FORTHCOMING EVENTS

GUEST RECITAL .......................................................... Sunday, Sept. 21, 2 p.m.
Wolfgang David, violin
David Gompper, piano
Old Capitol Museum Senate Chamber

Please visit the Center for New Music website, at http://www.uiowa.edu/~cnm

For the latest calendar updates visit our online calendar at: www.uiowa.edu/artsiowa.

ANN DUHAMEL, a D.M.A. candidate in Piano Performance and Pedagogy at The University of Iowa, studies with Dr. Ksenia Nosikova. Prior to moving to Iowa, Ann taught piano and served as Assistant Artistic Director at the Central Minnesota Music School for eight years. She also taught as adjunct piano faculty at the College of St Benedict. This past summer, Ann performed in Bulgaria as part of the International Chamber Music Festival and Tour. Currently Ann teaches at the Preucil School of Music in Iowa City.

KAREN KANAKIS, soprano, has successfully performed many major roles in her wide-ranging repertoire, including the title roles in Lucia di Lammermoor and La Traviata. “Her voice and her stage presence are a delight,” wrote a critic of her performance as Sibyl in the world premiere of Hans Schaebeli's Dorian Gray. In June of this year she made her Carnegie Hall debut in the Weill Recital Hall in a program of performing duos from the Luther College Music Faculty, where she teaches voice and opera.

JACOB LASSETTER. A native of San Antonio, Texas, Jacob Lassetter’s warm baritone voice and charismatic stage presence are increasingly in demand in both the operatic and concert repertoire. Dr. Lassetter holds degrees from Louisiana State University, The University of North Texas, and The University of Cincinnati College-Conservatory of Music. He currently serves on the voice faculty at Luther College.

JOHN CHRISTIAN ROMMEREIM, Professor of Music at Grinnell College, is a composer, conductor, singer, and harpsichordist. He has composed choral/orchestral works, works for choir with various instruments, and works for voice and piano, guitar, flute, saxophone quartet, and string quartet. In its review of the 2006 premiere of “Into the Still Hollow” at Symphony Space, The New York Times praised the “richly expressive” character of Rommereim’s vocal writing. Rommereim’s choral works are published by Oxford University Press, Roger Dean Publishing, and earthsongs. During the 2008-09 season, he is composer in residence with the Rose Ensemble in the Twin Cities. Mr. Rommereim is also active as a soloist, appearing in recitals and as a baritone soloist for choral/orchestral works such as Beethoven’s Ninth Symphony, Brahms’s German Requiem, Verdi’s Requiem, and Offa’s Carmina Burana.

VIVIEN SHOTWELL’S operatic roles include the title role in Handel’s Giulio Cesare and the Third Lady in Mozart’s The Magic Flute. She has appeared as an alto soloist with the Grinnell College Community Chorus and the Chamber Singers of Iowa City.

LYNN MAXFIELD is a tenor pursuing a Ph.D. in Vocal Pedagogy at The University of Iowa. He holds an M.A. in voice performance from The University of Iowa and a Bachelor of Arts in applied voice and music theory/composition. Lynn is active in the Martha Ellen Tye Opera Theater at The University of Iowa where, in May 2009, he will play the title role in Offenbach’s Orpheus in the Underworld.

CENTER FOR NEW MUSIC
David Gompper, director

Saturday, September 13, 2008, 8:00 p.m.
Buchanan Auditorium
UI Pappajohn Business Administration Bldg., W10

43rd Season, Concert I
The Puzzle Master
Multimedia Presentation
A retelling of the Greek mythological poem “Icarus”

Eric Chasalow, composer
F.D. Reeve, librettist

Jacob Lassetter as Delling
Karen Kanakis as Ingram
Vivien Shotwell as Caribes, alto

Lynn Maxfield, tenor
John Rommereim, bass

Joseph Dangerfield, conductor
Ann Duhamel, pianist
Christopher Gainey, electronics
Matt Dotson, EMS support
中心主任

David Gompper, director

Sept. 13, 2008, 8 p.m. BUCHANAN AUDITORIUM, W10

SYNOPSIS

The setting is an imaginary island in the Caribbean where Delling (Daedalus) has ended up after a fantastic
career. The Chorus begins by introducing him and his son Ingram (Icarus) and by reenacting the early epi-
sode with his nephew Thane for which Delling was accused of jealousy pushing the young man off a cliff.

