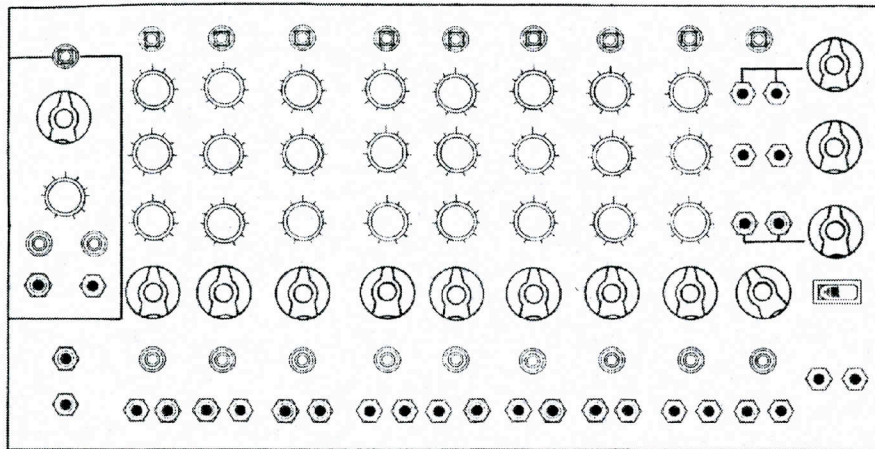


University of Iowa School of Music

Electronic Music Studios

SEAMUS
ELECTRO-ACOUSTIC
MUSIC
MONTH



11.17.05 8 pm
Clapp Recital Hall

Lawrence Fritts, director

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

Allamuchy (2002)

Elizabeth HOFFMAN

Prelude from Songs of Discord (2005)

Brian VLASAK

Five Yards and No Fences (2005)

Jean-Paul PERROTTE

Ernest Jennings and Jeff Strom, *percussion*

Self Portrait (2005)

Paul Alan BRENNER

Cross Contours (2005)

Dennis MILLER

INTERMISSION

Flow Interrupted (2005)

Paul Alan BRENNER and Rachel FOOTE

Volt air I-IV (2003)

Curtis ROADS

Ventilation Experimentation (2005)

George HUFNAGL

Matthew Shefcik, *trumpet*

Pre-Composition (2002)

Mark APPLEBAUM

Using a few natural sounds, comb filters and other techniques, *Allamuchy* explores moving through and being surrounded by, various densities of substance. Broad motions and energies coexist with a counterpoint of purely musical elements. The latter suggests internal perspectives which are part of a non-temporal but narrative-like set of impressions. These ultimately dissipate, allowing a return to ordinary time.

Elizabeth Hoffman writes electro-acoustic and acoustic music, and is currently Associate Professor in the Department of Music, Faculty of Arts and Science, at New York University where she founded and directs the Washington Square Computer Music Studio. Recent commissions include those from percussionists Dominic Donato and Stephen Paysen, and the Glass Farm Ensemble in NYC. Acoustic works may be heard on Albany Records TROY 610, and electro-acoustic works on Centaur 2512 and Diffusion i Média (empreintes DIGITALes) 9837.

Songs of Discord was begun in 2004, one year after the testing of the Massive Ordnance Air Burst bomb (the "MOAB") by the United States Department of Defense, for possible use in the Afghan Campaign and the Second Iraq War. After the completion of the song *Queen MOAB*, it was decided that the musical ideas presented longed to be expounded upon to create a complete song cycle. This *Prelude* seeks to prepare the listener for the ideas of violence and despair that feature so prominently in the work by creating a sound world unique to the cycle itself.

Brian Vlasak (b. 1979) was born in Binghamton, NY. He earned both his B. Mus. and M. Mus. 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*, will be presented at the 2005 Society of Composers, Inc. National Student Conference.

