

The University of Iowa Electronic Music Studios present

Composer
Dave Olive

In celebration of the 50th anniversary of the EMS Studios

EMS History

The Electronic Music Studios of the University of Iowa was conceived in 1964 in a conversation between Phillip Bezanson, a former professor of the School of Music, and world-renowned scientist James Van Allen. Van Allen worked with then student James Cessna to build the world's first digital synthesizer. In its 50 years, the EMS has helped to develop the careers of many successful composers, including Cleve Scott, Ralph Jackson, and Philip Blackburn. Several directors have left a long-lasting impression on the studios, most notably Peter Tod Lewis in the 1970s, Kenneth Gaburo in the 1980s, and Lawrence Fritts since 1994. In 2002 the EMS was the host of the SEAMUS National Conference. The Electronic Music Studios host and update the University of Iowa Musical Instrument Samples database, which is currently a collection of 22 orchestral instruments recorded in an anechoic chamber. These recordings may be freely used for any purpose without restriction and may be downloaded at our website: theremin.music.uiowa.edu.

EMS Faculty and Staff

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 currently an Associate Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. 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.

Jonah Elrod is a composer and Associate Director of the Electronic Music Studios at the University of Iowa. He serves as a board member of the Iowa Composers Forum, and is an executive officer of the Society of Composers, Inc., University of Iowa chapter. Jonah also works as the audio engineer and composer for the O-ffended podcast. He is a PhD candidate in music composition at the University of Iowa.

Jonathan Wilson is a candidate for the doctorate in music composition at the University of Iowa and is an Associate Director of the Electronic Music Studios. He is the winner of numerous composition awards and his music has been performed around the United States. His compositional process is concept-oriented, and each concept, in turn, generates the structural ideas that unify his works. He is a member of the Society of Composers, Inc., SEAMUS, the Iowa Composers Forum, and the American Composers Forum.



September 13th, 2015
Becker Communication Studies Building
Room 101, Lecture Hall
7:30 PM

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The following pieces will be performed in order without any interruption:

Texture	20'41"
La Fuite du Temps (The Flight of Time)	10'45"
EMMAEETANAOFF	7'05"
Lurking in Murkdom	8'08"
Heads	6'09"
Hook Up	2'02"
Running	6'30"
Probability	10'55"
Dial That Number	10'48"
Off Baja	26'40"

Dave Olive, composer, video

Performers:

Patrick Hazell, harmonica

John Lake, guitar

Michael Lytle, bass clarinet

Peter Nothnagle, electronics

Will Parsons, percussion

Grace Bell-Parsons, voice

Jim Tade, film

Michael Lytle (aka elewhale), MA, University of Iowa, has been a New Music Improvisor since 1968. He has performed with Will Parsons, Karl Berger, George Cartwright, Garette List, David Moss, John Zorn, Nick Didkovsky, Hans Burgener, Martin Schutz, Gerry Hemingway, Mark Dresser, Eyal Maoz, Mari Kimura, Robert Dick, Denman Maroney, Kyoko Kitamura, Kathleen Supove, Weasel Walter and has been involved in over 30 recordings since the 5-star rated Iowa Ear Music of 1976. In solo and projects with Karl Berger and Hans Burgener, as a member of Nick Didkovsky's band "Dr. Nerve" and a co-founder with Didkovsky & Hemingway of "Swim This", he has played in festivals and venues all over the world. An early Electronic Music composer, Lytle invented the set of totally unique methods of clarinet family sonic modulation and performance, called the “most radical of his generation” by Joachim Berendt. www.elewhale.net

Peter Nothnagle - I started fooling with electronic circuits and tape recorders to create music way, way back in junior high school. That got my name in the paper, which led to an invitation by the legendary Peter Todd Lewis to visit the UI's electronic music studio in the old music building (standing reborn as a parking structure at Gilbert and Iowa). When other kids were buying their first cars, I bought my first synthesizer, and I collaborated with Dave Olive on several bold and mischievous music productions in the 1970s. In the 1980s, then living in Eugene, Oregon, I had some success as a composer for dance, film, and theater productions, and I had an electronic music program on a local radio station, which is still running today. But I discovered that I could contribute more to the music world through my efforts as a recording engineer and producer, and since then I have mostly made music by influencing others. Yet I am in a sense still creating electronic music -- using the tools of technology as an artist to create new and beautiful things.

