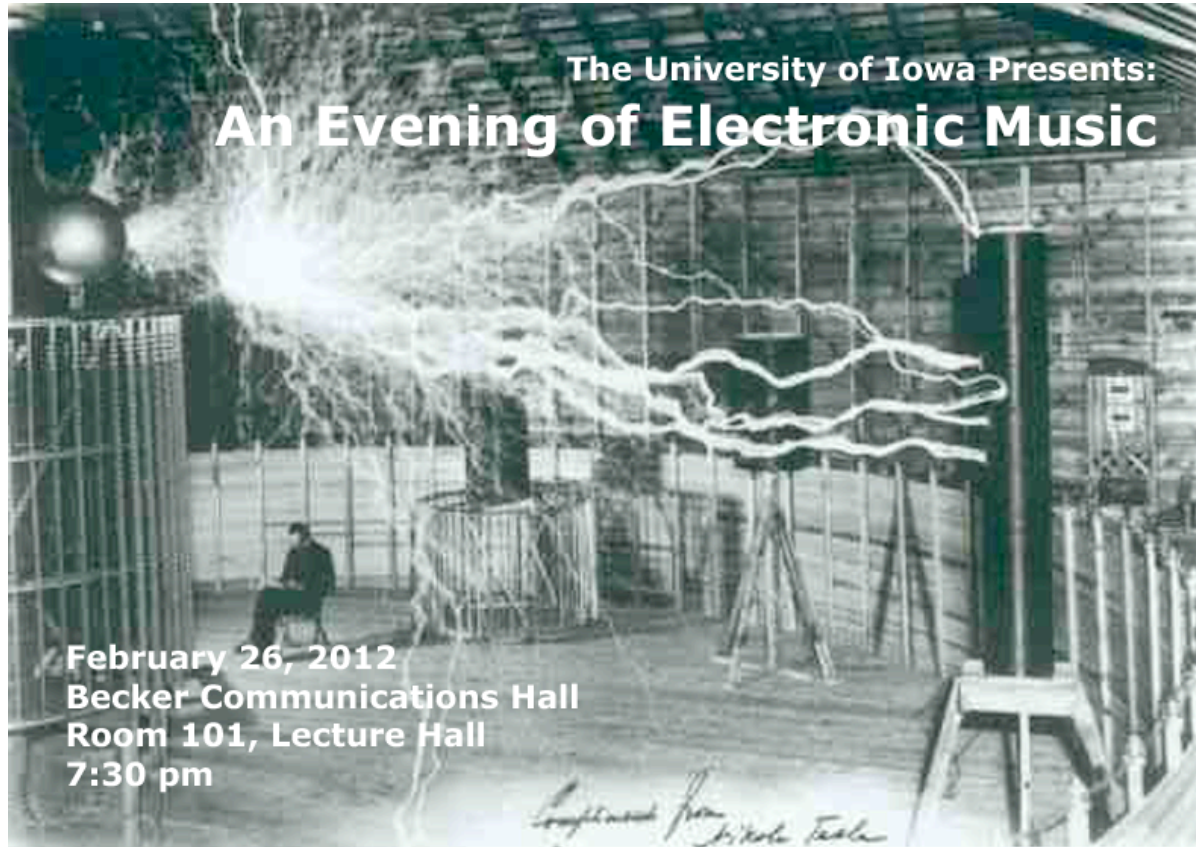


The University of Iowa Electronic Music Studios present

An Evening of Electronic Music



Bubbling & Breathing

Will Huff
(University of Iowa)

Stereo, Fixed Media

F.Ut

Giacomo Platini

Video

Gesang der Jünglinge

Karlheinz Stockhausen

Stereo, Fixed Media

Carnival Daring-Do

Jay C. Batzner
(Central Michigan University)

Video

Arraignment

Jason Gregory
(Indiana University)

Stereo, Fixed Media

Proof of Knowledge

Israel Neuman
(University of Iowa)

*Jennifer Cunningham, flute
Electronics and Video*

Program Notes and Composer Biographies

Breathing & Bubbling

In 2008 I experienced a spontaneous pneumothorax which is a fancy medical term for one's lung collapsing. While this piece does not necessarily paint that experience or my emotional response to that experience, those events were looming in the back of my mind as I constructed this piece. The concepts of bubbling, breathing, and to continue the alliteration, bursting, seemed inherently musical.