Five Yards And No Fences was submitted as my master's thesis this past May. It was inspired by the year round view outside of the window of my studio. Shimmering icy in the winter and playfully full of life and activity in the summer. Some of the audio was recorded in an anechoic chamber in the Wendell Johnson Speech and Hearing Center at the University of Iowa.

Jean-Paul Perrotte has a B.A. 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 teaching music theory and audio recording at Kirkwood Community College in Cedar Rapids, Iowa.

Ernest Jennings' percussion performance experience spans various musical genres from Jazz, Funk, R&B, Rock, Blues, to orchestral. Jennings is a former member of the Florida Wave Drum and Bugle Corps, the Asheville Symphony Orchestra, the US Navy Steel Drum Band, and the 34th Army Band in Fairfield, Iowa. Jennings holds a Bachelor of Arts in music from Limestone College, Bachelor of Music Education from Drake University and is an active member of Music Educator's National Conference, the South Central Iowa Band Master's Association, Iowa Bandmaster's Association, the Percussive Arts Society, the Des Moines Astronomical Society, and the Iowa National Guard Officer's Association. Currently Jennings serves as Drum Line Instructor for the University of Iowa Hawkeye Marching Band where he is pursuing a master's degree in percussion performance.

Jeffrey Strom has been an active teaching and performing professional in Southern Minnesota for many years. As well as freelancing, Strom has performed with the Rochester Orchestra (Rochester, MN) and the mallet duo "x2" (Times Two). Strom has taught at many educational levels ranging from middle school to university. Most recently at Saint Mary's University, Winona State University, and Cotter High School all located in Winona, Minnesota. Areas of instruction included Studio lessons, Methods, Percussion Ensemble, Drumline, and Recording. Mr. Strom received his B.A. in Percussion Performance from Winona State University and currently is the Steel Band Graduate Teaching Assistant at the University of Iowa while pursuing his Masters in Percussion Performance.

The dictionary defines a self-portrait as a pictorial or literary portrait of oneself, created by oneself. But can someone create a musical portrait of oneself? *Self-portrait* is an attempt at proving that a self-portrait can accomplish the portrayal of a person's persona by using organized sound. It attempts to introduce the listener to the composer's view of himself. The sound source for this experiment - a rather cynical statement - is a laugh track taken from a sound effect CD. The composer developed the concept for *Self-portrait* while living in downtown Chicago, began constructing the piece there, and finished the work in Iowa City.

Paul Alan Brenner, currently pursuing his Ph.D. at the University of Iowa, has his M.A. in composition (with extra studies in viola performance) from DePaul University and his B.M. in music education (with extra studies in composition and violin performance) from the University of Wisconsin - Madison. His past composition teachers include George Flynn, Kurt Westerberg, Thomas Miller, Joel Nauman, Stephen Dembski, and John Downey. His past violin and viola teachers include Rami Solomonow, Tyrone Grieve, and Terry Bjorklund. Paul currently studies composition with Lawrence Fritts, viola with Christine Rutledge and is a native of Brookfield, Wisconsin.

Cross Contours (2005) explores a variety of nearly identifiable icons and images and develops numerous associations among them. Though never crossing the line into the purely representational, it attempts to stimulate references and mappings in the viewer. The work is (loosely) in three sections, with each retaining the same color space despite the appearance of new or transformed objects and forms. The music adds an affective layer and helps control its dramatic development. All images in *Cross Contours* were created using the Cinema 4D animation software, while the musical elements were created with the Kyma System from Symbolic Sound and the Tassman physical modeling synthesizer.

Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Traveling Exhibit, the 2005 Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and 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* (Rizzoli Books) and *Art in the Digital Age* (Thames and Hudson). Miller's music and artworks are available at www.dennismiller.neu.edu.

