

A CONCERT OF

ELECTRONIC

AND

COMPUTER MUSIC

The University of Iowa
Electronic Music Studios
Lawrence Fritts, Director

CLAPP RECITAL HALL
FEBRUARY 19, 1999
8:00 PM

Program

Music Through Prisms	Mikel Kuehn
Penultimate Field Studies	Hagan Myers
Aphorism	Dimitri Papageorgiou
Veritas	Demian Bourne
Tarkov II	Alexandre Lunsqui
Music in State	Lawrence Fritts
SEE	JJ Hudson
Prism	John Ritz

INTERMISSION

Det Nøvendige	Rasmus Bruuse Lunding
The Fine Line Resolution Doctrine	Scott Morgan
Saos	Evangelia Kikou
Legend	Shinjung Kim
Quagmyre	Vatchara Vichaikul
Abstract Relations	Edgar Crockett
Events-Cycles	Albin Jones
Etude	Michael S. Cash

Music Through Prisms uses digital sound processing to emulate the general effects of passing a musical source through a light prism (i.e. altering the source's spectrum). Over the course of the work's 12.5 minutes, a metamorphosis occurs in which the source material is gradually revealed. The sound sources are derived from four previous works of mine, two acoustic: *Fünf Parabeln* for soprano and chamber ensemble, and *Between the Lynes* for flute, cello, and piano; two electroacoustic: *Diaspora*, (electronic), and *...remembrance of things past...*, a text-sound composition based on a recitation of Shakespeare's Sonnet XXX.

Mikel Kuehn received degrees from Eastman (Ph.D., M.A.) and the University of North Texas (B.M.). His music has received awards and grants from ASCAP, BMI, Eastman, Indiana University, the League of Composers/ISCM, the MacArthur Foundation and the David and Rosamun Putnma Fund, Meet the Composer, and the University of Illinois Salvatore Martirano Memorial Composition Competition. A MacDowell Colony Fellow and former Co-Administrator of the Eastman Computer Music Center, Kuehn recently joined the faculty of Bowling Green State University. He studied composition with Samuel Adler, Cindy McTee, Robert Morris, Joseph Schwantner, and Phil Winsor.

The sound sources for **Penultimate Field Studies** came from a series of Library of Congress recordings done between the 1928 and 1943. Upon the birth of the portable phonograph recorder, researchers could venture into the countrysides of the U.S. to retrieve folk music from a variety of individuals. Prior to the construction of this piece, I was unsatisfied with the standardized, high-fidelity sounds which plague many compositions today; I was more interested in the grit and noise from these early analog recordings. In certain places, I allowed unaltered segments and then deconstructed them to create a new sound world for these historic archives.

Hagan Myers existed predominantly in Dallas Center, Iowa until he came to the University in 1995. He studied percussion during his sophomore year but switched to communications studies in order to pursue media production. As a senior undergraduate he has utilized a multitude of mediums from across the spectrum including film, video, performance, mail, sound, interactive CD-ROM, and electronic composition.

Aphorism is a short digital statement, which came up as a result of my first contemplation on computer music. The sounds I used have been

derived from two different sources: my composition *UNDR* for alto flute, bass & percussion and Scelsi's Second String Quartet.

Dimitri Papageorgiou, born in 1965 in Thessaloniki, Greece, he studied composition with Hermann Markus Pressl and Andrej Dobrowolski in the Hochschule für Musik und Darstellende Kunst in Graz, Austria. He graduated in 1990 with special distinction and has been awarded the Doris Wolf Prize. In 1990 he returned to Greece where he has been working as a teacher of counterpoint, fugue and composition. His compositions have been performed both in Greece and in Austria and they have been recorded for the Greek and Austrian national radio. He is co-founder of the Austrian artistic group DIE ANDERE SAITE ("THE OTHER STRING") and a member of the UNION OF THE GREEK COMPOSERS. He is currently in the PhD composition program at the University of Iowa and has been awarded an Iowa Fellowship.

Veritas: contorted, submerged, dissolved and reconstituted, the Voice of Destiny disgorges its fateful proclamations.

Demian Bourne is a multimedia artist currently residing in Iowa City.

Tarkov II is derived from a piece for violin, piano and percussion, which was inspired by the movie *Nostalghia*, created by the Russian film-maker Andrei Tarkovski. Some excerpts of the original acoustic material, in addition to musical entities resulted of several electronic processing, were orchestrated originating the final contour of the piece.

