

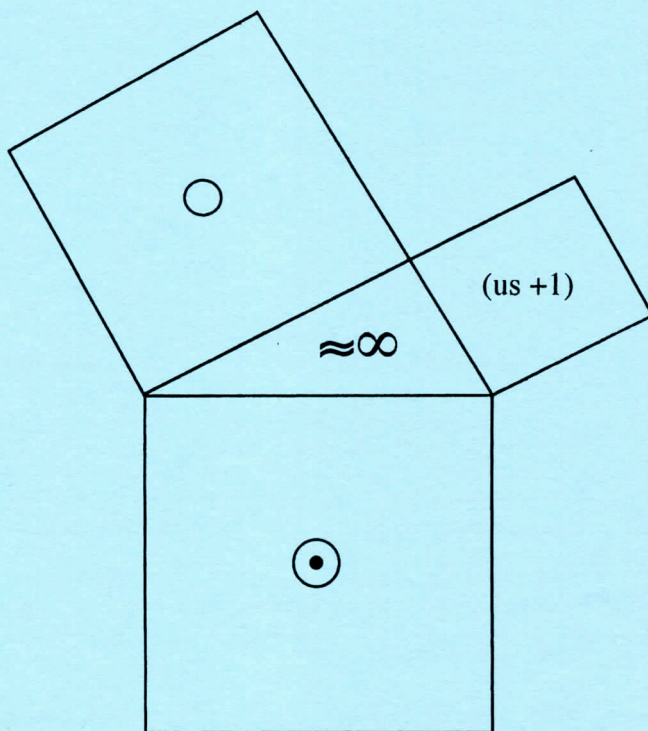
The University of Iowa

School of Music

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# Experimental Music Studios

present



November 11th 2002

Clapp Recital Hall

School of Music

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The University of Iowa  
Electronic Music Studios

present

8 pm

11.09.02

Clapp Recital Hall

*program*

*Silver Process*

Nikolas Francis

*Transformations*

Joseph Dangerfeild

*Broward County, No. 3*

Tohm Judson

*.50 .75 .50 x .05*

k.a.koch

*field\_*

Billy Gomberg

*Thistle Breath*

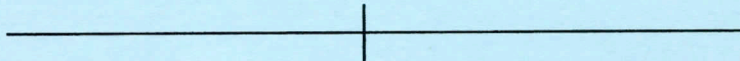
Lyle Zaehringer

*Cuts and Waves of Salt Water*

Jean Paul Perrotte

*Vis a Vis*

Dennis H. Miller





## **Silver Process**

Nik Francis, Percussion and Sound Processing   Evan Mazunik, Piano   Bobby Domsic, Alto Saxophone

1. The players were given a five note melody as a basis for improvisation.
2. Bobby was recorded first on alto sax.
3. Evan was later recorded improvising on the piano while listening to Bobby's recording.
4. Percussion such as drums, chimes and wooden spoons were then added.
5. The three sound sets were processed.
6. A pinch of slight rearrangement was added for flavor. "mmm! smells good!"

Joseph Dangerfield holds a bachelor of fine arts degree in music theory and composition from Marshall University, where he studied piano with Leslie Petteys, and composition with John Allemeier, Michael Golden, and Marshall Onofrio. In the summer of 1998, Dangerfield attended the Aspen Music Festival and School where he studied privately with Michael Czajkowski (Juilliard) and attended master classes and seminars with John Harbison (Pulitzer Prize), Bernard Rands (Harvard), Augusta Reed Thomas (Northwestern), and Mark Anthony Turnage (UK). Dangerfield recently received a masters degree in music composition from Bowling Green State University in Bowling Green, Ohio, where he studied composition with Mikel Kuehn, and Marilyn Shrude and electronic music with Elaine Lillios. Dangerfield is currently a PhD candidate in composition at the University of Iowa, where he is the manager of the Center for New Music, and has a theory assistantship. He studies composition with Larry Fritts and David Gompper, and electronic music with Larry Fritts. His music has been performed in the United States and England, with upcoming performances in Romania and Germany.

## **Broward County, No. 3**

So I moved to Iowa last year...

Tohm Judson is currently a PhD Student at the University of Iowa where he studies with David Gompper and Lawrence Fritts. He received his MM from the University of Florida where he studied with James Paul Sain, Paul Richards, and Budd Udell. Mr. Judson's works have been performed throughout the United States at a variety of festivals including SEAMUS 2002, The Florida Electroacoustic Music Festival, and The Tampa Bay Composers Forum. His works have also been performed in Italy and France.

**.50 .75 .50 x .05** is an exploration two-fold of both sound and video. The video process involves an exploration utilizing found residual and digital video artifacts created through alternate connections in the Mac computer. Captured originally on 1/2 inch, the video was then converted into 3/4 inch for analog manipulation and in turn onto 1/2 again and finally a digital format for the finished processing. These manipulations create a spectrum of depth amongst interwoven imagery. The sound for this piece was created through a process of body manipulations in which the end result is audio that tends to reflect this idea of different depths weaving in and out of each other.

