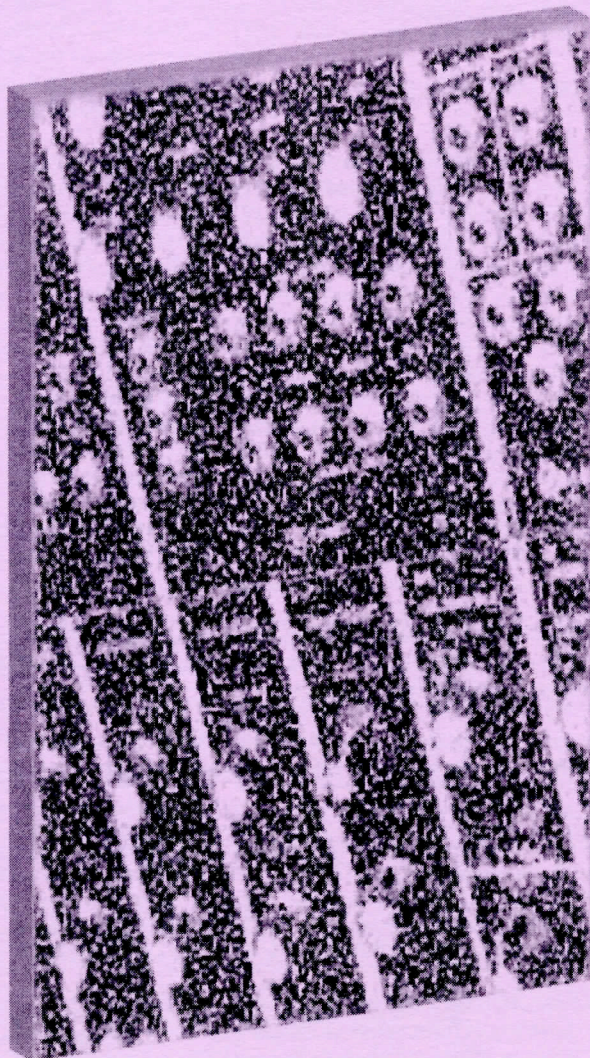


University of Iowa School of Music

Electronic Music Studios
Clapp Recital Hall



1.29.06, 8 pm

Lawrence Fritts, director

The University of Iowa School of Music And
The Electronic Music Studios

<i>Where You Are, Where Are You</i>	Brendan Hanks
<i>Man and Machine</i>	John Griffin
<i>Blank Mirror</i>	Erdem Helvacioğlu
<i>About a Yard</i>	Tom Truss
<i>Axoxnxs</i>	Anthony Jay Ptak
<i>Tableau 3: Lost Soul from The 13th Mourner</i>	Brian Vlasak
<i>Metra</i>	Lawrence Fritts
<i>ACALAPHADABET Soup</i>	George Hufnagl

Where You Are, Where Are You was composed using Audiomulch, rgc:audio's Z3ta+ Software Synthesizer, EnergyXT, and a number of freeware VST plug-ins. The methods of synthesis used include Additive synthesis, Frequency Modulation synthesis, and Granular synthesis.

Brendan Hanks is a fourth-year English Major at the University of Iowa. He is interested in composing electronic music that explores new sonic boundaries while also being emotionally resonant. He is sometimes known as Ex-Action Model.

Man and Machine, which draws inspiration from digital artwork by Matthew Priest, attempts to convey the melding of human beings with the machines (especially computers) that have come to so totally dominate life in the twenty-first century. Over the course of the work, sustained wordless "sung" tones and more non-musical vocal sounds gradually meld with computerized and mechanical noises. By the end, humanity is completely absorbed into the engines of its own creation until man and machine have become indistinguishable from one another.

John C. Griffin is a pianist and composer from Kalamazoo, Michigan. Currently, he is working toward his Ph.D. in Music Composition at the University of Iowa, where he studies with David Gompper and Lawrence Fritts. He received both his Bachelor's degree (2002) and Master's degree (2004) in Music Composition from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. During his undergraduate studies, he was the recipient of a four-year WMU Medallion Scholarship. As a graduate student, he was awarded the Graduate College Fellowship for the 2002-2003 academic year. At UI Griffin also serves as a teaching assistant in Music Theory.