Alexandre Lunsqui was born in Sao Paulo, Brazil. He studied at the University of Campinas and is currently in the second year (MA) in the composition program at the University of Iowa. His pieces have been performed by the Ensemble Contrechamps (Switzerland) and In Sanum Ensemble (Brazil), among others.

Music in State was composed in the early 1980s in my home studio in Oregon. The piece is constructed out of the simplest sources: a soft drone and a pulse. Musical ideas that grow out of this material seem to exist only for a moment before they disappear.

Lawrence Fritts is Director of The Electronic Music Studios and Assistant Professor of Composition and Theory at The University of Iowa. He received his Ph.D in Composition from The University of

Chicago, where he studied with Shulamit Ran, Ralph Shapey, and John Eaton. His recent electronic music has been presented at international festivals including International Computer Music Conferences in Greece and Ann Arbor, Festival d'Art Acousmatique in Lyons, Discoveries in the UK, and the International Conference on Musical Informatics in Italy. His music has been broadcast internationally and is recorded on CD by Innova Recordings and Frog Peak Music.

SEE was written in the Fall of 1998, as an electronic music course assignment. This piece is a short, three section work, highlighting a characteristic of the English language: lengthy vowels interspersed with short consonants.

JJ Hudson, a resident of Lakeland, Florida, is a first year Master's student in Composition at The University of Iowa. He holds two undergraduate degrees (BM Composition & BM Voice Performance) from Stetson University in DeLand, Florida. While there, he studied composition with Kari Juusela, and voice with Gordon Ohlsson. At the University of Iowa, J.J. is currently in the composition studio of Lawrence Fritts and the voice studio of John Muriello.

Prism was realized in the winter of 98-99 at the University of Iowa's Electronic Music Studios and the composer's home.

John Ritz is a Junior at the University of Iowa where he studies music and media. He works as an audio engineer at the University of Iowa's Audio/Visual Center, as well as an assistant to the Electronic Music Studios.

Det Nøvendige (*The Necessity*) is based on a poem by Thorkild Bjørnvig, one of several *environmental poems* he has written since 1960 dealing with the natural environment and the interaction of man in all aspects. The piece was written for, and originally performed in a 25 speaker-version at Sound/Gallery on the main square in Copenhagen. In dealing with the musical context, my goal was to try and achieve the mix of poetic phrasing and very straight forward sort of *poem-concrete* one finds in reading Bjørnvig's poems.

The basis of the composition was a recording of singer Line Tjørnhøj-Thomsen, singing and reading the poem. These recordings were then transformed, or used to transform other sound sources into hybrids of their own, relating to the mutant-like environmental state of society

described in the poem by Bjørnvig. The form in the piece was derived from the poem itself, and a very anachronistic approach was deliberately used in constructing the piece. The piece was executed at DIEM in Aarhus, DK, with the support of a grant from the Danish Art Council.

Rasmus Bruuse Lunding started out on the late punk scene in local Aarhus, and soon gained recognition as one of the more weird and intuitive guitar players emerging in Denmark around that time. Later, his musical horizon widened through encounters with rock, jazz, and improvisational groups in Aarhus and around Europe. Since the beginning of the nineties, Lunding has primarily devoted his time to composing; he began composing computer music in 1995. Although dealing with sound, his main inspirations come from people like Henry David Thoreau and Thorkild Bjørnvig and their approach not only to their work but to life itself. Lunding has also worked as a technical coordinator at the ICMC94 in Aarhus, and has attended classes in software synthesis and digital sound processing at DIEM. His work was included in the ICMC97, and he has been featured on several group and solo releases over the years.

The Fine Line Resolution Doctrine was originally composed for The Argon Evolution, a more mainstreamed collection of music I have written for the underground music scene. The music itself was written as a celebration of the few people I have found on this earth who enjoy and embrace all forms of music. I feel that too many musicians are separated in this world by their own jealousy toward others music that is perhaps more monetarily enriching or more universally embraced than their own. I would like to thank Ryan Gruss, an excellent drummer/musician and my good friend, for his inspiration and for providing a sample of his South Indian Frame Drum playing for this piece of music.

