



The University of Iowa Electronic Music Studios present  
**Fall Concert 2013**

<i><b>Economies of the Senses</b></i>	<i>stereo, fixed media</i>	Lawrence Fritts
<i><b>Sonance and Excursus</b></i>	<i>stereo, fixed media</i>	Barry Sharp
<i><b>Out of the Static</b></i>	<i>stereo, fixed media</i>	Genevieve Decker
<i><b>Autonomous Agents</b></i>	<i>stereo, fixed media</i>	Cody Kauh!* University of Missouri, Kansas City
<i><b>Ecesis</b></i>	<i>stereo, fixed media</i>	Jonathan Wilson
<i><b>What we built there</b></i>	<i>stereo, fixed media</i>	Nat Evans & Jason Palamara
<i><b>Cocci</b></i>	<i>stereo, fixed media</i>	Alexandros Spyrou
<i><b>Putrefaction</b></i>	<i>eight-channel, fixed media</i>	Joshua Marquez
<i><b>Tastar de Corde</b></i> (“testing the strings”)	<i>four harpsichords and fixed media</i>	Peter Kramer* Oberlin Conservatory of Music
Jen McPherson, Jenny Bower, Gabriel Benton, & Peter Kramer, <i>harpsichords</i>		

Marquez has presented music, performed, and participated in master classes with: Dmitry Sitkovetsky, Jakov Jakoulov, Douglas James, Pasquale Rucco, Maestro Francesco Soler, and Elliot Frank.

Joshua's music has been performed by ensembles such as the JACK Quartet, Contemporary Chamber Players (at SUNY Stony Brook), Center for New Music (New Music Ensemble at the University of Iowa) Akropolis Reed Quintet, Gate City Camerata, Quintet Sirocco, and the Cape Fear Wind Symphony.

***Tastar de corde***

A piece in four continuous sections, the whole of which is inspired by the idea of the 16<sup>th</sup> and 17<sup>th</sup> century *prelude*, *toccata*, *ricercar* and a multitude of other freely improvised keyboard forms. These forms frequently employed displays of manual dexterity, were often freely composed based on idiomatic playing techniques. This sort of improvisational approach to the keyboard was also a way in which the performer could “warm up” on their instrument, loosen their fingers, and get to know the sound of the performance space itself.

*Tastar de corde* (“testing the strings”) was a term used in the 16<sup>th</sup> century for short introductory pieces such as the *toccata* or the *tiento*, as it was known in Spain. The etymology for the word *toccata* perhaps comes from a 14<sup>th</sup> century term associated with military flourishes and signals known as a *tuck* or *tucket*. During the early 17<sup>th</sup> century the *tucket* was later replaced by the form *chiamata* (meaning "a call"), a loosely organized trumpet fanfare on a single chord used as an “alarm” signal. The *tucket* and *chiamata* both represent sounds used for long distance communication, a source for contact outside of the proximity of the performers themselves. A “signal”, defined as anything that serves to warn, command, or gesture, brings the idea of virtuosic movement in improvised renaissance keyboard music back full circle.

The mechanism of a harpsichord, the act of removing jacks, of turning registers on and off, coupling the instrument and activating the keyboard can achieve a similar affect. The art of improvisation is alive in the instrument itself. The moving parts and the virtuosity of its construction allow a listener to experience a world that is in part a source outside the proximity of his or her self, while collectively a gesture towards termination or that of continuation is achieved.

**Peter Kramer** was born in Portland, Oregon where he studied composition, piano and violin with Dr. Marshall Tuttle at Mount Hood Community College. He is currently an undergraduate student at the Oberlin Conservatory where he is pursuing two majors, one in composition with Dr. Lewis Nielson, and the other in harpsichord performance with Webb William Wiggins.

\*Selected winners of the 2013 Electronic Music Studios Call for Works

**Jason Palamara** is a third year PhD student in music composition at the University of Iowa. He is an active performer on the violin and laptop and was a founding member of the Bonecrusher Ensemble of Louisville, KY and the 24+24 Hour Composition Project in Iowa City, IA. Jason currently works as audio engineer and composer for the University Of Iowa Department Of Dance. Specializing in electroacoustic music, collaboration, improvisation and audience engagement, Jason composes music for many dance department projects.

### *Cocci*

Cocci is a conglomeration of sounds, silences, thoughts and non-thought states. They come together, propagate and fade away in rational, arbitrarily chosen, software determined and random-aleatory ways. The work was created using Max/Msp and Pro Tools.