Scene by scene we then get reenactments of the crucial events in Delling’s life starting with him fleeing
the city with his son by hot-air balloon to King Milo’s island. There Queen Prue lustily persuades him to invent
a contraption whereby she can have sex with a bull (which she does). Milo compels him to build a maze for
keeping the man-eating man-bull she bears. Delling is punished by being put into his own maze.

When Delling fits himself and his son with artful wings to fly out of the maze, the boy seeks to prove his
general defiance of restrictions by outflying his father. Alas, he goes too close to the sun, his wings burn, and
he plunges into the sea, where beautiful nymphs cradle his body and assuage his soul.

That brings us back to the present and Delling alone with his conscience on the island, his last stop. The
Chorus summarizes his life while he ponders the significance of new information technology for future en-
ingineering projects and blames himself for the loss of the boy, who, like his father, “insisted on his immortal
right to be free.”

NOTES

In a retelling in modern mode of the classical Daedalue-Icarus myth, The Puzzle Master offers a sassy, pen-
etrating look at our world’s political performances and cultural values. The characters include: Delling, a
world-famous engineer-inventor; Ingram, his twelve-year-old son; Caribes, a mixed chorus containing all
other roles including Delling’s nephew Thane, Queen Prue, King Milo, their daughter Princess Arabella,
her lover Theodore, and the islanders themselves as commentators and comforters.

Eric Chasalow is the rare composer who is as comfortable with electro-acoustic music as he is with
music for traditional ensembles. ARRAY, the journal of the International Computer Music Association,
wrote that his 2003 CD Left to His Own Devices “clearly establishes him as one of the leaders of our
times … offering a wondrous fusion between distinctly styles and mediums …”

Chasalow’s music has been embraced by performers throughout the world, with recent performances from
Boston to Berlin and San Francisco to Seoul.

A member of the Brandeis University faculty since 1990, Chasalow directs the Brandeis Electro-Acoustic
Music Studio. He produces the biennial BEAMS Electronic Music Marathon, on the Boston CyberArts
Festival. Since 1996 he has curated The Video Archive of Electroacoustic Music, an oral history project
chronicling the pioneer electronic music composers and engineers from 1950 to the present.

A product of the famed Columbia-Princeton Electronic Music Center, Chasalow studied composition with
Mario Davidovsky and flute with Harvey Sollberger. He has been honored by the Guggenheim Founda-
tion, National Endowment for the Arts, the Fromm Foundation at Harvard, the New York Foundation for
the Arts, and the American Academy of Arts and Letters.

F. D. Reeve is the author of ten volumes of

dreams of fin,

poetry, seven books of fiction, three books of literary criticism, twelve books of translation, four libretti,
and countless uncollected essays, articles, stories, poems, reviews, and translations. He is also the editor
of a number of important anthologies, including After the Storm: American Poets on the Gulf War. When
President Kennedy sent Robert Frost to Russia in 1962 to meet with Nikita Kruschev as a kind of cul-
tural ambassador, Reeve served as the great poet’s personal translator, an experience Reeve recounts in his
recently re-issued book entitled Robert Frost in Russia. Reeve has received numerous awards, including an
award in literature from the American Academy of Arts and Letters and the Golden Rose Poetry Award.
He also won an award from Wesleyan University for his passionate commitment to teaching. His work
has appeared in all of the major journals and magazines: The New Yorker, Atlantic Monthly, The Nation,

This program is supported in part by The Elizabeth M. Stanley Performance Fund.