Flow Interrupted addresses the time-honored question: is man superior to beast? On another level, it also explores the analog and digital aspects of electronic music. The work unfolds in three distinct sections: the first represents man or the analog realm. The second portrays nature or the digital world. The final segment combines the material of both previous sections in a climactic conclusion. The primary sound sources utilized include wolf vocalizations (www.pbs.org/wgbh/nova/wolves/howl.html), recorded oboe and viola, and synthesized timbres from the Moog and Arp. This collaboration was realized at the University of Iowa Electronic Music Studios after both composers realized their mutual interests in electronic music.

Rachel Foote graduated with a Bachelor of Arts, 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. She is currently pursuing graduate study in composition and oboe at the University of Iowa with Lawrence Fritts (composition) and Mark Weiger (oboe). She is also a TA in music theory and electronic music.

In this age of fundamentalist religious fervor, it seemed appropriate to evoke the wry, level-headed spirit of Voltaire in the title of this electronic work. The sound material of *Volt air* derives from granular synthesis experiments I made in 1996. Over a period of years, I transformed and edited this material in detail on multiple time scales, especially on the microsonic time scale. For example, I sculpted the original sinusoidal grains (all of which had a common Gaussian envelope) into thousands of uniquely shaped and filtered sound particles. Through various processes of transformation the material separated into four distinct parts, each with a unique logic and macrostructure. The final piece is the result of countless manual gestures applied like brush strokes to the canvas of time. The visuals were created by Brian O'Reilly.

Curtis Roads teaches in CREATE, Department of Music, University of California, Santa Barbara. He studied music composition at California Institute of the Arts, the University of California, San Diego (B. A. Summa Cum Laude), and the University of Paris VIII (Ph.D.). From 1980 to 1987 he was a researcher in computer music at the Massachusetts Institute of Technology. He then taught at the University of Naples "Federico II," Harvard University, Oberlin Conservatory, Les Ateliers UPIC (Paris), and the University of Paris VIII. He has recently led masterclasses at the Australian National Conservatory (Melbourne) and the Prometeo Laboratorio (Parma), among others. He is co-organizer of international workshops on musical signal processing in Sorrento, Capri, and Santa Barbara (1988, 1991, 1997, 2000). He has served on the composition juries of the Ars Electronica (Linz) and the International Bourges Competition.

As the title suggests, *Ventilation Experimentation* is an experimentation, but on two fronts. First, it is my first instrument and tape piece, so working to bring together two seemingly disparate elements brought me to new compositional discoveries and challenges. Second, in the early stages of the piece, I discovered an interesting alteration that I could make to the trumpet (removing the 2nd valve slide) that changes its timbre and tuning, yielding a new and interesting palette of sounds with which to work. The relationship between the trumpet and tape, then, stems from the results of this modification, allowing me to explore possibilities that were not previously possible. By reflecting through the tape the trumpet's new properties, both rhythmic and timbral, and relating them back to the trumpet, I have attempted to bring these two elements together. This piece was realized at the electronic studio at Western Illinois University under Professor James Caldwell.

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.

Matthew James Shetcik is a graduate trumpet student at Western Illinois University. Originally from Chicago, Illinois, Matthew earned a B.M. in trumpet performance from Roosevelt University. He currently plays second trumpet in the LaMoine Brass Quintet, and has played with the Brevard Music Center Orchestra (Brevard, NC), the Knox-Galesburg Symphony, the Oak Park/River Forest Symphony, and the Classical Symphony Orchestra (Chicago, IL). Matthew is a student of Bruce Briney and Channing Philbrick.

Pre-Composition is a work for 8-channel tape. Its sound source is my voice... or voices. *Pre-Composition* was commissioned by Electronic Music Midwest 2002.

Mark Applebaum received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, electro-acoustic, and electronic work has been performed throughout the United States, Europe, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Paul Dresher Ensemble, the Vienna Modern Festival, Zeitgeist, MANUFACTURE (Tokyo), the Jerome Foundation, and the American Composers Forum, among others. His music can be heard on recordings on the Innova and Capstone labels. Applebaum is assistant professor of composition and theory at Stanford University.