Jim Tade - I have been a video producer and photographer as a passion and a vocation practically all of my life. Currently I live and work in Minneapolis where I am an independent video producer. While a student at the University, I produced a film "Hoopla Do" that won national awards and a place in the Library of Congress. Among other pieces, I have shot and produced videos for Florida and Iowa Public Television and had still photos published in Popular Photography. I continue to photograph as much as time will allow and pursue my passion for time lapse. It was great being a student at the University of Iowa back in the early 70's. The exploding media and music scene seemed to open up endless possibilities for collaborations in live and recorded performance. The performances that we created and participated in almost always had interesting and dynamic combinations of music, dance, video and visual projection. About the time that we created "Heads", I had been working as a news cameraman for WOI-TV in Ames. At that time the station was just transitioning from film to videotape. Throughout the previous years, the station had received news footage that was produced and distributed by national franchises like Pathe and the Associated Press. I was able to get my hands on several reels of old news footage which I proceeded to cut up. Running was the end result of a long weekend of shooting and performance in Ames and Des Moines, Iowa. I remember spotting this unusual looking tower that required further inspection. The fact that the enterprise had once been a fox farm gave it the feel of a prison. "Running" is a metaphorical reaction to confining spaces and attitudes. One thing led to another and, well, "Running" was born.

Performer Biographies

Pat Hazell - The Des Moines Register has called Hazell "a legend in Iowa Music," and is referred to by many as the "Godfather of Iowa Blues.” Hazell began his professional career in 1961, and in 1968 co-founded the MOTHER BLUES BAND, one of the Midwest’s premier blues bands that toured through the early 1980s. With a wide repertoire of original compositions and rhythm and blues standards with over 36 recorded albums, Hazell started touring as a soloist in 1983, and continues to perform in the American Midwest, Europe, Russia, and South America. An official endorsee of Hohner Harmonicas, in 2000, he was inducted into the IOWA BLUES HALL OF FAME and the IOWA MUSIC ASSOCIATION ROCK‘N’ROLL HALL OF FAME in 2007 . A member of the NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES (GRAMMY AWARDS), BROADCAST MUSICIANS INC. (BMI), and IOWA ARTS COUNCIL TOURING ARTISTS ROSTER.

John Lake - I've been a rock-folk-country guitarist for 50 years. However, I've always had an ear for the unusual, and in '70s Iowa City I had the good fortune to link up with some pioneers in what we now call the Flux movement. Dave Olive, Will Parsons, and Mike Lytle were some of the few and the brave. Focused improvisation was the key to much of what we did, along with some multi-media extravaganzas - and music suddenly got a lot more fun! I forgot to mention I took Electronic Music with Peter Lewis for the 1971 Fall Semester.

Will & Grace (W&G) Parsons - Both born in Memphis TN, W&G met in Iowa City in 1973. Before that Will toured Europe with the University of Illinois Contemporary Chamber Players and was a founding member of the University of Iowa's Center for New Music (CNM) and various Jazz and Blues bands including "Mother Blues" with Pat Hazell and "Zoot Who" with John Lake. In Los Angeles in 1967 Grace co-founded CW Rail Art & Performance Gallery and in 1971 moved to Keokuk IA to build geodesic domes. In 1977, Will co-produced Iowa Ear Music with Michael "Elewhale" Lytle. After moving to Iowa City Grace performed with CNM & "Jupiter Fish"and created a line of ceramic jewelry. In 1977 W&G moved to San Diego as founding members of the Ann Ludwig Company while occasionally touring as the "Shakeyside to Dirtyside Duo". To pay the bills Will taught drum lessons, freelanced and performed extended engagements with the San Diego Repertory Theater and the Old Globe Theatre. After a successful showing of her Blue Whale jewelry in La Jolla CA, Grace established a career as the world's first Photo-Reflexologist by photographing Hollywood Bowl's "Playboy Jazz Festival", San Diego's "Street Scene", PBS's "Three Generations of the Blues", and various publicity photos, music instrument ads and album covers while also maintaining a foot massage practice. After a 13 year engagement, W & G tied the bond in 1985 after which Will gradually established a Jazz Education program at La Jolla's Bishop's School and Grace continued to do her thing.

Program Notes

Texture 20'41"
A metamorphosis composition based on changing density of sound mass. The threads weave into a penetrating mass of woven sound reminiscent of a large squadron of turboprop airplanes.

La Fuite du Temps (The Flight of Time) 10'45" (Olive-video in memory of Eugene Anderson)
A Wedding Prelude, composed and performed for my sister’s 7pm wedding ceremony.
There are six processions leading to the hour of matrimony followed by the chimes of the hour:
Origin
Passage
Transfiguration
Solidification
March of the Belle Lyre
Notification of the Present

EMMAEETANAOFF (Burl Ives Takes Over) 7'05"
EMMAEETANAOFF is constructed by analog tape splicing of the WSUI “School of the Air” radio series “Our Musical World”. Created in 1955, “Our Musical World” was a well received program aimed at teaching children about the many types and periods of music. The odd title refers to the broadcast times for the program, which was: Every Monday Morning at Eleven, Every Thursday Afternoon at One Fifty Five. “A School of the Air Presentation.”

