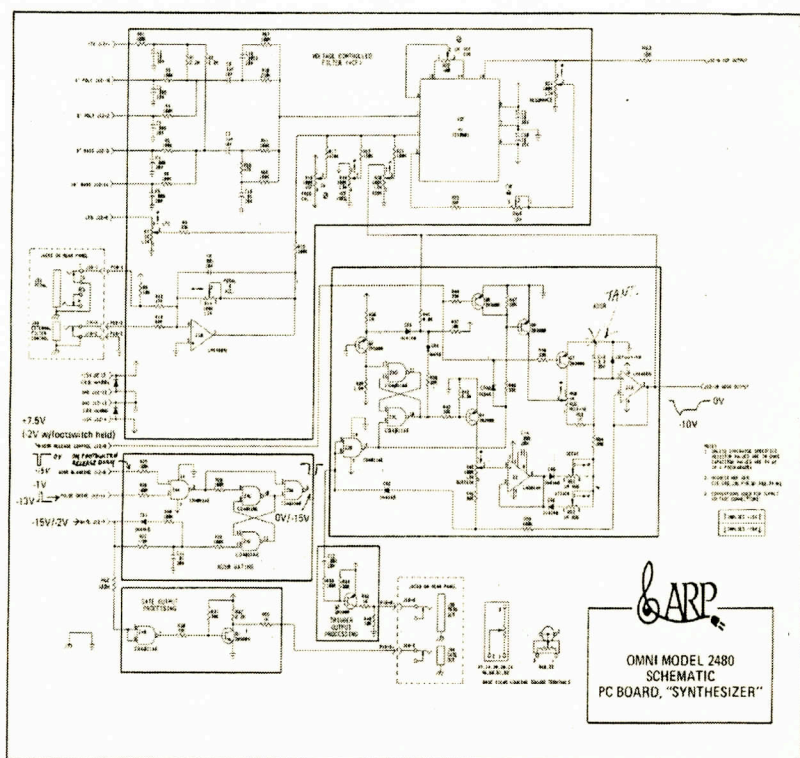


University of Iowa School of Music

Electronic Music Studios

SEAMUS

ELECTRO-ACOUSTIC MUSIC MONTH



11.16.06 8 PM
Clapp Recital Hall

Lawrence Fritts, director
Jean-Paul Perrotte, coordinator

The University of Iowa School of Music And
The Electronic Music Studios Present
A SEAMUS Electro-Acoustic Music Month Event

imagination dead imagine (2006)

Thom JUDSON

Transformations (2002)

Joseph DANGERFIELD

Lüneburg Project (2006)

Jean-Paul PERROTTE

BRIEF PAUSE

*Aggregate*⁷ (2006)

Rachel FOOTE

Stuart Brezczinski, *oboe and English horn*

Aphorism (1998)

Dimitri PAPAGEORGIOU

Minute Variations (1996)

Lawrence FRITTS

imagination dead imagine is based on the writing by Samuel Beckett.

Tohm Judson is a composer, performer, and optician.

Written while in my first year of doctoral study at the University of Iowa, *Transformations* (2002) utilizes three sound sources, that of water dripping, a sustained note on a violin, and glass shattering. The work employs a quadrophonic system to manipulate three-dimensional space, traveling from one field to another field, through the third field.

Joseph Dangerfield (b. 1977) is Assistant Professor of music composition and theory, as well as the director of orchestral activities at Coe College. He studied composition at Bowling Green State University (MM 2002) with Marilyn Shrude and Elaine Lillios, and the University of Iowa (PhD 2005) with David Gompper and Lawrence Fritts.

Dangerfield's compositions are heard throughout the United States and Europe. His work *The Waves Roll on, Thundering and Shimmering* (symphonic complementation plus piano, one per part, with two percussionists), was recently performed at the Moscow Conservatory by the Studio for New Music Ensemble. *Dreams of Fin*, for violin and piano, commissioned by the Austrian violinist Wolfgang Dávid, was recently premiered at the Kuenstlerklub in Frankfurt, Germany. Current projects include a commission by the University of Iowa for a new work in commemoration of the School of Music's centennial celebration, a commission by Wolfgang Dávid for a second violin and piano work, a commission by Russian pianist Yulia Kozlova for a piano solo, and a consortium commission for a new work for symphonic band.

Dangerfield is the recipient of many awards, which include, The Young and Emerging Composers Award (2002), ASCAP Standard Awards, and the Henry and Parker Pelzer Prize (2005) for excellence in composition. Dangerfield's music is available on the Albany Records label and is published by PIP Press.