Will Huff received his Bachelor of Music summa cum laude at the University of Arkansas-Fayetteville, where he studied with Dr. Robert Mueller. During his senior year, the Fort Smith Symphony, directed by John Jeter, commissioned and premiered an orchestra piece by Will Huff in March, 2008. After completion of his BM, he studied under Drs. Michael Schelle and Frank Felice at Butler University where he was a member of the JCFA Composer's Orchestra and a student-run ensemble, The Outside Orchestra. After spending a year working at the Chicago Symphony Orchestra, playing in the band Bricklayer's Foundation, and composing a few works for close friends, he has begun pursuing his doctorate at the University of Iowa, studying with Dr. Fritts.

F.Ut is a piece that I composed when I was a student at the Conservatory in Como, Italy. It is based on "Objets aux Etudes" by Pierre Schaeffer, and all sounds are taken from Schaeffer and reworked. The composition was inspired by Italian Futurism, the concepts of speed, dynamics, sound-noise, and "rumorismo" developed by this artistic movement. The video is somehow reminiscent of the futurist paintings. The interesting thing about this composition is the form, the formal construction. It may sound "old" because all the sound material comes from Schaeffer.

After been awarded the diploma on piano at the Conservatorio "G. Verdi" in Turin, and completing his studies at the Accademia Internazionale di Musica in Novara (Italy), **Giacomo Platini** studied composition with Ivan Fedele at the Conservatorio "G. Verdi" in Como (Italy) and at the Conservatoire National de Région in Strasbourg (France). He attended Masterclasses held by Niccolò Castiglioni, György Ligeti, Betsy Jolas, Magnus Lindberg and Michael Jarrell. He was selected by the I.R.C.A.M. (Paris) to attend the Stage of Computer Music, and courses of the "Académie d'Été".

His compositions have been performed at the Cité Internationale Universitaire of Paris, at the Théâtre Des Lisières and Italian Cultural Institute of Strasbourg, at the Chartreuse de Villeneuve-lez-Avignon, at the Centro para la Difusión de la Música Contemporánea of Madrid, at the "MILANO MUSICA" Festival in Milan, at the MUSICAHORA Festival of La Serena (Chile), at the Sala Mozart in Bologna – 'Città Europea della Cultura 2000', in New

York for the exhibition "Pellizza da Volpedo e i divisionisti piemontesi" (Guggenheim Museum), and recently also in China (PRC) at the Electronic Music Week of Shanghai 2011. His music has been performed by musicians such as Mario Caroli, Françoise Kubler, Henri-Michel Garzia, the Quartetto d'Archi di Torino, the Ensemble In Extremis, the Ensemble Accroche Note, the Ensemble de Musique Interactive and the Ensemble Vocal "Contraste".

He is one of the founders of the PRISMA project, an international group of composers that works on computer-aided composition and new axes in musical research. He is teacher of composition and C.A.C. (computer assisted composition) at the Conservatoire de Musique de Montbéliard (France) and at the IUP – Université de Franche-Comté of Montbéliard, département PSM – Musique et Son pour le Multimédia – (Master 1 and Master 2).

He has given speeches and hold courses by prestigious institutions such as the Sibelius Academy in Helsinki, the Italian Cultural Institute in Ljubljana (for the ISCM WOLRD MUSIC DAYS), the Italian Cultural Institute in Paris, the Centro Studi Acustica Informatica Musica – AGON in Milan, the Conservatory of Music of Shanghai and the Universities of Hefei and Anqing (China – PRC), the St Mary's College of Music in Alba (Italy).

www.giacomoplatini.com

Gesang der Jünglinge ("Song of the Youths"), a dramatic and otherworldly piece for magnetic tape and five loudspeakers, combines recordings of electronic sounds with recordings of text fragments drawn from the Bible's Book of Daniel and sung by a boy soprano. Hailed by many as the first masterpiece of electronic music, this thirteen-minute-long composition received its world premiere in the large auditorium of Cologne's West German Radio on May 30, 1956.

Karlheinz Stockhausen was born on August 22, 1928 in Mödrath, near Cologne. He studied piano and music education at the Cologne National Conservatory; philosophy, musicology, and philology at Cologne University; and acoustics and information theory (with Werner Meyer-Eppler) at Bonn University. In 1952, he studied briefly with Messiaen in Paris. Since the early 1950s, Stockhausen has been at the forefront of nearly all the most radical developments in music: serialism, electronic music, graphic notation, and "process music," among others. He has also exerted an enormous influence as a teacher and theorist. Since 1977 Stockhausen composed LICHT, a series of seven operas, which he expects to complete in 2005.

Carnival Daring-Do

In quantum physics, there is no such thing as negative space. Everything is filled. In the animated short, Carnival Daring-Do, inevitably propelled characters journey into fields of

energized micro and macro space, in a mind-expanding reverie touching on current philosophic preoccupations, cosmic homesickness, and lyrical emotions.

