

The Electronic Music Studios Concert IV, 2007 Series

Sold American! (2006) for marimba and 2-channel playback **John C. GRIFFIN**

Meghan Aube, marimba

Tapioca Prozac (2007) **William BARBOUR**

Strange Change (2007) **David DEVASTO**

Vector Prime (2007) **George MARIE**

Vorticity (2007) **Carlos CUELLAR**

Currency (2007) **Patrick FITZGIBBON**

Intermission

Orion Culminates (2007) **Brian LENTH**

Break Point (2007) **Timothy A. DAVIS**

Mutiny Rocks (2007) **Christopher GAINEY**

Chopsticks (2007) **Kirstin Wallace**

Written in Sand (2007) **Israel NEUMAN**

...and nature is alone (2005) for 8-channel electroacoustic performance **Scott A. WYATT**

The inspiration for *Sold American!* (7:00) is derived from the speech patterns of auctioneers, mimicking their rapid-fire tempos, repetition of pitches, and narrow melodic contours. The marimba part musically imitates these stylistic inflections as found in recordings of auctioneer patter, which are then used to launch into passages with similar rhythmic phrases and melodic motives. The choice of marimba was dictated by

its similar timbral qualities to the human voice, plus its ability to play fast repeated notes. In the tape part, the auctioneer recordings start out normally, but by the end they are electronically altered to the point of near-unrecognizability.

John C. Griffin is a Ph.D. student in music composition at the University of Iowa, where he studies with David Gompper. He received both his B.M., magna cum laude (2002) and his M.M. (2004) from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. His piece *Man and Machine* was selected for performance at the 2006 Imagine 2 Electro-Acoustic Music Festival at the University of Memphis. At UI, Griffin is a teaching assistant in music theory and serves as the president of the Society of Composers, Inc., University of Iowa chapter. More information can be found at www.johncgriffin.com.

Tapioca Prozac (3:00) is a journey of body frequencies that are based not on a musical structure, like ABBA but rather on a more literary journey, Starting with the inciting incident, rising action, the climax, and then the Dénouement. This journey explores the resonant energies found within the human nervous system. Recorded using the items needed to make tapioca pudding Tapioca Prozac is the jumping off point of a larger work which will journey through the quickly aging body and temporal history of the composer.

William Barbour is a Ph.D. student at the University of Iowa. He is studying Collaborative Performance and has been involved in creating new theatre, dance, and multimedia events. Barbour spent thirty years working in the entertainment business in California and is the recipient of many awards for new play direction, lighting, scenic design, and sound design. William composed the music for the world premiere of Cristina Pippa's *Cell Cycle* as well as incidental music for many of the theatrical productions he has directed.

In **Strange Change**, I recorded and mixed three sound objects. Of the three objects, the most notable are the sounds from coins. The other sounds include a shot glass, a zipper, and a mixture of the three. With these sounds, I wanted to create an abrasive and unpredictable soundscape, while retaining a fast-paced progressive motion.

David DeVasto (b.1979) received his BM in composition at Webster University in St. Louis, and MM in composition at the University of Louisville. David's compositions tend to reflect his interests in Christian theology, Jazz, nature, and symbols of Love.

Vector Prime describes the motion of concrete objects through time and space. The objects for this piece, mostly coins, are manipulated through the addition of reverberation, pitch-shift, delay, and granular synthesis in Kyma.

George Marie (b. 1983) holds a Bachelor of Music degree in applied voice and music business from Drake University. He has studied composition with William Dougherty, Luke Dahn, and Lawrence Fritts. He has also studied electronic music with Jean-Paul Perrotte and Scott Wyatt. Currently a master's candidate at the University of Iowa, he serves as Studio Assistant for the Electronic Music Studios.

Vorticity (4:00) is a mathematical concept used in fluid dynamics to calculate the amount of "circulation" in circular motion. I set out to record spinning objects in a variety of resonant surfaces and cavities. I used a variety of microphone placing and vantage inputs. I spun mic's on their axis as they recorded. The shaping of media or masses swirling around a center, enabled me to capture this turbulent flow of forms and streamlines which I recorded as gestures; sounds in spiral motion, form, texture and depth. I edited this fluid axis within a contextual background that takes life of its own. A dense narrative of spatial events that unfolds in a three-part structure with a climatic goal right around the golden mean, easily identified at the triple forte. Dynamics follow lines of motion. Rhythmic accents, frame the unfolding of gesture. I wish the listener to feel at the center of a helix rich in movement, texture and perimeter shadows. I wish the listener to be surprised as the narrative and flow of musical gestures unfold through unexpected sonic landscapes"

Carlos Cuellar, Venezuelan born in Bogotá. B.G.S. The University of Iowa, he has studied composition with Alf Hokum, Kenneth Gaburo, Richard Hergig, and intermedia with Hans Breder. In 1998 Carlos moved to New York City where he worked writing spots for the advertising industry. Last year he collaborated with Hans Breder on a composition for a video and sound installation based on R. Schumann's

Lieder opus 39 "Twilight". This piece was premiered at The University of Dortmund, Germany, June 2006. He is currently a graduate student in composition at The University of Iowa where he has studied with David Gompper. Also collaborating with Raul Marroquin and "Hoeksteen Extras", a live TV. Broadcast from Amsterdam that covers, politics and time based arts.

Currency (3:37) is cast in a ritornello form, ABACAD. The A section presents a thematic ordering of the motivic material, consisting of five sounds: a spinning penny, a bill crumpling, a penny in lateral motion, a bill tearing, and a penny dropping. My intent is to present a large-scale iteration of this ordering, so each section has a prolonged motivic counterpart. My hope is that the resultant work provides the listener with an experience stimulating to the imagination and the intellect.