Lüneburg Project is a sonic journey through the town of Lüneburg in northern Germany. Upon my arrival to this beautiful Hanseatic town, one of the first sounds that greeted me were the ringing bells of St. Johannis Church. These bells, recordings of birds and analog synthesizer sounds were captured during the week I spent at the 26th Internationale Studienwoche Fur Zeitgenossische Musik in Lüneburg Germany. In this piece, concrete sounds move and morph to synthesized sounds, which then transform back to concrete during this quadraphonic soundscape. I would like to thank the University of Iowa School of Music for granting me the Millice Fund award in the summer of 2004. It was this funding that allowed me to work in Lüneburg.

Jean-Paul Perrotte (b. 1964) holds a B.M. in Jazz Composition from Berklee College of Music in Boston and an 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 visiting faculty at the University of Iowa teaching Electronic Media 1 and undergraduate composition.

*Aggregate*⁷ (2006) for oboe and two-channel playback is Rachel Foote's M.A. thesis composition. This work is the second in a series of pieces entitled *Aggregate*. The series as a whole seeks to explore the many partnership possibilities between live and fixed performance media. *Aggregate*⁷ pays homage to Berio's *Sequenza VII* (for oboe) through both the title and some melodic gestures. The work employs both the oboe and the English horn, which are given melodic material and extended techniques to perform. The extended techniques relate back to the tape part, while the melodic material gives the live performer his unique persona. The tape part is built primarily from basic waveforms and the manipulation of recorded oboe.

Rachel Foote graduated with a B.A., magna cum laude, in Music from Cal Poly State University in San Luis Obispo, CA. While at Cal Poly she studied both composition and electronic music with Antonio G. Barata and oboe with Stuart Horn. At this time she is pursuing graduate study in composition (MA) and oboe performance (MFA) at the University of Iowa with Lawrence Fritts and Michael Eckert (composition), and Mark Weiger (oboe). She is currently an adjunct faculty member at Kirkwood Community College in Cedar Rapids, IA.

Aphorism is a short digital statement, which came up as a result of my first contemplation on computer music. The sounds I used have been derived from two different sources: my own composition UNDR for alto flute, double bass, and percussion and Scelsi's Second String Quartet. Since this was my first attempt to compose a tape piece, I decided to limit myself and experiment primarily with time stretching. I was mainly interested in the attack of the strings, so I recorded approximately 1 sec of several entrances and stretched them out in time (x20-x90). Then I layered several of the resulted sounds - often a hundred of them - to create longer sounds. I repeated the same procedure several times, until the desired effect was achieved. The composition was created at the EMS of the University of Iowa.

Dimitri Papageorgiou (b. 1965) holds degrees from the Music University of Graz (MA, 1991. Studies with H. M. Pressl and A. Dobrowolski) and the University of Iowa (Ph.D., 2002. Studies with D.M. Jenni, J.D. Roberts, and D. Gompper). Placed between the European tradition of precise tone setting and the American experimental tradition, Papageorgiou's music is characterized by timbral variety and an often prevailing quietism. In addition to academic scholarships (Iowa Presidential Fellowship and scholarship of the Austrian Ministry of Research), he has been honored with several prizes for his work as a composer, including the 2nd Prize at the *SCI/ASCAP student composition commission competition* (2003, *For Hermann Markus*), the *Doris Wolf* Preis of the Austrian Ministry of Culture, and the *Hancher-Finkbine Student Leadership Award* of The University of Iowa. In May 2006, the *Minoritensaal* in Graz programmed his Composer Portrait, which has been aired by the Austrian National Radio.

Papageorgiou is also a strong advocate of new music, being in the 80's one of the founding members of the Andere Saite (The Other String), back then a group dedicated to aid emerging composers in Graz and nowadays a prestigious organization for the promotion of new music in Austria. In Iowa, he worked as assistant to the director of the Center for New Music, organizing numerous concerts, among which a Festival of Austrian Music and a Midwest Composers Symposium. In Greece, he is one of the founding members of the dissonART ensemble, the first professional new music ensemble in Thessaloniki. He was recently appointed as assistant professor of composition at the Music Department of the Aristoteles University of Thessaloniki.

Minute Variations is based on a one-minute spoken text by the Australian performance artist, Chris Mann. After its opening statement in its original form, material from this theme then undergoes four one-minute variations. The first three variations spin out of the remarkable energy of the theme. Here, the interplay between pitch and timbral material, often minutely varied, is accompanied by ever more dramatic transformations that turn the voice into a computer percussion ensemble. During the third variation, these percussion sounds are gradually transformed back into spoken sounds that percussively accompany a voice that seems as if it is learning how to sing. The fourth variation is a very quiet coda consisting only of the singing voice, first as soloist, then ending as a choir.

Lawrence Fritts was born in Richland, Washington and educated at the University of Chicago, where he received his Ph.D in Composition. He is Associate Professor of Composition and Director of the Electronic Music Studios at the University of Iowa. He is a founding editorial board member of the Journal of Mathematics and Music. His music appears on the Innova, Frog Peak, Albany, SEAMUS, and Tempo Primo labels.