Visual work was created at the Department of Intermedia Studios at the International Center under Hans Breder, while sound was composed at the Experimental Music Studios in the Department of Music under Larry Fritts, both located at the University of Iowa. The composer / artist is currently an MA/ MFA candidate and has had her work presented in Germany, France, and the Netherlands.

## **field\_**

the perfectly atmospheric imprints of the cold, a clear heart, the felt register - sound to cold, imprints by imprints. of lines, out. intentions and perspectives.

No heartbeats were sampled.

Billy Gomberg was born and raised in Chicago. He received his BA in English and Cinema Studies from the University of Iowa and is currently studying with Lawrence Fritts at the University of Iowa Electronic Music Studios.

**Fleeting Feelings** explores the ability music has to evoke emotions. The piece takes the listener on an emotional roller coaster ride with a serene but somewhat disturbing and uncomfortable ascent, dives down into sadness, looping around confusion and vertigo, with a frightening finale. You may only unfasten your seat belt when the ride comes to a complete stop. This piece was realized using original recordings of Coby singing/screaming, playing flute, and guitar.

Coby Vaknin is a senior Cinema Production major here at the University of Iowa and will be graduating in the spring of 2003. He plans to pursue a career in the audio-visual realm following graduation.



**Thistle Breath** was composed using a combination of electric 6-string guitar, tambourine, human voice and breath, electrical glitches and various other recorded/processed sounds using one stereo sound file. The concept of this piece is the portrayal of an environment of machines (portrayed by piercing atonal sounds) that “breathe” chaotically and their living counterparts (portrayed by fragile melodic tones and the human voice) who often lose their breath in an attempt to keep up with the cold and calculated circuitry. A battle between life and machine ensues and it follows that machines keep growing while the evolution of the living becomes damaged and almost stagnant. The battle ends when one side unplugs the other.

Lyle Zachringer is a senior at the University of Iowa studying computer science. This piece was a composition project for Professor Lawrence Fritts Electronic Media course in the Spring of 2002.

**Cuts and Waves of Salt Water** is an audio realization of the feeling of being in the ocean while every cut or scratch on your body stings with the contact of ocean water.

Jean-Paul Perrotte is currently a second year Master’s student of Composition at the University of Iowa. He studied with David Gompper and is presently studying with Lawrence Fritts.

**Vis a Vis** (2002) is a mixed-media artwork that combines synthetic music and images. The two media share a number of governing principles, both technical and formal. For example, the technique of convolution, in which two sounds or images are “blended” in imaginative ways, is used throughout the piece. In addition, formal continuity is achieved through the varied repetition of elements of both media that are introduced at the opening. Vis a Vis is organized into three distinct sections of approximately equal length. Each section introduces its own unique elements while developing material that preceded it. The POVray scene description language was used to generate the images, and the Acoustic Mirror convolution software was used for the music. Final compositing of the music and pictures occurred in Adobe Premiere.

Dennis Miller received his Doctorate in Music Composition from Columbia University in 1981. Since that time, he has been on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. Miller was the founder and served as director of the League-ISCM in Boston from 1982-1988. His works have been performed on concerts and festivals throughout the world, and his music appears on Opus One Records and the Frog Peak Collaborative CD, among others. Miller is an Associate Editor of Electronic Musician magazine, for which he writes about music software and hardware technologies. Since 1998, Miller has also been active as a graphic artist and 3D animator. His animations have been shown at numerous venues throughout the world, most recently the Ambient Electron show at the DeCordova Museum, the 9th New York Digital Salon, the 2001 Art in Motion screenings, immedia, Sonic Circuits, the Cuban International Festival of Music, and the 2001 Not Still Art screening. His work was also presented at SIGGRAPH 2001 in the Emerging Technologies gallery. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in Sonic Graphics: Seeing Sound, published by Rizzoli Books. Miller’s music and artworks are available at [www.dennismiller.neu.edu](http://www.dennismiller.neu.edu).

### **ELECTRONIC MUSIC STUDIOS 2002-03 SEASON**

**Syntax 1.1-** Conservatoire National de Region de Perpignan, France  
December TBA

**Music for Flute and Interactive Electronics,** Elizabeth McNutt, Flute  
December 3rd, 2002 Harper Recital Hall 8 pm

**Electronic Music Studio Concert**  
February 9th, 2003 Clapp Recital Hall 8 pm

**University of Iowa Curated Concert-** Florida Electroacoustic Music Festival  
April 3-5, 2003

**Concerto Scambio-** Conservatorio Guiseppe Tartini, Trieste, Italy  
April 2003 TBA

**France-Italy-USA International Exchange Concert**  
May 8th, 2003 Clapp Recital Hall 8 pm