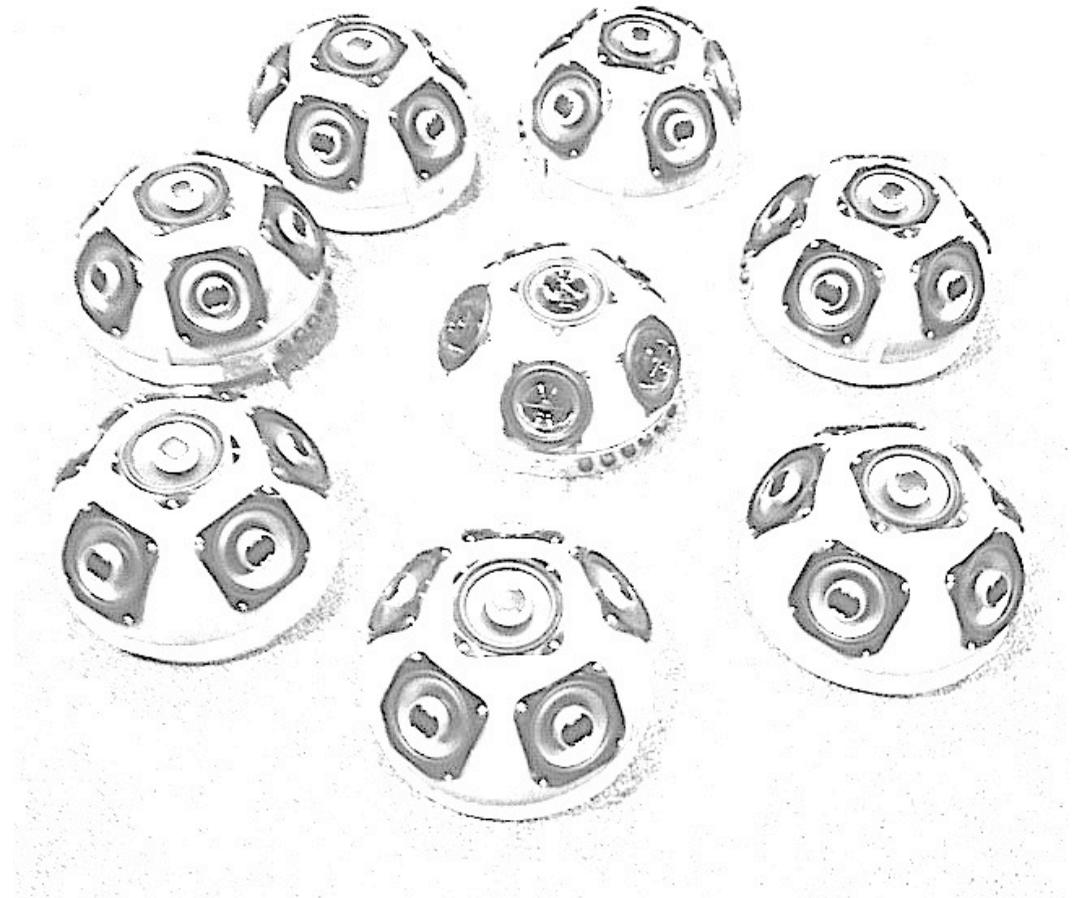


The University of Iowa Electronic Music Studios present  
**Spring Concert 2014**

*Lawrence Fritts, Director*



April 5th, 2014  
Becker Communication Studies Building  
Room 101, Lecture Hall  
7:30 PM

The University of Iowa Electronic Music Studios present  
**Spring Concert 2014**

*As part of the University of Iowa SCI Chapter's  
New Music Symposium*

<b>... of Glass</b> (2009) - Touch - Heart - House	<i>four-channel, fixed media</i>	Frank Felice
<b>Note</b> (2014)	<i>baritone saxophone &amp; fixed media</i> Nathaniel Ferguson, <i>baritone sax</i>	Joseph Z. Adams
<b>The Ra Expeditions</b>	<i>stereo, fixed media</i>	Stephen Smith
<b>“kitty”. sixteen,5’ 11”,white,prostitute.</b>	<i>female voice &amp; live electronics</i> Jacqueline Lang, <i>voice</i>	Alexandros Spyrou
<b>A Chamber of Mouthpieces</b> (2010)	<i>stereo, fixed media</i>	Jonathan Wilson
<b>HarpMusic</b> (2013)	<i>installation for four laptops &amp; hemisphere speakers*</i>	Will Huff

\*Debut of the University of Iowa's hemisphere speakers, constructed by the University of Iowa School of Music's composition studio during the spring semester, 2014. The audience is free to walk about the space.

Orchestra, along with readings by the JACK Quartet, the University of Arkansas Orchestra, the University of Iowa Kantorei, directed by Timothy Stalter, and the Center for New Music Ensemble, directed by David Gompper.