Blank Mirror is about a man seeking salvation. In our modern world, it is getting harder and harder for people to face themselves and confront. Unfortunately, it is only after big catastrophic incidents, we feel the urge for self exploration. The story of the piece starts with a man looking at himself in the mirror. This is the first time that he takes a deep look into himself, after losing everything he has got in just one night. He is scared and uncertain of what he sees. But suddenly, he realizes, he has to take this long and painful journey into the deepest parts of his soul to find the meaning of his existence. At the end, it is him, finding an equilibrium and peace in his mind. The times between those incidents is the story of this journey itself...

Blank mirror was premiered at the Microburst Electroacoustic Concert on September 13, 2002 and received the 3rd prize in the 2002 Luigi Russolo Electroacoustic Competition.

Erdem Helvacioğlu's received several prizes including two consecutive 3rd prizes in the 2002 and 2003 Luigi Russolo Electroacoustic Competition and an honorable mention in the 2004 Insulae Electronicae Electroacoustic Competition with his electroacoustic tape works. His album *A Walk Through The Bazaar* was released by Locustmusic, USA in June 2003. It was judged "outstanding" by Wire Magazine. He contributed to the soundart compilation CD "ctrl-alt-del" with his piece "Personal Crisis", together with other composers such as Scanner, Kim Cascone and Merzbow. His compositions have been performed in various countries such as Portugal, Norway, Romania, Canada, France, Italy, USA, Austria, Singapore, Turkey and at electronic music festivals and exhibitions such as the 1st and 3rd Istanbul International Electronic Music Festival, CEAIT 2003, Pulsefield International Soundart Exhibition 2003, San Francisco Tape Music Festival 2004, Sonorities Festival of Contemporary Music 2004, Nuit Bleue Electronic Music Festival 2004, Seoul International Computer Music Festival 2004, Computer Art Festival 2004, CEAIT 2005, 14th Florida Electroacoustic Music Festival, Bellingham Electronic Arts Festival 2005, Acousmania Festival 2005, Musica Viva Festival 2005, Third Practice Electroacoustic Music Festival 2005, Licences Festival 2005, Why Note Festival 2005, 15th Akbank International Jazz Festival, La Salle Electroacoustic Music Festival 2005, Ctrl-alt-del Soundart Festival 2005 and the 10th International Electroacoustic Music Festival "Primavera en La Habana". Currently, he is continuing work toward a PhD in electroacoustic composition at MIAM, Istanbul. Future projects include CD collaborations with composers John Wilson and Kazuya Ishigami.

About a Yard is the study for a larger work that will be choreographed in Mary Davis' and Kristin Best's Master of Fine Arts thesis in the spring.

Tom Truss used to make and play music in an earlier carnation, for the past 20 years he's been dancing fulltime, but is now including music.

Axoxnxs (2005) concentrates on sound as a carrier of information. We listen to the world as a system of associative indices. The acoustics of the natural world are analyzed, along with synthetically generated phenomena. Sound is a physical axis that occupies and transforms space. The heterophony of the Theremin antenna is navigation. All sonic materials acquired, performed, and assembled by the composer.

Anthony Jay Ptak is an artist-composer born in Brooklyn, NY working in UIUC Experimental Music Studios since 2000. He studied at NYSSSA, State University of New York at Buffalo and New York Institute of Technology. He presented at the First International Theremin Festival, University of Massachusetts, Chicago Cultural Center, School of the Art Institute, Society for Electro-Acoustic Music United States, Krannert Museum, St. Louis Art Museum and performed with Lydia Kavina. <http://axoxnxs.com>.

Lost Soul is the third tableau from *The 13th Mourner*, a ballet that ruminates over the nature and reception of art, the artist, and the artists' relationship with their work. The artist is represented by McKintosh, the 13th mourner from Dignam's funeral in James Joyce's "Ulysses." The scenario follows: "Having discovered the perfect individual through which to express his idea, he [McKintosh] falls in love with the Artwork, only to have it spurned by society and, subsequently, destroyed." "The 13th Mourner" was originally produced in April 2004 under the choreographers Mariko Yamada, Carmen Gutierrez, and Melody Potter.

