives the prints a life created by the tension between the 2-dimensional nature of pictures and the 3-dimensional nature of reality. We hope this combination will provoke an intellectual and emotional response, and that the viewer will make personal discoveries in these images.

Poets

Donald REVELL is the author of *Erasures* (1992), *New Dark Ages* (1990), *The Gaza of Winter* (1988) and *From the Abandoned Cities* (1983). A former Guggenheim Fellow, he will join the faculty at the University of Utah as a Professor of Poetry. He is currently a visiting professor in the Writers' Workshop this semester.

Claudia KEELAN is the author of one book of poems, *Refinery*, published by Cleveland State University Press. She has received grants from the Wurlitzer and Kentucky Foundation for Women, and will join the English faculty at the University of Utah this Fall.

Composers

Program Notes and Biographies

The Twittering Machine was completed in 1993 with a commission from the Barlow Endowment for Music Composition, and first performed by David Stock and the Pittsburgh New Music Ensemble in November of 1993.

The title is intended to express my life-long fascination with the work of the painter, Paul Klee. Klee's *Twittering Machine* is both a drawing and a painting of four birds perched on a crank shaft. The drawn images, whimsical, puppet-like, mechanistic, ironic, and playful—like the faster sections of my composition—are set against a lyrical field of transparent color, and reflected by the slower sections of my piece.

The repeated structures of *The Twittering Machine* create a context for the work's many musical surprises; expectation is often denied through rhythmic displacement, sudden transposition, and melodic juxtaposition. But most important is my intention that the work, like Klee's painting, convey movement, that it engage the body as well as the mind, that it "dance!"

Cindy McTEE (b. 1953) studied with David Robbins at Pacific Lutheran University (BM 1975), Krzysztof Penderecki, Jacob Druckman, and Bruce MacCombie at the Yale School of Music (MM 1978), and Richard Hervig at the University of Iowa (PhD 1981). She also completed one year of study in Poland with composers Penderecki, Marek Stachowski and Krystyna Moszumanska-Nazar at the Higher School of Music in Cracow.

McTee taught at Pacific Lutheran University in Tacoma, WA from 1981 to 1984, and subsequently joined the faculty of the University of North Texas in Denton, Texas, where she is currently Associate Professor of Music. She has received a Goddard Lieberman Fellowship from the American Academy and Institute of Arts and Letters; a Senior Fulbright Scholar Lecturing Award in electronic music at the Academy of Music in Cracow, Poland; two grants from the Washington State Arts Commission; and a BMI award.

McTee has received commissions from the Barlow Endowment for Music Composition, the American Guild of Organists, and the College Band Directors National Association. Her works have been performed by the American Symphony Orchestra, the National Repertory Orchestra, the Memphis and Honolulu Symphonies, and the Pittsburgh New Music Ensemble.

Five Pieces is defined by instruments in the following manner: the first, third and fifth pieces are trios; the second piece is written for clarinet and cello; and the fourth is for solo flute. This arrangement suggests some degree of symmetry for the listener. The use of the twelve-tone procedure is uncomplicated and only involves pitch selection. Further, no transpositions of the row are used. However, the use of the four permutations and segmentations of the permutations support the section divisions and those points of tension/release within each of the five pieces, as well as the experience of hearing the entire set of pieces performed. The row is composed of major/minor seconds and tritones arranged in a somewhat symmetrical relationship. A ten element rhythmic pattern is used throughout the last piece, forming an ostinato that at times resembles a ground. During the third and fifth pieces, a certain degree of freedom is achieved by combining groups of threes, fives, and sevens with duple figures.

The following passage from *On the Road* by Jack Kerouac (end of Part 2) determined the choice of pitches in the row. Kerouac's use of rhythm suggested particular patterns which were presented and developed through the **Five Pieces**, especially in the freer sections of the third and fifth pieces.

Dean stands in the back, saying "God! Yes!" and clasping his hands in prayer and sweating. "Sal, Slim knows time, he knows time." Slim sits down at the piano and hits two notes, two Cs, then two more, then one, then two, and suddenly the big burly bassplayer wakes up from a reverie and realizes Slim is playing "C-Jam Blues" and slugs his big forefinger on the string and the big booming beat begins and everybody starts rocking and Slim goes mad and grabs the bongos and plays tremendous rapid Cubana beats and yells crazy things in Spanish, in Arabic, in Peruvian dialect, in Egyptian, in every language he knows, and he knows innumerable languages.