Lurking in Murkdom 8'08"
Animation music for a Robert Crum imagined Sloth. He’s walking the groove at George’s.
Do you recognize the sign?

Heads 6’09" (1978) Tade-film/Olive-music
News stories have always featured talking heads and "the voice of authority”, each giving a view on the events of the day. “Heads” is about those ubiquitous heads, constantly yammering and telling the viewer their certain viewpoint. The music constructs a rush of the “babble track” of constant information we are pummeled with every day. Original staging was for the four 16mm projectors projected simultaneously side by side on four different screens, with quadrophonic audio.

Hook Up - Can you get across the Bridge? 2'02"
Constructed with Dave Brown and an EMS Double-Studio Bridged Hookup between Studio 1, (Arp 2600, two deck reel-to-reel delay) and Studio 2, (Moog Mark III, frequency shifter, reverb, ring modulation). Sound material generated in both studios could use the effects in either studio for the resultant quadrophonic mix.

Running 6'30" (1977) Tade-film/Olive-music

Running is a conceptual short story of escape, frustration and demise. It was filmed at a burned out, fox-run tower at the Riley McManus farm near Ankeny, Iowa.

Probability 10'55" Tade-film/Olive-revised edit

Sound fields including Peter Nothnagle’s “Random Weight”; Michael Lytle’s “luigi’s cloud” and “peeps/birds”; combine with Olive’s “Pincer” and “Probability” fitting together in a game of chance.

Dial That Number 10'48" Olive-video

Sometimes connections are difficult. Circuits are busy.

Off Baja 26'40" (1977)

Recorded sounds of whales, sea lions, crackling shrimp, and other natural sounds off the coast of Baja, California, were used as a basis for this work. The juxtaposition of the arid desert and the Pacific ocean is stark, and the region alternates between the hard bake of the sun and the running struggle for life. This work originally premiered with Ed Sarath, Trumpet; and Bob Thompson, Saxophone. There are three sections: Sun, Run, Done.



Composer Biography

Dave Olive, videographer, editor, sound designer, and DVD author has been making video and designing audio projects since the 1970’s. Following graduation from UI in ’76, he continued exploring multi-disciplinary graduate work in Music, Art, and Film, and was especially fortunate to extensively study with Peter Tod Lewis, Franklin Miller, Lowell Cross, Robert Pepper, Hans Breder, Samuel Becker, and Barry Morrow at the University of Iowa.

After advocating for the inclusion of Public Access Television Iowa City Cable in 1988, he accepted a position with Time, Inc. as Director of Programming for Muscatine Cable TV. He later moved to Tampa, Florida as Director of Programming for the Tampa Cable Division of Tribune, Inc. of Chicago, where he again established Public, Educational, and Government access TV along with other programming and advertising. In 1988 he was awarded a national Cable TV ACE award for the most innovative programming in the country, and the facilities that he built received multiple awards for the creation of local programming and citizen involvement in telecommunications.

His company, Vertical Hold, Inc., was formed in 1989 to provide production, post-production, and publishing services to clients, including CNN, ESPN, Digital Com Link, Alhurra TV, Ballet Florida, Warner Bros. Publications, SFMusic, American Orff-Schulwerk Association, Wynton Marsalis, Carl Fischer Music, and others. His video work always includes a strong emphasis on audio and sound design. He has produced a considerable body of work for Warner Bros. Publications, including over 80 Percussion related videos, DVD components for the large scale 21st Century Band Method, K-12 Music Expressions Curriculum, and joint publishing projects designed to teach middle school, high school, and college jazz bands. As a moderately ok trumpet player, he most enjoyed creating “The History of the Trumpet” with Wynton Marsalis several months prior to his award of the Pulitzer Prize for Music.

Currently, he is finishing a feature length documentary about Paulo Freire, the Brazilian philosopher and educator, who advocated literacy skills as a path to empowerment and advancement of the poor and less advantaged.

As a composer, he often composes multimedia works with sound and various types of visual accompaniment, preferring to give the audience a more complete experience than sound alone. An Iowa Artist-In-The-Schools grantee, he was commissioned by the Iowa City Arts Council to dedicate the downtown fountain (now removed), with a quadrophonic electronic music concert in the Iowa City Pedestrian Mall. A 40’x80’ white plastic projection screen was hung from the retail building next to the fountain for a film mash by Jim Tade above the performance by Olive, Peter Nothnagle, Jon Welstead and others. His audio work was performed at the University of Illinois, University of San Diego, University of Tennessee, and in several New York Art galleries and performance sites. He was commissioned by the National Geographic society to record and create a sound work “Off Baja”, in San Ignacio Lagoon in Baja California, using the sounds of Grey Whales, Sea Lions, and Crackling Shrimp.