

**The University of Iowa  
School of Music  
and Electronic Music Studios**

**January 28, 2007  
8:00 P.M.  
Clapp Recital Hall**

**The University of Iowa  
Electronic Music Program  
in concert**

**PROGRAM**

*Extended Interruptions*

George MARIE

*Being and Becoming*

Patrick FITZGIBBON

*Different but the Same*

Joshua HOFFMAN

*Crystal Whispers of a Lonely Mind*

Timothy A. DAVIS

*Out of the Frying Pan*

Christopher GAINEY

*Confabulations of Fictional, Often Fantastical Bits*

Carlos CUELLAR

*Pankow/Schönhauser Allee 2004*

Jean-Paul PERROTTE

## Program notes and composer biographies

*Confabulations of Fictional, Often Fantastical Bits.* I was preoccupied with small bits of sound that hold their integrity but loose recognizable characteristics. These building blocks over time enabled me to form a fictional space where language and texture, withdrawn from their context, become musical gesture.

**Carlos Cuellar**, Venezuelan born in Bogotá, has studied composition with Alf Hokum, Kenneth Gaburo, Richard Hervig, and intermedia with Hans Breder. In 1998 Carlos moved to New York City where he worked writing spots for the advertising industry. Last year he collaborated with Hans Breder on a composition for a video and sound installation based on R. Schumann's Lieder opus 39 "Twilight". This piece was premiered at The University of Dortmund, Germany, June 2006. He is currently a graduate student in composition at The University of Iowa where he has studied with David Gompper.

*Crystal Whispers of a Lonely Mind* (2006). In ABACA form, "Crystal Whispers" is intended to be a reflection of some of the thoughts I typically encounter when attempting to be creative. The A section is comprised of the "crystal whispers," representing the emotions and thoughts that typically inspire my creativity. The B section is a three-voice original fugue in 19th century style, representing the occasionally academic aspect of my creativity. The C section represents the lack of creativity, the moments when I am unable to get past certain ideas, and am seemingly at a loss for inspiration. The piece is five minutes, seven and a half seconds long, another indication of the personal nature of the work: 05'07.5" also happens to be my height.

**Timothy A. Davis** was born and raised in Springfield, Massachusetts. He studied composition with Thomas Oboe Lee at Boston College, where he earned his BA in 2002. After two years of working in the high-tech public relations industry in Boston, Tim returned to school to earn his M.M. degree in May of 2006 from the University of Massachusetts Amherst, studying composition with Bruce MacCombie. Tim has experience in writing for theatre, completing and producing an original musical in 2001, and recently contributing music to a production of "David's Red-Haired Death" at the University of Iowa. Tim is currently earning his PhD at the University of Iowa, studying composition with David Gompper.

*Being and Becoming.* This piece invites consideration of the relationship between essence and action. Through gradual accretion and dissolution of many independent layers, the texture evolves imperceptibly, creating an aural illusion. Although the simplicity of the process generates a fixed, uniform texture, the listener nonetheless observes that the surface's consistency has undergone change. The experience thus embraces both static and dynamic states—that is, being and becoming—rendered distinct, perhaps, according to perception. I was there. Am I continuous?

**Patrick Fitzgibbon** graduated *Phi Beta Kappa* with a Bachelor of Arts from Roanoke College in 2001, where he studied with Gordon Marsh. He's currently working with Lawrence Fritts as a master's candidate at the University of Iowa. Notable influences and interests include the music of Bach, Beethoven, and Stravinsky; the films of Bergman and Tarkovsky; the tension between objective and qualitative analytical modes; and algorithmic composition.

*Out of the Frying Pan* uses sounds recorded from objects in the composer's kitchen. These short samples were individually molded to produce a variety of different sounds branching off from the initial sound sources. This piece functions as a prelude to a work in progress entitled *Into the Fire* in which a performer lights matches on stage to produce the sounds that are then recorded live and fed through a patch in Max/MSP. The various sounds produced by matches in *Out of the Frying Pan* serve to foreshadow what is to come in the next piece. Eventually, the pieces will be performed in a way that they will overlap into one larger work (*Out of the Frying Pan and Into the Fire*) and the lights in the hall will be out for the duration of the piece. The recorded sounds of the first piece will then fade out as the live performer takes over

**Christopher Gainey** (b. 1981) did his undergraduate and Master's level work at the Peabody Conservatory earning Master's degrees in composition, guitar performance and music theory pedagogy. At Peabody he was awarded the Gustav Klemm prize in composition and his *Jago* for violin solo won first prize in the 2006 Virginia Carty DeLillo composition competition. He was recently awarded a commission from the Baltimore Classical Guitar Society to compose *Chupacabra* for two guitars, which was subsequently published by Vogt&Fritz. He was recently a recipient of a "Masterworks" prize from ERM Media and his piece *Nantucket Sleighride* is being recorded by the Kiev Philharmonic for an album entitled "Masterworks of the New Era." He is currently a doctoral student in composition at the University of Iowa.

*Different but the Same* is an exploration in synthesized sounds. It is divided into three distinct sections; the first, chopped and edited sounds of the Moog III synth put into sequence; the second, a small layered synth section using the analog-modeling MicroKorg synth and vocoder; the third, a guitar and tape recorder sent through multiple distortion and effect pedals, the squealing rewinds making an eerie melody. Josh hopes you enjoy it!

**Joshua Hoffman** is in his second year in the School of Music, majoring in euphonium performance and music education. He's been working with electronic music in a small scale for a few years, and is happy to be involved with the Electronic Music Studio and have the resources at hand.

*Extended Interruptions* explores the relationships between sonic events of different lengths. These interruptions are created by juxtaposing sounds of varying lengths over one another. For example, a short sonic event will interrupt a longer ambient noise, then bleed into the next event. Probability and the Value of Expectation plays a small role in determining the order of sonic events, thus toying with the listener's idea of form.

**George Marie** (b. 1983) holds a Bachelors of Music degree from Drake University. Current and past composition teachers include Lawrence Fritts, Luke Dahn, and William P. Dougerty. *Extended Interruptions* is the composer's first large-scale electro-acoustic work.

*Pankow/Schönhauser Allee 2004*, quadraphonic sound. This piece involves recordings that I made while in Berlin, Germany, during the first half of 2004. My experience in Berlin was not unlike those of many foreigners who live in a different country. Being in a place that was far away from my native land and language, I felt that even the everyday sounds of mechanical objects (like trains) and the sounds of nature (like a breeze blowing through trees) sounded foreign. It just didn't sound like home. As a way to better understand this new environment, I started to collect everyday urban sounds characteristic of my new neighborhood in Pankow. Oddly enough, now, when I replay the sounds that I have collected, they sound familiar and immediately transport me back to a place that once felt foreign.

My working method usually involves collecting sounds that I think are interesting – without any other preconceived usage for them. I collect them simply because I think that they are unique and possess characteristics of the time and location from which they originate. When I have an idea for setting up a soundscape, I select segments of my collected recordings, clean them up and arrange them with computer-generated and synthesized sounds. This allows the listener to experience a sonic interpretation of the environment from which the original sound recordings came.

**Jean-Paul Perrotte** (b. 1964) holds a B.M. in Jazz Composition from Berklee College of Music in Boston and a M.A. in Music Composition from the University of Iowa. While at Iowa he studied with Lawrence Fritts and David Gompper. Jean-Paul is currently a Ph.D. Student at the University of Iowa.