He is currently pursuing a doctorate at the University of Iowa where he holds a TA in Theory/Composition as well as associate director to the Electronic Music Studios directed by Lawrence Fritts. His composition teachers include Robert Mueller, Frank Felice, Michael Schelle, Lawrence Fritts, and David Gompper.

Will Huff's research interests focus on the liminal aspects of music, heuristic modeling, and algorithmic modeling.

**About the hemisphere speakers used for *HarpMusic*:**

This semester the University of Iowa School of Music's composition studio has devoted their effort in creating the infrastructure necessary to support a laptop orchestra. For the uninitiated, laptop orchestras are very much what one might think they might be: an orchestra of laptops. Necessarily, each laptop requires additional help with amplification, as its internal speakers just will not do. To this end, the composition studio has constructed eight hemisphere speakers in order to better amplify a maximum of eight laptops, each sending out six channels of audio output.

Laptop orchestras, despite their relative infancy on the stage of musical composition, have already established several sets of traditions. One tradition includes miking an instrumentalist and having various “laptop-ists” interact with that input. Another might include a network in which each laptop responds and communicates with the others. Another yet might utilize sensors or those internal to Nintendo Wii Remotes or Xbox Kinects. The possibilities of laptop orchestras are open-ended and limited only to the imagination of the composer.

Tonight's performance of *HarpMusic* comes out of the tradition of “sound gardens.” Sound gardens, like a Zen garden, are open spaces for an individual to experience sonic phenomena on his or her own volition. Instead of four utterances of the algorithm going to a shared stereo field or some other disembodied sound system, it should be apparent to an audience member that laptop X is producing a unique utterance of the algorithm as opposed to laptop Y or Z via each discrete hemisphere speaker. Imagine four pianists performing Beethoven's *Waldstein* sonata simultaneously, but independently: though they may seem quite similar, each pianist has their own unique interpretation—some slower, some faster, etc.

**Jonathan Wilson** is a first-year doctoral student studying music composition at the University of Iowa. He received his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University. He has studied music composition with Dr. Lawrence Fritts, Dr. James Romig, Dr. James Caldwell, Dr. Paul Paccione, and Dr. John Cooper. Besides 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.

### *HarpMusic*

Written in Max/MSP, *HarpMusic* operates on an algorithm created by the composer, in ABA' form. The word *algorithm* is loaded with polemic vantage points: on the positive side, it's a compositional tool to aid in stylistic and aesthetic preference; on the negative, it's an easy way out, leaving the computer to do all the "grunt work." In algorithmic composition, the composer decides on a set of rules that the musical output must obey. To me, there is very little difference between algorithmic compositions than, say, Stravinsky's so-called "process of selection" or, for that matter, the tradition of 18<sup>th</sup> century avoidance of parallel fifths. That is to say in each case it is a matter of style: there is very little difference between an algorithm that has a predilection for fourths than from a composer who prefers a Bb over a root F rather than the third, A.

*HarpMusic* was originally conceived as an installation piece involving video projection and stereo playback. In this iteration of the piece, I have decided to make use of the University of Iowa's newly constructed hemisphere speakers. Using these unique speakers, I have created a "sound garden" that members of the audience can enjoy on a purely *sensual* level. That is, instead of considering an isolated iteration of a single laptop "performing" the algorithm of *HarpMusic* on an intellectual or analytical hearing, the audience experiences four simultaneous iterations of *HarpMusic* and should consider each performance a unique realization of the algorithm, enhanced by multiplicity. By performing the piece in this way, the audience gets to experience the variations and possible deviance of four laptops performing the algorithm that is *HarpMusic*. I invite the audience to walk about the space to better appreciate the differences between each laptop's performance of *HarpMusic*.

**Will Huff's** composition draws its inspiration from as divergent sources as American and European minimalism to gamelan and indie rock. Recent focus has been devoted to collaboration where he has enjoyed interdisciplinary work with choreographers, filmmakers, and playwrights. His music has been performed throughout the U.S., England, and Thailand by ensembles including the Fort Smith Symphony Orchestra and the JCFA Composer's

### Program Notes and Composer Biographies

#### *... of Glass*

The world of electronic music offers both creators and listeners of the genre a vast array of choices and possibilities. Hundreds of choices exist: electroacoustic music can be comprised of reproductions or substitutions of acoustic instruments, mixed with acoustic instruments, some times in a karaoke-style relationship, or it can also be music that is created that can in no way made with acoustic instruments. This piece is a mixture of a number of those techniques, to be "played" during a concert but a piece that does not include a performer. The sub-genre of electroacoustic music this belongs to is called *musique concrète*, in which composers employ recordings of everyday sounds as basic musical material for the work. These sounds are manipulated using various editing techniques, filters, spatial arrays and guilt to produce the work you hear today. Each of the movements use up to three individual samples or recordings of "glass;" i.e. rubbing (like a glass harmonica or wine glasses), resonating, rolling or breaking. The three movements of *... of Glass* are played without pause.

Composed for the Cristel DeHaan Fine Arts Center, the student composers of the University of Indianapolis Department of Music, and John Berners.