Scott Morgan is a Senior at the University of Iowa he will graduate in May with a Bachelors in Management Information Systems. Before Morgan's first year at the University he was awarded with a scholarship to Birch Creek Music Performance Center. He was also awarded with the Greg Morford award for outstanding percussionist at Valley High School. To find out more about Scott Morgan, see his web site at <http://theremin.music.uiowa.edu/ScottMorgan/>.

Saos is a high peak that reaches the sky. All events that happen around arrive there as distant and mute sounds. But their presence can not change the rule by which this place is governed. So the sounds are

transformed and become identical to this rule. Finally, they disappear. *Saos* is governed by silence.

Evangelia Kikou was born in Thessaloniki (Greece). From 1983 until 1987 she completed her studies at the Department of Chemistry of the University of Ioannina and at the same time attended courses in classical guitar. Her studies in music continued with courses in piano, Music Theory and Composition in the class of Christos Samaras at the New Conservatory and in the School of Music Studies at the Aristotle University of Thessaloniki. She has participated in several composition seminars in Greece and in Germany. Currently she lives in Iowa working on her PhD studies in Composition at the School of Music. Her works include chamber and orchestral music. Many of them have been presented in concerts. Especially, the work *Antikatoprismos* was a finalist in the ALEA III competition for young composers in 1995 and it was presented in Boston.

Legend consists of two aspects: Acoustic and Computer-generated sound. American Indian and Korean traditional music were used as parts of the acoustic sound.

Shinjung Kim was born in Korea. He received a Master of Arts degree from Eastern Illinois University in 1998. He studied composition with Paul Hayden and Peter Hesterman and conducting with Joseph Manfredo and Jaesung An. During 1996-7, he conducted the EIU Concert Band and EIU Concert Choir. Currently, he is pursuing his PhD at the University of Iowa.

Quagmyre begins with a primordial ooze that consists of material for the rest of the piece. Separate entities and sound creatures exist in conflict and harmony with one another as they struggle to break free of their origins and to survive on their own. In the end, one last attempt to escape is heard before everything returns to the peace of the quagmyre.

Vatchara Vichaikul, a native of Chicago, received a B.S. in Music Business where he studied with David Burdick and Greg Steinke. He is currently a second year masters student at the University of Iowa and has studied composition with David Gompper and Martin Jenni. He is also a co-editor of the SCI Newsletter.

Abstract Relations addresses the conflict created by the paradoxical union of altruism and indulgence.

Edgar Crockett is an Assistant Professor of Music at Black Hawk College (Moline, IL) where he teaches composition, music theory and jazz studies. He is currently in residence at the University of Iowa while he pursues a Ph.D in composition. He has studied composition with John Hilliard, Chinary Ung, Rodney Rogers, James DeMars, Randall Shinn, Lawrence Fritts and D. Martin Jenni. His compositions are published by Ludwig Music and TUBA Press.

Events-Cycles was realized at the Electronic Music Studios at The University of Iowa in the fall of 1998. I have long been interested in the minute differences that allow for distinguishing between "events" (as singular occurrences) and "cycles" (i.e. repetitions of sequences of events). This piece is derived from numerous sources (e.g. natural sounds, classical music, spoken texts, etc) which were subsequently layered, cut into sections, overlapped, stretched, cut again, etc., etc., ad nauseum. The result of this "kneading" of the musical "dough" I concocted served as the base material which to which I attached series of textual sources and fragments of works by Marin Marais. The end product is permeated with a sense of an inner "gooeyness" of the background - like half-baked bread whose outside (surface) is a little overdone.

Albin Jones is a graduate student in the Composition MA program at the University of Iowa where he studies composition and electronic music with Lawrence Fritts. He is a 1998 graduate of Marietta College (Marietta, OH) where he received his BA in Music and Philosophy; his principal teacher there was William Buelow. Recent works include *Assemblage I* (for two cellos) and *Ubereinstimmung* (for three clarinets).

Etude is my first endeavor into the electronic medium. The title '*etude*' implies a study piece, usually for a solo instrument, which demonstrates some complicated musical issue relevant to the performance of that instrument. This piece was indeed a study piece for me, the composer. It is based on samplings from some of my own acoustical compositions, which were then transformed in various ways in order to arrive at the composition being presented this evening.

Michael S. Cash, born at the University of Iowa, is a junior undergraduate of music composition. He has studied composition with Marc Weber, Lawrence Fritts, and Donald Martin Jenni.