

The University of Iowa Electronic Music Studios present  
**Spring Concert 2017**

*Lawrence Fritts, Director*

For more information about the Electronic Music Studios, please visit us at  
<http://theremin.music.uiowa.edu>.



Sunday, May 7th, 2017  
Voxman Music Building  
Stark Opera Studio  
7:30 PM

The University of Iowa Electronic Music Studios present  
**Spring Concert 2017**

<i>Minute Variations</i> (1996)	Lawrence FRITTS
stereo, <i>fixed media</i>	
<i>Phase</i> (2017)	Bernard SHORT
8-channel, <i>fixed media</i>	
<i>I stepped on a lego once and it felt something like this</i> (2017)	Alexander SPENCER
David Nicholson, tubax stereo, <i>fixed media</i>	
<i>Stir</i> (2017)	Genevieve DECKER
stereo, <i>fixed media</i>	
<i>Minute Variation</i> (2017)	Paul DUFFY
stereo, <i>fixed media</i>	
<i>Improvisation no. 2</i>	Jonathan WILSON
Jonathan Wilson, tenor saxophone, ARP 2600, and Buchla Music Easel 8-channel live electronics	
<i>Four Constructions</i> (2017)	Joseph NORMAN
stereo, <i>fixed media</i>	
<i>Silhouette</i> (2017)	Bernard SHORT
8-channel, <i>fixed media</i>	
<i>Wolf by the Ear</i> (2017)	Jonathan WILSON
stereo, <i>fixed media</i>	

*Four Constructions* is a work based on prints titled "Four Zurich Constructions" made by Swiss artist Max Bill's studio. Common to each print is an economy of material that demonstrates self-similarity, rotational/inversional color schematics and oppositions between symmetry and asymmetry. Each movement of Four Constructions explores sonified aspects of its associated print.

**JOSEPH NORMAN** is in his third year of the PhD program for music composition at the University of Iowa and is Research Assistant/Composer/Sound Technician for the University of Iowa Department of Dance. Mr. Norman is currently studying composition with Dr. Joshua Levine.

Mr. Norman's music has been performed at the Exchange of Midwest Collegiate Composers in Kansas City and Boulder, SCI University of Iowa, and the Alba Music Festival. He has also had works read and premiered by the JACK Quartet, the Center for New Music at the University of Iowa, and LOUi, the Lap Top Orchestra also from University of Iowa.

***Improvisation no. 2*** is an exploration into form and spatialization with tenor saxophone, synthesizers, and 8-channel live electronics.

***Wolf by the Ear*** is a phrase used by Thomas Jefferson several times throughout his life as an expression of the fear of danger that threatens someone on every hand. It is also derived from the phrase "wolf by the ears," which has been attributed to the Roman Emperor Tiberius by the biographer Suetonius.

**JONATHAN WILSON** is a candidate for the doctorate in music composition at the University of Iowa. He is the winner of the 2014 Music Teachers Association Composition Competition and a runner-up for the 2014 Donald Sinta Saxophone Quartet National Competition. His music has been performing throughout the United States and Europe. Receiving his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University, Jonathan has composition with Josh Levine, David Gompper, Lawrence Fritts, James Romig, James Caldwell, Paul Paccione, and John Cooper, and conducting with Richard Hughey and Mike Fansler. He is a member of the Society of Composers, Inc., Iowa Composers Forum, and American Composers Forum.

**Program Notes and Biographies (in order of composer’s appearance)**

***Minute Variations*** was based on a 1-minute soundfile created by Chris Mann for the 1996 Frog Peak collaborations project.

**LAWRENCE FRITTS** is an American composer born in Richland, Washington in 1952. He received his PhD in Composition at the University of Chicago, where his teachers included Shulamit Ran, Ralph Shapey, and John Eaton. He is Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994.

His recent works combine instruments and voice with electronics. These have been performed throughout the world and are recorded on the Albany, Innova, Frog Peak, SEAMUS, and Tempo Primo labels. He has received awards from SEAMUS, the Bourges Electroacoustic Music Competition, International Look and Listen Festival, International Society of Contemporary Music, International New Music Consortium Competition, and the International Institute for Advanced Studies in Systems Research and Cybernetics. As a composer, he is interested in musical applications of mathematical group theory and has written a number of papers on the subject. He serves on the Editorial Board of the Journal of Mathematics and Music. In 1997, he created the University of Iowa Musical Instrument Samples database, a collection of 30 orchestral instruments recorded in an anechoic chamber.

***Phase*** is a 10-channel fixed media piece that was inspired by Steve Reich’s Violin Phase. Violin Phase is a piece that used different compositional techniques to bring the violins used, both into and out of phase with each other.

Phase uses various compositional techniques that are extremely different than the techniques Mr. Reich used, to try to bring about the same phasing effect through a variety of different sounds. The sounds used for this piece were mined from a collection of recordings done in the Anechoic Chamber, sound distortions created in the Electronic Music Studios, and a 24oz Under Armour Thermos filled with water

Constructed from source materials provided by Dr. Lawrence Fritts, ***Silhouette*** involves a series of transformed samples arranged into gestures and systematically permuted creating a two-dimensional representation of a mental configurational drawing of small gestures, which through transformation evolve into long gestures over time. Dedicated to Dr. Lawrence Fritts, thank you for pushing me to find my limitations and reach beyond them.

**BERNARD SHORT** (b. 1979, Harlem, NYC) was raised in Far Rockaway Queens, NY; he earned a BA in music with a focus in composition at Morehouse College in 2007, and a Masters in Music Education at The University of Georgia in 2012. He is currently in the PhD music composition program at the University of Iowa. He was awarded a Dean’s Fellowship, currently; he is working as a research assistant for the Center for New Music, and is studying with Lawrence Fritts and David Gompper. From 2008-2014 he was the Director of Bands and Orchestra at Cross Keys High School in Atlanta, GA. While Director, he was responsible for the rebirth of both programs, which are thriving today, and the programs awarding of Grants from many organizations, which helped fuel his success; including one from The Grammy Organization. In 2015, he received a commission from The Julien Chamber Winds Ensemble at The University of Dubuque. To Bernard, music is the expression of a person’s soul that is best used as a way to communicate with someone without allowing words to obliterate the message.

***I stepped on a lego...*** In the spring of 2017, the University of Iowa became the first university in America to own a Tubax. Inspired by this, I was compelled to write a piece to showcase the virtuosic capacity of this instrument and to juxtapose it with sounds derived from its brethren saxophones. All the sounds in this piece are derived from saxophones, recorded in an anechoic chamber.

**ALEXANDER SPENCERI** is an undergraduate composer and euphonium player at the University of Iowa. He takes lessons from Carlos Cotallo Solares.

***Stir*** is a short composition for fixed media. This miniature was created to explore the sounds heard everyday in the kitchen.

**GENEVIEVE DECKER** is an EMS alumna. She has studied under Robert Muller, William Cooper, and Lawrence Fritts. She is currently an RN at St. Luke’s Hospital.

***Minute Variation***, not to be confused with the first work on the program, was realized from source material provided by Dr. Fritts at the University of Iowa.

**PAUL DUFFY** (b. 1989) is a doctoral candidate in composition at the University of Iowa. His music focuses on pitch material, timbral experimentation, and expressive liberties for performers. This summer, his string quartet, *Arctic*, will be performed by the Mivos Quartet at the 2017 June in Buffalo festival. He has also written an article on electronic music that will be published in the August issue of *Organised Sound*.