**Alexandros Spyrou** (b. 1989) is a Greek composer who is interested in exploring aspects of space and time, order and chaos embracing traditional and innovative forms. He studied music theory and composition in Greece and the United Kingdom with Michael Finnissy, Evangelia Kikou, Georges Papoutsis and Athanasios Zervas. His music has been performed in Greece, the United Kindom, Holland and the United States. Alexandros holds artist diplomas in Harmony, Counterpoint and Fugue from the Conservatory of Ioannina (Greece), a BMus in Composition from the University of Macedonia (Greece) and an MMus from the University of Southampton (UK). He is presently a PhD candidate at the University of Iowa studying composition with David Gompper and electronic music with Lawrence Fritts.

### *Putrefaction*

Putrefaction - the act or process of putrefying; the anaerobic decomposition of organic matter by bacteria and fungi that results in obnoxiously odorous products; rotting.

The few sounds that make up the source material of *Putrefaction* were broken down into smaller segments, stretched, and disintegrated until harsh sonorities were produced. The texture breaks down until only fragments remain.

**Joshua Marquez** (b. 1990) is a Filipino-American composer, classical guitarist, and BioMusic researcher currently pursuing a PhD in composition at the University of Iowa. Joshua holds degrees from the University of North Carolina at Greensboro (MM in composition '13), and Campbell University (BA in composition '11 and BA in classical guitar '11). He has studied with David Gompper, Mark Engebretson, Alejandro Ruty, Ran Whitley, William Pruett, Milen Parashkevov, and Dwayne Wilson in addition to private studies with Derek Bermel, Samuel Adler, Michael Harrison, Anthony Cheung, Roshanne Etezady, David Biedenbender, Peter Hulen, and Zae Munn.

## Program Notes and Composer Biographies

### *Economies of the Senses*

One constant in my electronic works has been physical, tactile, multi-dimensional, and spatial qualities of the sounds that I create in my music. When I speak of creating sounds, I mean that I start with the highest quality of recordings of natural physical objects, then combine them almost microscopically into a complex sound object that possesses different qualities in ever-changing proportions of loudness and duration. By combining these sound objects into larger gestures, I gradually sense that the objects and gestures have become organized and categorized in my listening. As I sense the different musical qualities of the material that grows during this process, I find ways to connect them in my hearing to create a number of different types of music, to use a broad, but accurate term. If I want to focus on what one type of music is doing, I usually have to divert my attention from other types of music in order to follow, make sense of, and purely enjoy what I am hearing. I have taken from this experience a way of understanding and appreciating my physical senses, which seem to compete for my attention in the way that this music does for me.

**Lawrence Fritts** is an American composer born in Richland, Washington. He received his PhD in Composition at the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is Associate Professor of Composition at the University of Iowa, where he is Director of the Electronic Music Studios. His music has been recorded on the Innova, SEAMUS, Albany, Frog Peak, and Tempo Primo labels. His writings appear in Music Theory Spectrum, Computer Music Journal, Proceedings of the International Computer Music Conference, University of Miami 2004, and Systems Research in the Arts.

### *Sonance and Excursus*

When music, whether electronic or acoustic, is rendered to its most basic elements, it becomes simply an organized series of musical tones: the organizer being the composer, and the tones being the clay to be molded. Differentiating between musical tone and noise lies in the inherent abilities as a listener to perceive alterations between sounds. Noise is a series rapid alternation of many different vibrating sounds, while musical tone rises with frequent reappearances of the same sounds. Ideally, *Sonance and Excursus* (sound and digression) attempts to exemplify the idea of using sounds that are typically associated with noise, and organizing them into a coherent structure. Using a central core of tones throughout, the ideas sound and digress with the hope of showing how musical tones can be created from what are commonly perceived as common noises.

An American composer from Shelbyville, KY, **Barry Sharp** received his B.M. in Composition from Murray State University, and is currently pursuing an M.A. in Composition at the University of Iowa. He has performed, and conducted many of his works at Murray State University, and also studied performance on tuba, conducting, and music

education during his time there. Barry has studied composition with Mike D'Ambrosio, Brian Ciach, and David Gompper, as well as tuba with Ray Conklin and J. Bryan Heath, and conducting with Dennis Johnson.

