

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and Professor of Music at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and served as President from 2002 to 2011. Recordings of his computer music have been released by Capstone Records (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS-8771) and Ravello Records (*Clusters*, RR 7817).

The University of Iowa Electronic Music Studios present
An Evening of Electronic Music



October 21st, 2012
Becker Communications Building
Room 101, Lecture Hall
7:30 PM

The University of Iowa Electronic Music Studios present

An Evening of Electronic Music

Unhinged

Stephen David Beck

Stereo, Fixed Media

Densité

Benjamin O'Brien
(University of Florida)

Stereo, Fixed Media

Memoir of a Daydream

David Ikard
(University of Oklahoma)

Stereo, Fixed Media

Three Acousmatic Miniatures

1. A Breath for Rob
2. No Rest
3. having to do with motion

Daniel Weymouth

Stereo, Fixed Media

There Are Ghosts

Brian Hernandez
(Arizona State University)

Video

Emergence

Hubert Howe

Stereo, Fixed Media

Daniel Weymouth's work has been described as “power-color” music. As far as “color” goes, he *is* a confessed lover of sounds; this has led a fascination with electroacoustic music as well as the creation of non-electronic music that tends to sound, well, electronic. The “power” half, along with other aspects—the music’s compact scale, density and pace, although probably not its harmonic language—most likely comes from decades spent as an itinerant musician, playing jazz, rock, disco, R&B and funk in clubs, concerts and studios. He currently plays keys with the Claudia Jacobs Band. He has been commissioned by a wide range of wonderful musicians, and has had performances throughout the world. Recordings appear on SEAMUS, Bridge, New World Record, and MIT Press labels. Dan is on the composition faculty at Stony Brook University, where he has been Chair of Music, and is currently the Director of cDACT (Center for Digital Arts, Culture and Technology).

There Are Ghosts reflects the visions of a wandering soul as it awaits re-entry into the corporeal. The abstract images hold meaningful significance to this ghost, its past, present and future. The penultimate occurrence is a fleeting state of awareness and of focus. His score is one among many that will soon forget what it was.

Brian Hernandez is an artist who enjoys working with video, collaborative live performance, and writing for large and small ensembles. His works have been selected for performance across the USA and Canada.

He holds a B.A. in philosophy and political science from St. Mary's University, San Antonio, TX and an M.A. in music composition, from the University of North Texas, Denton, TX. At the University of North Texas, he studied with David Bithell, Joseph Klein, David Stout, and Cindy McTee. Currently, he is a first year doctoral student studying with Garth Paine and working on his D.M.A. in interdisciplinary digital media and performance at the Herberg Institute for Design and the Arts, under the Arts, Media, and Engineering program at Arizona State University, Tempe, AZ.

Emergence is based upon the fascinating thing that happens when a group of independent tones are played together and tuned so that they are in a harmonic relationship. Another note, the fundamental, appears, and now we hear only that second note, while all the others are heard as the timbre of the sound. All notes in this work are created with up to 32 harmonic partials, and they are presented in three ways: as independently attacked tones, as continuously fading tones, and as a complex envelope. All notes are played with a pattern of overtones that begins from the sixteenth partial and state the “harmony” of the context in which the note occurs. The harmony is clearly discernible at the beginning of the sound, but it later merges into the timbre. The work concentrates on the interplay between the overtones and the fundamentals they are a part of.

Program Notes and Composer Biographies

Unhinged

I began this work as a way to teach my students how I compose electroacoustic music (and hence how they might approach composing such a work). We took an audio tour of our campus, recording interesting ambient and environmental sounds, and brought them back to the studio for analysis and exploration.

This piece is derived from two short sound samples we found; one, an old squeaky door hinge from the Life Sciences building, and the other, an old elevator with a manual door whose closing mechanism didn't work correctly, providing us with a loud and dramatic slam. The sounds were then processed using FFT analysis and resynthesis methods, with the goal of discovering interesting microsound structures hidden within the fleeting moments we recorded. *Unhinged* explores the microsounds of these samples as compositional elements abstract from their source and delivered in multiple methods which completely transform the original sound into floating, almost flying, stretches of disconnected melodies and motives.