**Frank Felice** is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn towards the sweeter side, exploring a consonant adiatonicism.

His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, Austria, the Phillipines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions. In 2003 the Butler University Department of Dance commissioned an evening-length ballet from him, "The Willow Maiden," which was premiered at Clowes Hall in April of that year. A recording of electronic and electro-acoustic music entitled "Sidewalk Music" is available on Capstone Records. Scores and other performance materials can be obtained from MMB Music or Mad Italian Bros. Ink Publishing.

Frank began his musical studies in Hamilton, Montana, singing, playing piano, guitar and double bass. His interest in composition began through participation with a number of rock bands, one of which, Graffiti, toured the western United States and the Far East in 1986-

1987. He attended Concordia College in Moorhead, Minnesota, the University of Colorado, and Butler University, studying with Michael Schelle, Daniel Breedon, Luiz Gonzalez, and James Day. Most recently he has studied with Dominick Argento, Alex Lubet, Lloyd Ultan, and Judith Lang Zaimont at the University of Minnesota in Minneapolis, where he completed his Ph.D in 1998. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Arts at Butler University in Indianapolis, Indiana.

He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. Residencies include those with the Wyoming Arts Council, and the Banff Centre for the Arts and a number of mini-residencies in universities and high schools throughout the west and mid-west. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.

*Note* is a piece built upon an anechoic chamber recording of single notes and extended techniques performed on the baritone sax. These individual sounds were manipulated to create a world ranging from confusion, loneliness, and catastrophe. 'Note' is a piece entirely comprised of sounds originally created on the baritone sax, and help show the live instrument's versatility and beauty.

**Joseph Z. Adams** is a first year PhD student at the University of Iowa, where he studies with David Gompper, and is also a Teaching Assistant in the Music Theory Department. He earned his Bachelor's Degree from New York University, where he studied with contemporary, Brooklyn-based composer Mary Inwood, and his Master's Degree from The Hartt School/The University of Hartford, where he studied with band/orchestral composer, Stephen Gryc. Since 2009, his music for orchestra has been premiered over a dozen times throughout his home state of Minnesota, as well as North Dakota.

### *The Ra Expeditions*

In 1969, Thor Heyerdahl built a boat out of papyrus reeds—a material often used for paper in ancient Egypt. Heyerdahl intended to sail the boat, dubbed Ra, across the Atlantic Ocean, from Morocco to Barbados. The trip was a failure, and the crew had to abandon ship. However, they were rescued, and Heyerdahl attempted the voyage the next year, this time, successfully crossing the Atlantic. *The Ra Expeditions*, named after the book documenting this voyage, derives many of its sound from paper, and often mimics the persistence and momentum of waves.

**Stephen Smith** is a junior at Cornell College working on his BA in Music, and is studying composition with Dr. Zach Zubow. Before coming to school in the Midwest, Stephen grew up in Rhode Island, where he played often with a classic and progressive rock band. He is currently diving into the world of electroacoustic and other styles of 20<sup>th</sup> Century art music.

**“kitty”. sixteen,5’ 11”,white,prostitute.** is based on the homonymous poem by E. E. Cummings, included in his collection Tulips and Chimneys, published in 1923. Rearranged in a non-linear way, the text has been treated as a source for phonetic, word or phrase material in order to create a meta- narrative. The live electronics generate a real-time accompaniment from the performer’s input using granular synthesis techniques. The work features a significant amount of relativity in pitch, rhythmic material and controlled improvisation, making each performance unique while challenging the notion of temporal structure.

**Alexandros Spyrou** (b. 1989) is a Greek composer interested in exploring aspects of space and time, order and chaos embracing traditional and innovative forms. Further, he seeks to experiment toward multidisciplinary directions including opera, live electronics and improvisation.

Alexandros studied music theory and composition in Greece and the U.K with Michael Finnissy, Evangelia Kikou and Athanasios Zervas. His music is performed in Greece, the U.K, Holland and the U.S by such ensembles as the London Sinfonietta, the JACK Quartet, Contemporary Directions Ensemble (UMichigan) and DissonArt ensemble.

Alexandros has been a scholar of the Greek Ministry of Education, the State Scholarship Foundation of Greece and, currently, the Fulbright Foundation. He holds artist diplomas in Harmony, Counterpoint and Fugue from the Conservatory of Ioannina (Greece), a B.Mus from the University of Macedonia (Greece), a M.Mus from the University of Southampton (UK) and an M.Phil from the University of Bristol (UK). He is presently a Ph.D student at the University of Iowa supervised by David Gompper.

### *A Chamber of Mouthpieces*

The first electronic composition I ever composed for fixed media, this composition utilizes mouthpieces from several acoustic instruments, including an alto saxophone, tenor saxophone, clarinet in B-flat, and flute. I was interested in the relationship of the timbres of these sounds when combined together into a choir. This composition also contains an element of the human dimension integrated into this ensemble of sounds.