

The University of Iowa Electronic Music Studios present
Fall Concert 2015

Lawrence Fritts, Director

Evisceration is the transformation, dissection, and mutilation of sound. A singular sound source is altered to become its own opposition. The rectification of this opposition results in erratic alterations of tone color, register, and spatialization.

Joseph Norman is within his second year of study in the PhD program for music composition at the University of Iowa and is currently studying with Dr. Joshua Levine. Previously, he studied with Dr. Lawrence Fritts. Additionally, he has participated in master classes with David Lang, Augusta Read Thomas, and Louis Karchin.

He completed a Master's Degree in Music Composition at the University of Maryland while under the tutelage of Dr. Thomas Delio and Dr. Lawrence Moss. Prior, he received a Bachelor of Arts Degree in Music Composition and Classical Guitar Performance from St. Mary's College of Maryland. While there he studied composition with Dr. David Froom and Dr. John Leupold, and classical guitar with Dr. Orlando Roman.

...not without breaking it... investigates our (GRIT Collaborative) perceptions and relationship to global climate change, in particular, the retreat of Earth's glaciers. A combination of ice shattering, snow crunching, and glass breaking create the soundscape. A landscape is built from an amalgamation of broken parts, preserved in uncertainty. This collaborative installation aims to shed light on the interdisciplinary dialogue needed to overcome obstacles (grit). www.gritcollaborative.com

Dana O'Malley is a visual artist currently based in Iowa City, IA. Her work has been exhibited in Iowa, Minnesota, New Jersey, and Rhode Island. She is an MFA candidate in Painting at the University of Iowa, and holds an MA in Painting from the University of Iowa. Dana is a recipient of the 2015-16 Mildred Pelzer Lynch Fellowship at the University of Iowa. For more information, please visit: www.danaomalley.com



December 13th, 2015
Becker Communication Studies Building
Room 101, Lecture Hall
7:30 PM

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<i>Unveiled</i>	<i>stereo, fixed media</i>	Carlos Toro-Tobon
<i>Reflect without Blurring</i>	<i>8-channel, fixed media</i>	Jonah Elrod
<i>Lexicon I</i>	<i>8-channel, fixed media</i> <i>Emily Duncan, flute</i>	Joshua Marquez
<i>3 Sounds</i>	<i>stereo, fixed media</i>	Joungmin Lee
<i>Light Angle Sieve</i>	<i>stereo, fixed media</i> <i>Timothy Orme, film</i>	Jonathan Wilson
<i>Study on the Duality of Form</i>	<i>stereo, fixed media</i>	Reid Ronnander
<i>Rotations</i> <i>III. 1080</i>	<i>Jonathan Wilson:</i> <i>voice, percussion, ARP 2600 Sequencer, radios, fan, live electronics, fixed media</i>	Jonathan Wilson
<i>Evisceration</i>	<i>8-channel, fixed media</i>	Joseph Norman
<i>...not without breaking it...</i>	<i>visual art and sound installation</i> <i>GRIT Collaborative</i>	Joshua Marquez Dana O'Malley

Light Angle Sieve

Light, space, time, and blur are all activated via a fractal pattern in this short film that explores the depth of the cinematic frame. The images in this film were shot on a multi plane camera and driven by the imperfection that might break their own strict structuralist principles.

Jonathan Wilson is a candidate for the doctorate in music composition at the University of Iowa. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition and a runner-up for the 2014 Donald Sinta Saxophone Quartet National Composition Competition. Receiving his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University, Jonathan has studied composition with David Gompper, Lawrence Fritts, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition to composition, Jonathan has studied conducting under Richard Hughey and Mike Fansler. His compositional process is concept-oriented, and each concept, in turn, generates the structural ideas that unify his works. His future plans are to complete his doctoral program in music composition and to teach at a university. Jonathan is a member of the Society of Composers, Inc., SEAMUS, the Iowa Composers Forum, and the American Composers Forum.

Study on the Duality of Form is built from two contrasting sound masses, the first focused on un-pitched material and the second on pitched. Around each mass is then constructed the larger, dual form of the work.

