

University of Iowa Electronic Music Studio Presents:

# Electronic Music From The Big 10



October 31st at 7:30 pm  
Becker Communications Building  
Lecture Hall, Room 101

Featuring music from University of Iowa students as well as students  
from University of Illinois, Northwestern, Indiana University, and others.

The University of Iowa Electronic Music Studios present  
**Electronic Music from the Big 10**

*silica*

Jake Rundall  
(University of Illinois)

*Two Channel, Fixed Media*

*Beach Variations*

Andy Thierauf  
(The Ohio State University)

*Two Channel, Fixed Media*

*Happy Time*

Jason Gregory  
(University of Iowa)

*Violin and Live Electronics*

*S'kelep*

Jason Mitchell  
(University of Illinois)

*Two Channel, Fixed Media*

*Die hohle Höhle*

Melody Eötvös  
(Indiana University)

*5.1 Surround, Fixed Media*

*I Carry You With Me Wherever I Go*

John Nichols  
(University of Illinois)

*Two Channel, Fixed Media*

*Patchwork Pants*

Zach Zubow  
(University of Iowa)

*Prof. Larry Fritts, Shane Hoose, Jason Gregory, Zach Zubow  
Laptop Ensemble*

### ***Brief History and Information about Studios and School of Music***

As director of the EMS, Lawrence Fritts has brought the latest generation of technologies to the studios, assuring that students working in the EMS have the broadest possible range of technologies available as compositional tools. Fritts is a leading figure in electronic and acousmatic music. His works have been performed around the United States and have been broadcast in the United States and Europe. See <http://www.lawrencefritts.com/> for more information.

The EMS has been part of the composition program of the UI School of Music for more than 30 years. It is currently directed by Lawrence Fritts, who teaches a two-semester course covering various ways that composers can approach the media of electronic and computer music.

More information on the EMS is available on their Web page:  
<http://theremin.music.uiowa.edu/>.

The School of Music is part of the Division of Performing Arts in the UI College of Liberal Arts and Sciences. Visit the UI School of Music Web site at <http://www.uiowa.edu/~music/>.

For UI arts information and calendar updates visit <http://www.uiowa.edu/artsiowa>. To receive UI arts news by e-mail, go to <http://list.uiowa.edu/archives/acr-news.html> and click the link "Join or Leave ACR News," then follow the instructions.

his Keyboard/Drumset Duo, Braintree, in 2005. Braintree can also be heard on [www.youtube.com](http://www.youtube.com). Contact John at [nichol17@illinois.edu](mailto:nichol17@illinois.edu).

***Patchwork Pants*** is inspired by a popular style of clothing that is typically associated with the “hippy” style. They are constructed with small square patches of fabric that are seemingly put together in a random fashion, giving the style a free, liberated look. But upon closer look at the organization of patches, most seem to be an organization of isolated textures and patterns that flow together seamlessly creating a larger piece of clothing. Patchwork Pants (2010) is a musical idea based on this popular clothing style. Each laptop player is given multiple sound samples that can be algorithmically transformed and it is up to the laptop performer to create these small, isolated textures and patterns. Throughout the piece, each laptop contributes to the larger piece that is a seamless organization of texture and patterns.

*Patchwork Pants* is for four laptops, however, as each MAX/MSP patch creates it’s own unique sound environment, this piece can be performed with multiple players of each patch. If there are more than four laptop performers, each patch must have equal players. Each laptop needs it’s own speaker that must be set up adjacent to the player on stage. This is so the performer will be able to clearly hear their own patch, while still projecting the sound to the audience.

**Zach Zubow** (b. 1984) started his music education at Luther College in Decorah, Iowa and in 2008 graduated with a Masters in Music Composition from Illinois State University in Normal, IL. Zach’s music has been included on conferences throughout the United States including the Society of Composer’s National Conference in Columbia, SC. Zach’s composition teachers include David Gompper, Lawrence Fritts, David Feurzeig, Brooke Joyce, and Martha Horst. Zach is now pursuing a Ph.D. in music composition at The University of Iowa and is a member of Iowa Composers Forum, Society of Composers, ASCAP, SEAMUS, College Music Society, and Electronic Music Midwest. For more information, please visit [www.zachzubow.com](http://www.zachzubow.com).

## Program Notes and Biographies

Silica refers to silicon dioxide, “the principal component of most types of glass” (Wikipedia). The piece, *silica*, expresses many traits of glass: hard, delicate, brittle, smooth, jagged, shattered, clear, resonant. It is a musique concrete composition created using only recordings of glass objects. I used Michael Klingbeil’s SPEAR software to analyze the spectral content of the sound sources. This software performs a windowed FFT on the source recording, thus breaking the sound down into grains/windows and then analyzing them for spectral content. The resulting data describes the original sound as consisting of brief component frequencies (10 milliseconds each) – tiny particles. I used CM/CLM to re-synthesize/process the sounds using these particles as a starting point, but in some cases transforming them significantly. Additional processing was performed in Max/MSP. ProTools software was used for recording, editing, mixing and light processing (equalization and reverb). In the piece, I attempted to create a dramatic form through transformations and juxtapositions, some subtle and others jarring, of materials and suggested space. This work was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50<sup>th</sup> anniversary celebration.

**Jake Rundall** graduated with a BA in music and mathematics from Carleton College in 2002, where he studied composition with Phillip Rhodes, but is currently a doctoral student in composition at the University of Illinois at Champaign-Urbana. His teachers at UIUC have included Heinrich Taube, Scott Wyatt, Stephen Taylor, Christopher Hopkins, Erik Lund, William Brooks, Zack Browning, and Vinko Globokar. He is interested in algorithmic procedures and the creation of visceral and intellectually engaging music. His music has won various awards, including the 2006 Joseph H. Bearns Prize from Columbia University, and has performed across the U.S. He is a Visiting Instructor in Music at Wabash College in Crawfordsville, IN.

