

The University of Iowa
SCHOOL OF MUSIC
Division of Fine Arts

The Electronic Music Studios
presents

PROGRAM TWO

Wednesday, November 8, 1978, 8:00 P.M.

Harper Hall

Fanfare (1973-74) Jonathan D. Kramer 5:10

Traveler (1975) Lewis Nielson 8:33

This work was awarded 4th Prize in the 3rd Concours Internationale de musique electroacoustique, Bourges 1975.

Synchronism I (1977) Peter Tod Lewis 6:31

My idea in this work was to create durational identity amongst 4 voices (isolated on 4 separate channels), while all other parameters varied. Despite the strict 'chordal style' that resulted, one may perceive the illusion of counterpoint as the voices (instruments?) perform a sometimes intricate music of gestures. The work is yet another investigation, in the electronic domain, of simple principles, as, diverse musical events happening-at-the-same-time. As often in this medium, certain solutions suggest acoustic instrumental application.

Poultry in Motion (1976) Matthew Crowe 15:35

The source for nearly all of the sounds in Poultry was a recording of a metal toy chicken, approximately WWII vintage. A wind-up motor and a clarinet also contributed here and there. For the most part, very basic studio techniques were used: splicing, speed change, loops, tape echo, etc. The piece has five large areas.

Intermission

Screen (1969) Jaap Vink 7:30

J. Vink is a sound engineer, composer, and teacher at the Institute of Sonology in Utrecht, Holland.

Screen dates from 1968. As its title suggests, this composition presents itself as a surface, a vast harmonic surface whose spectrum evolves in continuous fashion through the action of numerous filters and superimpositions.

No Exit (1978) Jon Welstead 22:00

Piano: JW
Tenor Saxophone: Dan Yoder
Mix Master: Dave Olive

No Exit is a composition in three sections without pause. The instrumental and formal aspects of the work were generated by initial realization of the central unaccompanied tape section. The instruments engage in a dialogue, sometimes in controlled synchronous events, other times not, of defined pitch and rhythmic elements shaped by their inherent characteristics.