Reid Ronnander is a data scientist studying graduate level statistics at the University of Iowa. He is a motivated researcher interested in the intersections between mathematics, statistics, and music. The results of his research can be applied to such topics as genre/composer identification and algorithmic composition.

Movement III (1080) of “**Rotations**” is the culmination of spatial entrainment, live processing, and the body-machine relationship from the previous movements. Here, the relationship to the body is expanded to include bodies in a realm phenomenally larger than ourselves: space. Space, abstractly, is represented through fixed media in this movement, while the body and the machine are the vehicles of live sound production. The source material for the fixed media in the third movement includes recordings of radio emissions of Jupiter, Saturn, Uranus, and Neptune, which were made by the Voyager spacecraft and the Cassini orbiter. In the live electronics I record sounds from each instrument onstage into a Max patch and manipulate the pitch and EQ of each channel independently, while the patch determines the location for each sound that will be heard.

3 sounds

It is a cliché to say one’s daily routine and items can, together or separately, be a source of inspiration. Clichés can sometimes prove to be right. My two-year-old twins are always alert and curious. Recently, they found the way a spring door stopper makes a sound and repeatedly pushed the door. My wife was bothered by the repeat of the low-toned shrill metal sound while I kind of liked the way it sounded.

There is a small clock on my desk at home. It ticks very quietly, to the point of noticeability. The pitch darkness and silence of the night can slightly augment the ticking sound of the small clock. I liked the way it made me feel.

I have an acoustic guitar which works OK, if not very well. I often strum it. I don’t own a violin but have a bow. I used it to play my guitar. It created something of *sul ponticello*, which was beautiful. I brought together my boys’ acoustic curiosity, my clock’s relative calmness and my guitar’s crossover to create an electric music piece set to soak us in a combination of the three inspirations.

Joungmin Lee (b. 1975, Chun-Ju Korea) is a composer who has lived and worked in New York, Virginia, Maryland, Kansas, Iowa, and S Korea. He served as a music director for the International Modern Dance Festival (Pusan) in a performance of ‘Kui-So’, as well as for the Annandale United Methodist Church (Virginia). He has composed for film, television documentaries and soap operas, and online games as a vice director of Image Enterprise Inc. He taught electronic music and recording techniques at Chang-Won College and Seoul Artist Music School in Korea. He received a BM degree in composition from Seoul Jangsin University, and a MA degree in computer music from Sang Myung University. He studied in music technology (Stephen F. Temmer Tonmeister Honors Track) at New York University for the M.Mus degree, and began his doctoral degree in composition at University of Kansas with Bryan Kip Haaheim. He is currently pursuing the PhD in composition at the University of Iowa as a student of Lawrence Fritts and David Gompper.

Program Notes and Composer Biographies

Unveiled is a piece for fixed media composed in 2015. The initial gesture composed with sounds related to very distinguishable ordinary objects unveils the space to a section full of ethereal atmospheres made of numerous short sounds. A second element uses the reverberation of some of those small objects as drones and pads, giving contrast through variations on the same sounds. The initial gesture appears again in different transformations, closing, opening (unveiling) new moments.

Carlos Toro-Tobón, a composer born and raised in Colombia, received his MA degree in composition from the Universidad EAFIT in 2011. His composition teachers have been Andrés Posada S., Moisés Bertrán and Marco Alunno. Since 2005, he has been a professor of music theory and composition at the Universidad de Antioquia, Colombia, where he also coordinated the music education program. In 2014 Carlos Toro-Tobón was granted a Fulbright scholarship to study in the U.S., and is currently pursuing a Ph.D. in music composition at the University of Iowa.

He recently completed a work for solo clarinet entitled “Escenas de una Doble Vida” (Scenes of a Double Life), which was premiered April 2015 in the Mons Royal Conservatory, Belgium, at a concert along with other Colombian and Belgian works celebrating the signing of an exchange agreement with Universidad de Antioquia. He has composed works for orchestra, string orchestra, choir, string quartet, and other chamber configurations.