***Beach Variations*** is made up of sounds I recorded in the Outer Banks of North Carolina. I used MAX/MSP as well as Logic to manipulate the sounds of waves crashing on the beach.

**Andy Thierauf** is currently pursuing a Masters degree in Percussion Performance at The Ohio State University. He is studying under Dr. Susan Powell and Mr. Joe Krygier and also takes composition lessons with Dr. Thomas Wells. Andy received his Bachelor’s degree in Music at the University of Cincinnati College-Conservatory of Music where he studied percussion under Rusty Burge.

The premise for ***Happy Time*** is very lofty. It aspires to bring about a moment of happiness. However, it is very likely that the feelings of warmth and happiness I wish to manifest, will

only conjure feelings of judgment, hatred and utter contempt. Nevertheless, one cannot help but smile at the prospect of a potential happy time.

The dialogue between the violin and computer exists in a relationship of inverse linear amplitude. The violin sound itself is filtered, and the sounds of the computer are purely synthetic whereby no pre-recorded sound, that is, sounds recorded before this performance, are used by the computer. This happy time is unfolding in real-time.

**Jason Gregory** is currently pursuing a Master's Degree in music composition at the University of Iowa under the instruction of Dr. Lawrence Fritts. He holds a research assistantship within the dance department as a composer and sound designer, and he is a violinist for the cause of new music. At Northern Illinois University, he obtained his Bachelor's degree in music composition.

*Sk'elep* is an alternate name for Coyote in the Secwepemc or Shuswap language group, a tribal language spoken in the Canadian province of British Columbia. In Native American mythology, a coyote is a trickster god and is generally benevolent. The coyote is highly respected for its cleverness and its will to survive.

This work follows a sonic journey through a collection of landscapes. The first is a cityscape to acknowledge the presence of coyote in our modern cities. The work then transforms to a rural environment reflecting the coyote's original habitat. From there, the piece evolves into a mystical setting reflecting on the spiritual connection that the coyote symbolizes in Native American Culture.

**Jason Mitchell** is currently pursuing a D.M.A. in music composition at the University of Illinois at Urbana-Champaign. He earned a M.M. in both Music Composition and Guitar Performance from Texas Tech University, Lubbock, Texas. He also holds a B.A. in Guitar Performance from the University of Texas – Pan American.

Mr. Mitchell has written numerous works for solo instruments as well as for chamber ensembles. His recent works include *Posada* for string quartet and *End of Message* for tape. Mr. Mitchell's *String Quartet #1* and *Apparitions* for flute, violin, cello, and piano are published by Imagine Music Publishing in New York. In addition, he is a contributing editor for the multi-volume *La Guitarra!* guitar instruction series, which is currently being used throughout the state of Texas.

Mr. Mitchell is currently studying composition with Reynold Tharp and Scott Wyatt. He has also studied with Stephen Taylor, Zack Browning, Heinrich Taube, Erk Lund, Bruce Pennycook, Mary Jeanne van Appledorn, Steven Paxton, Carl Seale, and Teresa LeVelle.

*Die hohle Höhle* is written around the narrative of Zarathustra moving back and forward between a cave (where he spent several years in isolation and contemplation) and a mountaintop. My purpose was to capture both the imagery and narrative of trying to move away from the cave, which behaves like a hollow resonant space which is cluttered and confused by the intrusions of men (Zarathustras 'higher men') and animals. The character and mood is also meant to reflect his need to escape the damp, self-critical and damning environment that the cave has become. The sounds I have used are symbolic of important concepts used throughout Nietzsche's oeuvre, such as intoxication (Dionysus) which is prepresented by the recorded sound of a ringing wineglass (which is later sampled and becomes the viola da gamba – like sonority), turning the pages of a book (the book recorded is actually Thus Spoke Zarathustra...), and footsteps (both Nietzsche and his 'alter ego' Zarathustra did a great deal of walking in solitary – this assisted in thinking clearly and was a valuable means of staying in touch with nature) which I also use to evoke a sense of restlessness and pacing within the cave. Giving this piece a title in German was a response to the few snippets of 'reversed' spoken text in the piece, which ended up sounding of a vaguely German quality.

**Melody Eötvös** is an Austrian Composer currently based in Bloomington IN, US studying for her Doctorate of Music at the Jacobs School of Music. Her compositional focus rests on both Instrumental and Electronic music, of which some recent/upcoming engagements include the Nashville Soundcrawl (Oct. 2010), the Midwest Composers Symposium (Oct. 2010), the Austrian String Quartet (Adelaide, Aug. 2010), and the Tasmanian Symphony Orchestra (Hobart, 2008–2009).

**John Nichols** (b. 1983) was born in Oak Park, IL and began studying trombone and composition at age 12. At the post-secondary level, he has studied composition with Dr. Joseph Klein at the University of North Texas and Dr. Don Malone at the Chicago College of Performing Arts, where he received his Bachelor of Music in 2006. During the next two years he studied with James Bicigo at the University of Alaska, Fairbanks. Currently he is pursuing a Doctorate in Composition at the University of Illinois where he studies with Scott Wyatt, Sever Tipei and Phillip Blume. His string quartet was the winner of the Union League Civic & Arts Foundation '04 Composition Contest and the La Rock '05 Composition Contest. John has appeared on WNUR FM radio in Evanston, IL and KUAC FM radio in Fairbanks, AK. He released an album with his band, Alliance, in 2002 and a live album with