Flying High combines sounds sampled on tape decks (Emulator III) for further modification. Various tape techniques were employed, and the composition was mastered on a multi-channel tape deck. Opening intervals of the piece consist of a descending minor 3rd followed by a descending minor 2nd. The [014] set determines the primary pitch material and durational elements.

Stephen L. SYVERUD was born in Prince Albert, Saskatchewan, Canada in 1938. He is Associate Professor of Composition at Northwestern University, Director of the Electronic Music Studios in the School of Music, and Coordinator of the Composition Program. Mr. Syverud was formerly on the faculties of Jackson State College and Grinnell College. He received B.A. and M.A. degrees from San Francisco State University, and the Ph.D. degree from the University of Iowa.

Mr. Syverud is the recipient of numerous grants, awards and commissions. Commissions include compositions for the Arctic Brass from Norway, the Ciosoni Trio and several individual musicians. His works include pieces for solo instruments and tape, multimedia pieces, and works for more standard instrumental/vocal ensembles.

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The American composer, **David LANG** (b. 1957), has had an active and prolific career, and has made a large contribution toward the promotion of New Music in this country. In 1987, he helped found the New York New Music Festival called *Bang On A Can*, which has become an international success. He often chooses novel titles for his orchestra, such as *Aliens Kidnapped Me and Stole My Blood*. His awards include an NEA Composition Grant (1986), and the Rome Prize (1990), and received his training at Stanford University, The University of Iowa (where he studied with D. Martin Jenni, Richard Hervig and William Hibbard), Yale University, Aspen Music Festival and the Tanglewood Music Center.

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The text for *Antigone's Peace* is from the main character's final speech in Sophocle's tragedy, *Antigone*. Antigone is to be buried alive by order of her uncle Creon, current regent of Thebes. Creon's harsh sentence results from his anger at his niece for burying her brother Polyneices who has been declared a traitor because of his role in an armed uprising against the city (Creon had ordered that Polyneices and his followers were to be forbidden the rites of burial). Antigone chooses to ignore the laws of her ruler in favor of the law of the gods which demand proper burial for all the dead. As Antigone is lead to her own death she cries out the moving text which is set in this piece. Once sealed in her tomb, the young woman hangs herself. Her actions eventually lead to the entire destruction of the ruling house of Thebes whose tragic story began with the folly of Oedipus.

This piece was completed in the composer's studio using Opcode's *Vision* and *MAX* software, Digidesign's *AudioMedia III/Sound Designer II* system, and the Yamaha SY99 keyboard synthesizer.

The work is dedicated to my mother, Ann Hinkle, who is both a classicist and a strong woman.

Come Tomb
my wedding chamber come!
you sealed off habitations of the grave!
my many family dead, finished,

.....
fetched in final muster to Persephone.

I am last to come,
and lost the most of all,
my life still in my hands.
And yet I come (I hope I come)
toward a father's love,
beloved by my mother,
And by you my darling brother, loved.
Yes, all of you whom these my hands have washed,
prepared and sped with ritual to your burials.
And now sweet Polyneices dressing you,
I've earned this recompense,
though richly honored you the just will say.

No husband dead and gone,
no children lispig "mother"
Ever could have forced me to withstand the city to its face.
By what law do I assert so much?
Just this, A husband dead,
another can be found,
A child replaced,
but once a brother's lost (mother and father dead and buried too)
No other brother can be born or grows again.
That is my principle,
which Creon stigmatized as criminal,
my principle for honoring you
my dearest brother.

So taken, so am I led away;
A virgin still, no nuptial song,
no marriage bed,

No children to my name.
An outcast stripped of sympathy,
I go alive toward these sepulchers of death.
What ordinance, what law of heaven broken,
What god left for me
To cast my eyes toward,
When sacraments must now de damned as sacrilege.

And if these things be smiled upon by heaven,
Why, when I'm dead I'll know I sinned.
But if I find the sin was theirs,
may Justice then mete out no less to them than
what injustice now metes out to me.
my doom.