### ***Out of the Static***

The purpose of this piece is to mix acoustic sounds fluidly with midi sources creating an atmosphere of clutter encompassed with occasional tonality. Throughout the piece tonality and acoustic chaos grapple for the listener's attention. This piece was created with acoustic sounds recorded with an Earthworks microphone. The sources of these sounds include paper, water and plastic. In addition to these sounds, midi sources were also used.

**Genevieve Decker** is currently composing and studying electronic music while pursuing a degree in nursing at the University of Iowa. Her compositions have been performed at Interlochen Art's Academy, the University of Iowa and the Adler theatre.

### ***Autonomous Agents***

“Nature untouched by modern society possesses a sincerity not rivaled in areas of human influence. However, mechanized objects that lay motionless for ages begin to return to the soil from whence they came. By breaking, cracking, or rusting, these machines now sound and behave quite differently than when first constructed. Although many of these agents need to be activated via switch, button, or plug, the resulting sounds are now autonomous, both in form and function.”

*Autonomous Agents* is an electroacoustic composition in which recorded samples of mechanical objects are constructed and arranged in a manner that transforms the static sound textures of technology into flourishing gestures more akin to living organisms. The machines in this composition vary in size from locomotive wheels to computer hard drives, from open reel tape recorders to car motors. The spinning motions inherent in the construction of these machines produce a natural relationship between the seemingly contrasting sounds and timbres.

**Cody Kauh**l is an acoustic/electronic/visual composer that investigates the hidden musical potential of urban and rural noise pollution. His work has been performed at international and national festivals and conferences including the Center of Cypriot Composers and the Society of Electro-Acoustic Music in the United States [SEAMUS]. Cody graduated in 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville and is currently completing an M.M. in Music Composition at the University of Missouri – Kansas City. Cody regularly collaborates with choreographers and has had his compositions performed at the Nelson-Atkins Museum of Art, Electronic Music Midwest, the Great Plains Regional Tuba and Euphonium Conference, Kansas City Electronic Music and Arts Alliance, Kansas City Fringe Festival, Paraglyph Gallery, and PLUG Projects. He has studied under

Kimberly Archer, Rome Prize winners James Mobberley and Paul Rudy, and Charles Ives Living Award winner Chen Yi. As an instrumentalist, Cody performs on saxophone in Kansas City's Black House Collective. His work can be found on Ablaze Records. For more information, please visit: [codykauhl.com](http://codykauhl.com)

*Ecesis* is a biological term for the establishment of a plant or animal in a new habitat. When I found this word in the dictionary, I altered its definition to reflect the premise of this composition. Here, I define *Ecesis* as the establishment of a sound or motivic material in a new (or different) musical space.

**Jonathan Wilson** is a first-year doctoral student, studying music composition at the University of Iowa. He received both his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University. He has studied music composition with Dr. Larry Fritts, Dr. James Romig, Dr. James Caldwell, Dr. Paul Paccione, and Dr. John Cooper. In addition to composition, Jonathan has studied conducting under Dr. Richard Hughey and Dr. Mike Fansler. His compositional process is concept-oriented, and each concept, in turn, generates the structural ideas that unify his works. His future plans are to complete his doctoral program in music composition and to secure a teaching job in the field at a university. Jonathan is a member of the Society of Composers, Inc., the Iowa Composers Forum, and the American Composers Forum.

### ***What we built there***

This piece was the first of hopefully many collaborations with my good friend, Seattle based composer Nat Evans. We wrote this piece essentially by email, each week sending each other a newer, longer version of the piece until we felt it was finished. We were each allowed to start with three seconds of original audio. These six seconds comprised the only material which we allowed ourselves to use throughout the compositional process. Composing my own three-second clip felt like packing for a long trip. As the project developed, we unpacked we brought along. This was the trip we were on and this is what we built there...

Seattle Composer **Nat Evans** writes concert music for various mixed chamber ensembles, distinctive electro-acoustic music, and site-specific music events that fuse nature, community and subjectivity of experience. His music is regularly presented across the United States and has also been performed in Europe, South America, Australia and China. Evans has received numerous commissions including the Seattle Percussion Collective, the Harrison Center for the Arts, ODEONQUARTET, Seattle Pacific University Men's Choir and Percussion Ensemble, Beta Test Ensemble, The Box Is Empty, and the Indianapolis Museum of Art, among others. His music has been featured on a number of radio stations in the United States, as well as BBC3, and in the 2011 Music Issue of The Believer. He studied music at Butler University with Michael Schelle and Frank Felice.