

# THE UNIVERSITY OF IOWA

IOWA CITY, IOWA 52242



*School of Music*

Oct. 29, 1974

For immediate release:

The Electronic Music Studio will present The 42nd Annual Scorpio Celebration on Nov. 6 at 10 p.m. in Harper Hall, Music Building. The "celebration" consists of works by Peter Lewis, Studio Director, for tape, film, and live presentation. Lewis says, "For the third year now, I'm taking the occasion of my birthday to put together a varied program of some major and minor works, all involving the tape medium."

Featured on the concert will be the extended version of Signal-messe for 4-channel tape and film (the latter by Franklin Miller of the Center for the New Performing Arts), a multi-media work whose condensed version has been viewed on various occasions throughout the U.S. and abroad. Also on the program is the first performance of a new work, Gestes II.

The concert will begin at 10 p.m. Admission is free, no tickets required.

For further information, contact Peter Lewis  
2059 Music Bldg.  
(35)3-4313



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## E l e c t r o n i c   M u s i c   S t u d i o

Peter Tod Lewis, Director

### Program Notes

#### Requiem for the Innocent Victims of Vietnam (Babies and Old Folks) (1972)

Richard McCreary

"The Requiem is composed of several elements ranging from concrete to electronically-derived sources. These sources are of various shapes, timbres, durations, amplitudes, rhythmic configurations, and moving sound masses or shifting planes. Once the elements were set in motion, I tried to use the phenomena of penetration and repulsion in layering the sound so as to delineate the "program" of the work.

This program is by no means a political statement in the formative sense, but is, rather, a manifestation of my innermost spiritual and political consciousness of an immoral tragedy. The piece should not be taken as relating to one geographical situation alone, but to any situation where the degradation of a people is accepted as a way of life. To interpret the work in any other sense could negate its real function, which is to serve as a catalyst in increasing the level of sensitivity to human tragedy that results from social injustice. It is not intended to create cataclysm.

Yet, life goes on as if nothing has ever happened."

RICHARD MCCREARY was born in Evergreen, Alabama on Dec. 20, 1946. He received his B.S. degree in Instrumental Music from Florida A & M University in Tallahassee. Following graduation, he worked for two years as a Music Instructor in public schools in Alabama and Georgia. He began his graduate studies at Southern Illinois University, and received his Master of Music Education degree in 1970. He is currently working on the Ph.D. degree in Composition at the University of Iowa. He has two daughters, Angela, 4 1/2, and Nicole, 1 1/2.

#### Satisfaction (1973)

Michael J. Kowalski

"A V-I cadence operates within a time warp: events which should occur sequentially according to the laws of classical tonality occur simultaneously and, conversely, events which should occur simultaneously occur out of phase. A high level of misinformation compromises my intentions (makes matters more interesting).

The piece grew out of several months of experimentation involving keyboard control of the Moog synthesizer in the Iowa studio."



MICHAEL J. KOWALSKI was born Nov. 5, 1950 in Buffalo, N.Y. Began private study of piano at age seven. Attended the Oberlin College Conservatory of Music from 1968 to 1972 when he received the B.Mus. degree, with a major in Music History. Currently working on a Master's Degree in Composition at the State University of Iowa.

Experience in electronic composition includes work in the analog studios of Oberlin and the University of Iowa, as well as work in the digital sound synthesis installation at Oberlin. Recent activities have centered around the use of the computer as a compositional aid.

To Juliette; a little piece (1972)

Lewis Nielson

"While one cannot hope to improve on the voice and style of Edith Piaf, this piece is intended to enlarge upon certain aspects of the original song, "Jerusalem" (one of my favorites). The "religious" text is adulterated, partly by the original orchestration, partly by Piaf, in such a way as to create a near-sexual (rather than religious) passion, hence the dedication to the "other" Juliette. It is hoped that the electronic sounds expose this view, as well. Formally, there is little to say but that the actual song form is only occasionally modified, i.e. shortened or expanded, with a few surprises occurring at the end of the piece. The sounds created electronically are almost entirely the result of frequency and ring modulation."

LEWIS NIELSON was born in 1950, received his B.A. from Clark University in 1972, and is currently attending the University of Iowa.

Mithril Canticles (1972)

Michael Christopher

"Mithril Canticles is a heavily edited work utilizing two opposing sound ideas. One is "noise-oriented" sound achieved through fast sequential activity processed by ring modulating the reverb. This activity is opposed to the three-to-five note tune which permeates the work."

MICHAEL CHRISTOPHER was born in Denver, Colorado in 1949. He moved to Iowa in 1967, where he studied composition at Cornell College. His interest in electronic music increased in 1970, the result of travels to England and the Continent. He is now completing work on the M.A. degree at the University of Iowa.

Hypnotist's Act Gets Bad Review (1973)

William Matthews

"The materials used in this piece are all uniquely sounds of the USA: the national anthem, popular music, an old-time radio comedian, who begins the affair by saying, "Hello M-m-mama?!" The premise here is that the national culture is inextricably bound-up with the electronics communications media. Everything said or revealed is now instantly transformed into a flow of electrons."

WILLIAM MATTHEWS was born in 1950, learned to play the flute, went to the Oberlin Conservatory, and is presently studying at the University of Iowa. He has composed music for all media and performs with a new-music ensemble.

"Signal-messe is an attempt to make a single coherent "bi-sensory" experience from two independent media expressions. The "performers" were the creators, having long since stored their improvisations on magnetic tape or film. The "mess" of stored "signals" was severely cut, edited, processed, mixed, according to a structure that seemed to be dictated by the material itself (though, naturally, in light of subjective considerations). The structure continued to emerge when the two elements, tape and film, were presented together. It was evident they had much in common: the film seemed, incredibly, a visual analog of the music, their internal rhythms identical. It remained simply to synchronize the two, to match certain salient audio features with video ones. The film is a movie of various video patterns produced largely through video feedback of a black-and-white system and then converted to color by a video color quantizer, a unique device which allows the operator to assign virtually any color to any value in the video gray scale. The film provides a window (a "space gate"?) into a fantastic color world that just might be the same esthetic realm as that of the sound."

PETER TOD LEWIS was born in 1932 in Charlottesville, Va. He received his musical training at the University of California and Brandeis University, and has studied composition with Lukas Foss, Arthur Berger, Irving Fine, and Wolfgang Fortner. He has been in residence at the Huntington Hartford Foundation and MacDowell Colony and has been the recipient of numerous grants and commissions. His works are published by Theodore Presser Inc. and Composers Facsimile Editions. He has been Director of the Electronic Music Studios at the University of Iowa since 1969.