Stephen David Beck is the director of the LSU School of Music, Associate Dean of the College of Music & Dramatic Arts, and the Haymon Professor of Composition and Computer Music. He holds a joint appointment at the Center for Computation & Technology, where he served as the Area Head for the Cultural Computing focus area and Director of the AVATAR Initiative in Digital Media prior to his return to the music school.

He received his Ph.D. in music composition and theory from the University of California, Los Angeles, in 1988, and held a Fulbright Fellowship in 1985-86 where he was a researcher at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, France. His current research includes sound diffusion systems, high-performance computing applications in music, music and technologies for laptop orchestras, and virtual music instruments, a system of interactive computer programs that extend and expand on the performance capabilities of acoustic instruments.

Densité was written in the audio software languages of SuperCollider and Paul Koonce's PVC. *Densité* documents the interactions between the density of samples being selected and the dimensions of the space in which they are realized. Depending on particular sets of heuristics, different exponential models and soundscape audio files determine percussion sample playback parameters which are, in turn, recorded. These audio segments are then convolved with varying types of impulses responses, resulting in different sonic spaces. *Densité* focuses on subverting the inherent sonic qualities of percussion instruments as a result of temporal sequence and their individual placement within particular spaces.

Benjamin O'Brien composes and performs acoustic and electro-acoustic music. He is currently pursuing a Ph.D in Music Composition at the University of Florida. He holds an

Program Notes and Composer Biographies

Unhinged

I began this work as a way to teach my students how I compose electroacoustic music (and hence how they might approach composing such a work). We took an audio tour of our campus, recording interesting ambient and environmental sounds, and brought them back to the studio for analysis and exploration.

This piece is derived from two short sound samples we found; one, an old squeaky door hinge from the Life Sciences building, and the other, an old elevator with a manual door whose closing mechanism didn't work correctly, providing us with a loud and dramatic slam. The sounds were then processed using FFT analysis and resynthesis methods, with the goal of discovering interesting microsound structures hidden within the fleeting moments we recorded. *Unhinged* explores the microsounds of these samples as compositional elements abstract from their source and delivered in multiple methods which completely transform the original sound into floating, almost flying, stretches of disconnected melodies and motives.

Stephen David Beck is the director of the LSU School of Music, Associate Dean of the College of Music & Dramatic Arts, and the Haymon Professor of Composition and Computer Music. He holds a joint appointment at the Center for Computation & Technology, where he served as the Area Head for the Cultural Computing focus area and Director of the AVATAR Initiative in Digital Media prior to his return to the music school.

He received his Ph.D. in music composition and theory from the University of California, Los Angeles, in 1988, and held a Fulbright Fellowship in 1985-86 where he was a researcher at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, France. His current research includes sound diffusion systems, high-performance computing applications in music, music and technologies for laptop orchestras, and virtual music instruments, a system of interactive computer programs that extend and expand on the performance capabilities of acoustic instruments.

Densité was written in the audio software languages of SuperCollider and Paul Koonce's PVC. *Densité* documents the interactions between the density of samples being selected and the dimensions of the space in which they are realized. Depending on particular sets of heuristics, different exponential models and soundscape audio files determine percussion sample playback parameters which are, in turn, recorded. These audio segments are then convolved with varying types of impulses responses, resulting in different sonic spaces. *Densité* focuses on subverting the inherent sonic qualities of percussion instruments as a result of temporal sequence and their individual placement within particular spaces.

Benjamin O'Brien composes and performs acoustic and electro-acoustic music. He is currently pursuing a Ph.D in Music Composition at the University of Florida. He holds an

MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied composition, theory, and performance with John Bischoff, Chris Brown, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and James Paul Sain. His compositions have been performed at conferences and festivals including ICMC, Electroacoustic Music Studies Network conference, Linux Audio Conference, SEAMUS, SCI, Musica Viva (PT), Network Music Festival (UK), among others. He performs regularly with the international laptop quartet Glitch Lich.

