

New Works from the Electronic Music Studios

Lawrence Fritts, Director

Clapp Recital Hall

May 6, 1997

Cthulhu
Jonathan Southwood, guitar
Jonathan Southwood

Pipeline
Michael Flynt, trumpet
John Allemeier

Transcortical Irradiation
Jennifer Damien, steel pan
Scott Morgan

Study for Piano and Tape
John Kramer, piano
John Kramer

a scent of lilacs drifts the banks of county 272
Scott Adamson

INTERMISSION

Now Here is Nowhere
Sonia Rey, bass
Matt Hallaron

Threnos
Emily Truckenbrod, soprano
Heather Webb, flute
Katarina Stamatelos

The Gardens of Ellsworth
Michael Rowlett, bass clarinet
Andrew Hauschild

Free Translations
Kristin Thelander, horn
Lawrence Fritts

The audience is cordially invited to a reception in the
Electronic Music Studios in VMB 2062 following the concert.

-Program Notes-

Cthulhu was inspired by the art of H.R. Giger and the writing of H.P. Lovecraft. This composition is my first attempt at writing atonally for the guitar, for which I have only previously written rock tunes. One inherent limitation of the guitar is its lack of sustain. With the use of tremolo and a device called the "e-bow," the guitar is allowed to create the illusion that it is a sustaining instrument. The guitar part in **Cthulhu** is an exploration of the contrasts of the guitar's natural inability to sustain, and these ways of "faking it."

Jonathan Southwood is a second year MA student in composition. He received a BA in Vocal and Classical Guitar performance from Clarke College. Mr. Southwood is currently co-editor of the Society of Composers Inc. Newsletter.

In composing **Pipeline**, there was a constant struggle for the foreground between the trumpet and tape. The tape part was always worked out first and the trumpet added later. My intentions were to compose an electronic backdrop to a trumpet solo, but by creating the tape part first it was always pushing to the fore. The title "Pipeline" refers to different musical and conceptual aspects of the piece. On the surface, "pipe" is a synonym for the trumpet and "line" refers to the instrument's melodic material. In a different sense, the trumpet was constantly having to "pipe up" in order to be heard, and its attempts to force the tape into the background seem fantastic, as in a "pipe dream." No matter how much the tape tries to convince the trumpet it plays the leading role, it is merely "feeding it a line."

John Allemeier received his Master of Music in Composition from Northwestern University and a Bachelor of Music in Guitar Performance from Augustana College. At Northwestern, he studied composition with Michael Pisaro, M. William Karlins, Barbara Monk Feldman. Mr. Allemeier is currently pursuing his Ph.D in Composition at the University of Iowa where he has studied with David Gompper and D. Martin Jenni. His music has been performed by the University of Iowa Percussion Ensemble, University of Illinois Contemporary Chamber Singers, and by the Kronos Quartet in a student reading session. At The University of Iowa, he is the Director of the University of Iowa Composers' Workshop and also teaches the Introduction to Composition course. He was recently awarded a grant by the University of Iowa Fine Arts Council to support a performance of his string quartet *Exit*. Mr. Allemeier's piece *Processional* was performed last month by the Texas Christian University Percussion Ensemble.

Transcortical Irradiation is an aural model of the interaction between the sections, or "topistic units", of the brain. The exchange between the steel pan and the tape are symbolic of slow communication through different function areas of the brain as higher ideas are developed. The rhythmic unison between the pan and tape represents the more instinctual or reflexive functions of the

human brain. The numbers 2 and 3 are used in the work as ratios for metric modulation and to form phrases. The steel pan was chosen for its bright and sharp timbre, which the electronic sounds complement.

Scott Morgan won the Greg Morford award for outstanding percussionist at West Des Moines Valley High School. His first percussion ensemble piece, Truth in the Open Wound, was performed with his high school percussion ensemble. He is now a Junior at the University of Iowa where he performs with the Iowa Percussion Ensemble, Chamber Orchestra, and Small Jazz Ensembles.

Study for Piano and Tape utilizes computer generated sounds and the mechanically produced sounds of the piano. The two sound sources influence each other at various levels. At times, the taped sounds are a response to the piano, likewise the piano may comment on the tape. The two sources may also engage in a dialogue between each other. The results of these processes were placed within a time frame to create a musical structure. This structure is what is now presented to you.

John Kramer is currently working towards a M.A. in composition and a M.F.A. in piano performance at the University of Iowa. He received a B.S. in music at Bates College in Maine where he studied under William Matthews. While at Iowa, he has studied composition with David Gompper and Larry Fritts and piano with Rene Lecuona.

The idea for **a scent of lilacs drifts the banks of county 272** piece came in a study of envelopes in varying registers. An effect is sought in which the ears cannot dwell on a specific sound for more than a few seconds, even when longer sounds are introduced. The "notes" are varied extensively although many of them came from the same sources; the envelopes and pitches are changed enough that the ear perceives them as being from separate sources. In the piece itself, a struggle between rhythmic intensity and tense drones finds itself barely resolved at the end, but it is not for resolution that music always seeks and the tension is allowed to carry over into the silence afterward.