“You find yourself floating high above a rolling gray, geometric landscape inside someone's dream. Presently you are either soaring or the ground below you is falling away. You are not breathing but then you determine--almost comfortingly--that you have no physical body and no need for air. You are disoriented but strangely exhilarated. What has happened to gravity? Where are you? How did you get here?”

-Excerpt from an essay in response to *Carnival Daring-Do* by Mark Price, Writer and Artist, 2007.

Jay C. Batzner is currently on the faculty of Central Michigan University where he teaches music technology, electronic music composition, and music theory courses. Prior to this position Dr. Batzner was on the faculty of the University of Central Florida, Kansas City Kansas Community College, Metropolitan Community Colleges (Kansas City area), and Indiana University Southeast. He earned his doctorate in composition at the University of Missouri – Kansas City and holds degrees in composition and/or theory from the University of Louisville and the University of Kansas.

Jay's music is primarily focused around instrumental chamber works as well as electroacoustic composition. His music has been recorded on the Capstone, Vox Novus, and Beauport Classical labels and is published by Unsafe Bull Music. Dr. Batzner has received many honors for his compositional work, including awards or mentions from the Institut International de Musique Electroacoustique de Bourges (2008), the Areon Flutes International Composition Competition (2009), the VI Concurso Internacional de Miniaturas Electroacusticas (2008), the London International Film Festival (2008), and the UK Percussion Ensemble Composition Contest (2007). His video collaboration with visual artist Carla Poindexter, *Carnival Daring-Do*, has been screened at over two dozen film festivals and multimedia venues including the Spark Festival of Electronic Music and Art, the Third Practice Festival, and the Raindance, Moondance, Palm Beach International, and Fresno Filmworks Film festivals. Jay's podcast of electroacoustic music, The Unsafe Bull podcast, was nominated for a Weblog award for Best Podcast of 2007.

Outside of his musical activities, Jay is a sci-fi geek, a burgeoning seamster, a home brewer, a claw hammer banjoist, and a former juggler.

Arraignment is an abridged version of my master's thesis project. The full version in collaboration with choreographer Johanna Kirk will be held on March 10th at Old Brick; its title will be *Of Air and Amnion*, for it concerns pregnancy and the woman's body. However, tonight's performance serves as a preliminary hearing.

The music deals with attempting to create a peice of art music. Can art be made in the box? Of course that questions many doors of hate and indifference, and I will not enumerate them. Rather, like many in the past, present and future, my aspiration is still the same: to create art music. This is the charge levyed against me. Am I guilty? I must first be held against the law. Also, this calls for correct procedure on the part of the judge, and a compitent prosecuter who knows and has sworn to uphold the law of art music. The law fills the space with mist, wetting our foreheads and encasing the cravasse of our ear canal, transforming into pudding and marmite. Yes, with our imaginations we judge.

Jason Gregory is in his last semester in the Master's program in music composition at The University of Iowa. Currently studying with David Gompper, his studies with composers include Lawrence Fritts, David Maki, Robert Fleischer and Ted Hatmaker. On the violin, Jason worked under Matthias Tacke at the University of Northern Illinois, and in his hometown of Virginia Beach with Dora Mullins.

At Iowa, Jason has taught undergraduate musicianship under Dr. Matthew Arndt and Dr. Jennifer Iverson for two semesters. For the last two years, Jason has composed and mixed music for graduate and faculty performances. In addition to collaboration with choreographers with fixed media, Jason also participates in improvisation with dancers on the violin.

The performance of the computer in ***Proof of Knowledge*** for flute, electronics and video is governed by a dynamic control system. This system is based on a schema and an algorithm of structural mapping between a mass-spring network and live electronics. The mapping is based on the pitch organization of the flute part.

The synchronization between the flute and the electronics in this piece is a product of the cause- and-effect relations between the flute and the physical model. This synchronization is achieved by a time-base comparison between the live signal and the model's parameters.

Israel Neuman received a Ph.D. in composition and a M.A. in jazz studies at the University of Iowa, and a B.Mus in jazz studies at the University of Hartford. He studied composition with Lawrence Fritts, John Eaton, David Gompper and John Rapson. He served as the instructor of the electronic composition class and as the studio assistant for the Electronic Music Studios at the University of Iowa. His composition Turnarounds for horn and tape received an Honorable Mention Award from the International Horn Society and was selected for inclusion in the CD series of the Society of Composers Inc. Mr. Neuman is currently teaching multimedia programming at the University of Iowa Department of Computer Science.