Brian Vlasak (b. 1979) was born in Binghamton, NY. He earned both his B.M. and M.M. at the Crane School of Music, SUNY Potsdam and studied composition with David Heinick and Paul Steinberg. Presently, he is studying with David Gompper and Larry Fritts at the University of Iowa, where Brian is working on his Ph.D. in Music Composition, serves as the teaching assistant for Musicianship III and IV, and is the 2005-2006 recipient of the Henry and Parker Pelzer Composition Prize/Fellowship. In spring 2004, he produced his ballet, *The 13th Mourner*, with a full company of dancers and musicians and in fall 2005, his percussion quintet, *Disintegrated Amalgamation*, was presented at the 2005 Society of Composers, Inc. National Student Conference.

Metra (1986). As a graduate student at the University of Chicago, I had my first, life-changing--almost religious in intensity--experience with the crème de la crème of analog synthesizers, the Buchla 200. While the Moog Synthesizer certainly is better known, synthesizer cognoscenti recognize that the Buchla is a vastly more expressive instrument than the Moog—an early version of which we are proud to own in the Electronic Music Studios. The Buchla is a very complex machine. I recall spending two hours learning how to turn it on. Then learning how to patch together modules, understand sequencer design, and finally figuring out how to control the Buchla with computer-generated MIDI messages; these things took months to learn, but I was hooked. I am honored to have gotten to know Bob Moog before he passed away last August and Don Buchla, who is creating a new, radical version of the 200 Series. These men were visionaries—the field of electronic music would be barely recognizable without their ground-breaking contributions. A note. I tried to figure out a way to control reverb via MIDI messages. In the process I broke a \$10,000 reverb unit on loan from Yamaha Corp. My apologies to Yamaha, or as Moog called them, “Yamahootie.”

Lawrence Fritts first heard the Moog and Buchla Synthesizers at Reed College, in Oregon during the early 1970s. Reed, at the time, was a beacon of ultra-radicalism whose students wore T-shirts that read, “Communism, Atheism, Free Love.” He later went onto the University of Chicago (ranked the lowest party school in the nation), earning a Ph.D in Composition. He is Associate Professor and Area Head of Composition and Theory and has directed the Electronic Music Studios since 1994. He was recently interviewed on NPR’s Talk of the Nation Science Friday about the life and contributions of the late Robert Moog. His recent music has been praised in the *Computer Music Journal* as “virtuosic in every sense... what a piece!” He is currently the National Director of Conferences for the Society for Electro-Acoustic Music in the United States and is a founding editorial board member of the *Journal of Mathematics and Music* which includes other board members Pierre Boulez, Milton Babbitt, John Rahn, Robert Morris, Rick Cohn and other leading figures in the rapidly growing field of music and mathematics.

Originally, my interest for **ACALAPHADABET Soup** was in combining the groups of consonant letters that immediately followed the preceding vowel sounds (for example, A-D, E-H, I-N, etc.) and through those combinations, order them in such a way that they create a local sound meaning. The number of words and sounds resulting from the combination of just A through D, however, topped 300, providing an ample number of sounds with which to work. It opens with the vowel sound “Ah,” and as more sounds are introduced, they are combined with one another to form new words, such as ABA, ACABA, BABACA, DABADA, and so forth. While there was no right way to organize the sounds, I did not want combinations of them to appear until all specific letter sounds are introduced in their detached forms. Once all letters are presented, the final combinations are revealed and the piece comes to a close.

George Hufnagl is currently a first year Master's student in Composition at the University of Iowa and studies under David Gompper. He recently earned his B.A. in Composition at Western Illinois University under professors James Caldwell and Paul Paccione and studied trumpet with Bruce Briney. Presently he serves on the student board of the SCI chapter at Iowa and is an alumnus of Phi Mu Alpha Fraternity.