Scott Adamson is a Junior at the University of Iowa studying English, sound engineering, and electronic composition. Outside of the University, he has studied sound engineering with Bob Hall and works at several recording studios and venues in Eastern Iowa. He also performs with the art music ensemble chiseldrillhammer, whose first album will be released in May.

Now Here is Nowhere begins with a low murk of electronic sounds, from which the bass rises, leading to a melancholy melody over long drone tones. A digital moan beckons a faster section, as the bass jumps around, style to style, only to eventually back off and let the electronic part stand out a bit. As the bass returns, the two parts work together, forming a friendly little competition between them. Eventually, the bass returns to its initial state, sinking back into the depths.

Matt Hallaron is in his second year in the Masters program for music composition. He is the Research Assistant for the Center for New Music, and the Studio Assistant for the Electronic Music Studios. In 1994, he received his B.A. in math and music at Augustana College where he won several competition awards.

Threnos is a setting of the lament in Sophocles' *Antigone* in which the heroine is about to enter her death chamber. The foreshadowing of *Antigone's* tragic destiny by the Chorus evoked in me the sense of irrationality which I have tried to capture by using Karin Laine's voice and producing an electronic Chorus. Parallel to this Chorus, I have produced a group of female mourners, using samples of my own voice. The flute represents the Siren's song, while the percussive sounds represent the cult of Dionysus, the god of unreasoning forces.

Katarina Stamatelos studied piano at the State Conservatory of Thessaloniki, Pireus Conservatory and Vienna Conservatory, and Kent State University. She was a Panhellenic Piano Competition prize winner and has made solo appearances with the major orchestras of Greece. She has given solos and chamber music recitals in Austria, Canada and the United States and on Greek National Radio and TV. She has extensive teaching experience at the graduate level and is currently enrolled in the DMA program for Piano Performance at the University of Iowa. She has recently started composing and has had two works performed in Greece.

The Gardens of Ellsworth focuses on arch form both in overall design and within individual passages of the bass clarinet and tape lines. After an introductory solo passage with the bass clarinet in its lowest register, the tape part enters with long, arch-shaped sounds. Both voices then continue in this contemplative fashion. In the middle section, both bass clarinet and tape parts become more aggressive and percussive, and the bass clarinet moves into its upper register. The closing section is a return to longer, more stable lines and low register sounds, but while a sighing motive of descending minor seconds had been prevalent, the bass clarinet flirts with both major and minor seconds throughout the closing measures of the piece.

Andrew Hauschild received Bachelor of Music degrees in composition/theory and trumpet performance from Concordia College Moorhead, Minnesota where he studied composition with Daniel Breedon and trumpet with J. Robert Hanson. Mr. Hauschild is currently pursuing a Masters degree in composition at the University of Iowa where he is a teaching assistant in theory.

Free Translations is situated between the two very different sound worlds of horn and electronic sounds. The piece begins with an ethereal electronic glissando (derived from a horn sample) to set the music in motion. The resulting interplay of the horn and tape has the two forces alternately vying for attention and working together, frequently translating the sonic language of the other. After eventually being overtaken by the tape, the horn rises from a dense electronic texture with a series of glisses that evolve into cadenza-like

passages based on free transpositions (or, mathematically, "translations") of its previous pitch material.

Lawrence Fritts is Assistant Professor of Composition and Director of the Electronic Music Studios at The University of Iowa. He previously taught at Columbia College and DePaul University. He received his PhD in Composition from The University of Chicago where he studied with Shulamit Ran, Ralph Shapey, and John Eaton. His recent work, *Minute Variations*, will be played at the International Computer Music Conference in Thessaloniki, Greece in September. His review of two works on Milton Babbitt's music will appear in this Spring's [Music Theory Spectrum](#).

Kristin Pederson Thelander is Professor of Music at the University of Iowa, where she performs with the Iowa Brass Quintet in addition to teaching horn. During the summer season she performs with the Britt Festival Orchestra in Jacksonville, Oregon. Previously she was on the music faculty at the University of New Mexico, and she was a member of the New Mexico Brass Quintet, the Santa Fe Symphony, the New Mexico Symphony, and the Four Corners Opera Festival in Durango, Colorado. Dr. Thelander holds degrees from St. Olaf College, the University of Minnesota, and the University of Wisconsin. She was the First Prize winner in the 1981 American Horn Competition, and she has performed throughout the United States, Europe, Mexico, South Korea, and the People's Republic of China. She has been a featured artist at many Regional and International Horn Workshops in recent years. Dr. Thelander's research on horn music of the early 19th century led to her interest in performing on the natural (valveless) horn of the period. Her first solo recording, featuring early 19th-century music for natural horn and fortepiano, was released in 1992 by Crystal Records.