Memoir of a Daydream is a stereo, fixed media piece that illustrates the course of a daydream. The piece is basically a continuous stream of thought in which various sounds remind the listener of different situations. The piece explores concepts of sonic connectivity as well as physical connectivity (meaning that specific places can trigger specific sonic memories of past events.) Additional concepts explored are the relationship between perception and reality. By this I mean that people can share similar experiences, but perceive them differently and thus live in both the present (shared) reality and simultaneously experience their individual perception of that reality. Thus, creating overlapping, simultaneous realities. Once the daydream is over, the listener is transported back to the starting location of the piece and simply walks away.

Composer and conductor **David Ikard** is currently pursuing a DMA in composition from the University of Oklahoma. Mr. Ikard has been featured at new music festivals across the country and his music has been performed by numerous ensembles across the U.S. as well as abroad. Composition teachers include Marvin Lamb, Konstantinos Karathanasis, Kim Archer and David Maslanka among others. Mr. Ikard's work is published by Media Press Inc. out of Chicago Illinois.

Three Acousmatic Miniatures

These short pieces owe their genesis to Rob Voisey's brilliant "60x60" concept: short fixed media pieces exactly one minute long, collected into hour-long "mixes." **A Breath for Rob** is a direct tribute, using sounds created for a theatrical production of Macbeth. It was amusing to attempt a balance between simple (form) and complex ("vertical timbre), and to project a sense of temporal space in such a short time-span. One breath, only, but with all that implies given the complexity of life. **No Rest** involves something I *never* do: recordings of acoustic instruments used for a "tape" piece. Here, I use a movement from my Metronome Etudes for piano and digital metronome, with the wonderful pianist Winston Choi performing. It is pretty fast to begin with, and then I take out all of the rests, until it just falls apart. **having to do with motion** is a "boundary piece." I am always fascinated with boundary conditions: at one end of the continuum, sounds which are just perceptible; at the other, sounds which contain the maximum possible content.

MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied composition, theory, and performance with John Bischoff, Chris Brown, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and James Paul Sain. His compositions have been performed at conferences and festivals including ICMC, Electroacoustic Music Studies Network conference, Linux Audio Conference, SEAMUS, SCI, Musica Viva (PT), Network Music Festival (UK), among others. He performs regularly with the international laptop quartet Glitch Lich.

Memoir of a Daydream is a stereo, fixed media piece that illustrates the course of a daydream. The piece is basically a continuous stream of thought in which various sounds remind the listener of different situations. The piece explores concepts of sonic connectivity as well as physical connectivity (meaning that specific places can trigger specific sonic memories of past events.) Additional concepts explored are the relationship between perception and reality. By this I mean that people can share similar experiences, but perceive them differently and thus live in both the present (shared) reality and simultaneously experience their individual perception of that reality. Thus, creating overlapping, simultaneous realities. Once the daydream is over, the listener is transported back to the starting location of the piece and simply walks away.

Composer and conductor **David Ikard** is currently pursuing a DMA in composition from the University of Oklahoma. Mr. Ikard has been featured at new music festivals across the country and his music has been performed by numerous ensembles across the U.S. as well as abroad. Composition teachers include Marvin Lamb, Konstantinos Karathanasis, Kim Archer and David Maslanka among others. Mr. Ikard's work is published by Media Press Inc. out of Chicago Illinois.

Three Acousmatic Miniatures

These short pieces owe their genesis to Rob Voisey's brilliant "60x60" concept: short fixed media pieces exactly one minute long, collected into hour-long "mixes." **A Breath for Rob** is a direct tribute, using sounds created for a theatrical production of Macbeth. It was amusing to attempt a balance between simple (form) and complex ("vertical timbre), and to project a sense of temporal space in such a short time-span. One breath, only, but with all that implies given the complexity of life. **No Rest** involves something I *never* do: recordings of acoustic instruments used for a "tape" piece. Here, I use a movement from my Metronome Etudes for piano and digital metronome, with the wonderful pianist Winston Choi performing. It is pretty fast to begin with, and then I take out all of the rests, until it just falls apart. **having to do with motion** is a "boundary piece." I am always fascinated with boundary conditions: at one end of the continuum, sounds which are just perceptible; at the other, sounds which contain the maximum possible content.