Patrick Fitzgibbon (b. 1983) graduated *Phi Beta Kappa*, *Alpha Chi* with a B.A. from Roanoke College, where he studied with Gordon Marsh. He currently works with Luke Dahn as a master's student in composition at the University of Iowa. A recent film project, *Intersticed*, was played at the SEAMUS 2007 national conference. Fitzgibbon serves as a general assistant to the university's Electronic Music Studios.

Orion Culminates (5:00) is my first electroacoustic composition. Drawing on my interest in astronomy, I attempted to evoke the progression of the sun and stars (and other natural phenomena) over the course of a 24-hour day in mid-December - abstracted into a five-minute composition. The piece is in three sections, representing afternoon, night and morning. During the first and last sections, the sun is represented by a loud grating noise, moving steadily from east to west (left to right, as if we are facing south), while a great deal of ambient noise is heard. In the 'night' section, the stars of the constellation Orion are synthesized waveforms (sine and square waves) whose pitches correspond with the stars' declination (or north-south position). After these stars move across the "sky", day breaks again and the piece ends exactly as it begins.

Brian Lenth was born in Iowa City in 1983. He is currently working toward a B.M. in Composition at the University of Iowa, where he has studied with Lawrence Fritts, Jean-Paul Perotte, and Michael Eckert.

The title of **Break Point** comes from three distinct sources. First, two of the most prominent sounds used in the piece are taken from a can of tennis balls and a tennis racquet, and the title alludes to the term in a tennis match when one player is one point away from losing a game on his or her serve. The second source of the title is taken from working with Pro Tools: inserting a "breakpoint" to work with a particular section of an audio track. Lastly, the title refers to a common situation when facing a deadline for a major project: the danger of succumbing to the pressure and reaching one's own personal "breaking point." Fortunately, the last interpretation of the title remained an idle threat and not a reality.

The piece is in tripartite form separated by sound material. The A section features sounds derived from the tennis racquet, the can, and the tennis balls. Also, a foreshadowing of the B theme stems from the sound of a piece of paper being folded and crumpled. The B section features sounds taken from a piece of paper and two boxes of breath mints (one nearly full, and one nearly empty). Meanwhile, the sound of a quiet yet perpetually bouncing tennis ball hints at the return of the A theme. The third section combines all the material, both in original and altered form, from both the first and second themes.

Timothy A. Davis (1980) was born and raised in Springfield, Massachusetts. He studied composition with Thomas Oboe Lee at Boston College, where he earned his BA in 2002. After two years of working in the high-tech public relations industry in Boston, Tim returned to school to earn his M.Mus. degree in May of 2006 from the University of Massachusetts Amherst, studying composition with Bruce MacCombie. Tim is currently earning his PhD at the University of Iowa, studying composition with David Gompper.

Chopsticks was composed for electronic music studios II. The composer's hope was to create an atmosphere using panning on rolling blue jar. The piece begins with the "jar sound" occurring as one object for the first part of the piece and then mixing with several other "jars" rolling in different directions by the end. This will hopefully create the feeling of having several objects rolling about the listener.

Kirsten Wallace is a third year undergrad in the composition department at the University of Iowa. She has studied with Lawrence Fritts and Jean-Paul Perotte. She has also been studying flute with Taura Thwait and Gro Sandvik.

Written in Sand (3:52) is a through-composed succession of unrepeatable sections, unified by the development of interrelations between motives and gestures. Its title refers to the "sanding" quality of its sounds, which are based on audio recordings of found object, processed in Sound Hack and Kyma.

Israel Neuman is currently a PhD student in composition at the University of Iowa. He received a B.Mus degree from the University of Hartford, CT, and a MA degree from the University of Iowa. He studies composition with Lawrence Fritts. In 2001 Neuman was commissioned to score music for the documentary film *Class 2000* (by Yuval Cohen and Tammy Grosse), which was broadcast by the Israeli First TV Channel.

...and nature is alone (2005) is in memory for the victims of the Chernobyl accident on the 20th anniversary of the disaster. In the early morning hours of April 26, 1986, a testing error caused an explosion at the Chernobyl nuclear power station in northern Ukraine. The explosion of the reactor released 100 times more radiation than the atom bombs dropped on Hiroshima and Nagasaki. The radioactive fire burned for 9 days, expelling more than 190 tons of toxic materials into the atmosphere. A vast area of Asia and Eastern Europe was contaminated with nuclear fallout. Almost 20 years later, the people of Belarus and Ukraine continue to suffer medically, economically, environmentally and socially from the effects of the disaster.

This piece is dedicated to the memory of those who experienced the horror of the world's worst nuclear accident—Chernobyl, and to the living who continue to experience the ramifications of such a disaster. The text, written by Elena Filatova, who actually takes rides into the dead zone, was performed for this presentation by Valeria Sobol, who was a school girl in Kiev at the time of the tragedy. Both want you to remember what happened here.

Scott Wyatt, composer and Professor of Composition, serves as the director of the University of Illinois Experimental Music Studios. Over the years, his research has focused on the development of digital timescaling applications and the development of a specific compositional and live performance methodology for use with eight-channel sounds systems. His current research continues to focus on the application of positional three-dimensional audio imaging for multi-channel audio. He served as president of SEAMUS from 1989 until 1996. His compositions are recorded on CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, SEAMUS, UBRES and VERIATZA recordings