Reflect without Blurring

A mass of sound... building tension then release... grinding... stuck on one side... a counterpoint with the moon... dry sounds fading... cascading ripples... the growing quiet....

Jonah Elrod is a composer and Associate Director of the Electronic Music Studios at the University of Iowa. He serves as a board member of the Iowa Composers Forum and is an executive officer of the Society of Composers, Inc., University of Iowa chapter. Jonah also works as the audio engineer and composer for the O-ffended podcast. He is currently a PhD candidate in music composition at the University of Iowa. Previous teaching experience includes high school band, choir, and piano, as well as university level music theory and musicianship.

Jonah's music has been performed around the United States including Arizona, New Mexico, Iowa, Michigan, Ohio, and Pennsylvania. He currently lives and works in Iowa City, IA. His work A Spotless Moon was the winner of the 2013 Scott Wilkinson Composition Contest, and his work Twin Dreams was selected for performance at the 2014 Midwest Composers Symposium. Jonah's The Vulture, a new piece for solo mezzo-soprano, was selected as a winner of the One Voice Project, and will be performed by Lisa Neher during her 2015-2016 concert season.

Lexicon I begins a series of pieces that incorporate graphic and conventional notation, furthering the dialogue between the concept and perception of auditory signals communicated through (visual) symbols. Through the *Lexicon* series, a collection of symbols are found in each piece to create a unique, visual language, or lexigram, specific to my work. My goal, through this series, is to extend the visual and aural communication, furthering the musical/visual dialogue thereby developing my own musical language. The graphic notation utilized represents, to me, the clearest representation of the desired aural outcome which requires notation beyond convention. In *Lexicon I*, I aim to disintegrate the piece through destruction and deterioration of the electronic and acoustic timbres.

The thought of using newly-created, specific notation for aural communication occurred to me through my work with the Bonobo apes at the Ape Cognition and Conservation Initiative in Des Moines, Iowa. To communicate with humans, the Bonobos use custom-made lexigrams, developed by language researchers and biologists, that have images and (English) texts that represent objects and activities. Through the development of this system, new lexicons are created and combined with one another to create a unique language, based off of the written English language (extending conventional notation).

Both humans and Bonobos may respond visually, through a physical lexigram (printed sheet or computer screen) or verbally, through speech. As the Bonobos are able to understand complex (English) sentences, verbally, they are able to reply via lexigram (pointing at the symbol or symbols needed complete their response). What amazes me is the coherence of this system. Researchers will often ask a question, verbally, to a Bonobo to which the Bonobo responds via lexigram. The Bonobos may also ask questions via lexigram to which a human may respond verbally. The latter form of this communication is the driving force behind the *Lexicon* series - communicating through a uniquely visual system. Through the *Lexicon* series, I hope to devise a collection of symbols that are unique to my work and extend my musical language.

Joshua Marquez (b. 1990) is a Filipino American composer, guitarist, dancer, and Biomusic researcher currently based in Iowa City, Iowa. Marquez's music has been performed, internationally, by ensembles such as the JACK Quartet, Stony Brook Contemporary Chamber Players, University of Iowa Center for New Music, Akropolis Reed Quintet, Fresno State New Music Ensemble, Gate City Camerata, Quintet Sirocco, and the Cape Fear Wind Symphony along with performances at the New York City Electroacoustic Music Festival (NYCEMF 2014), the National Student Electronic Music Event (N_SEME 2014), Birmingham New Music Festival, Indiana State University New Music Festival, UNCG New Music Festival, Brave New Works (CA), Stony Brook Premieres! (NYC), Circuit Bridges, Vox Novus Composer's Voice Concert Series, and the International Ferienkruse für Neue Musik Darmstadt. His music has been heard in venues such as Symphony Space (NYC), Abron Arts Center, Gallery MC, Jan Hus Presbyterian Church, Weatherspoon Art Museum (NC), Hulsey Recital Hall (AL), the Englert Theatre (IA), Georgia Southern University, McIntosh Theatre (KS), as well as other universities and institutions. Joshua's music for film has also been featured at the Canada International Film Festival and the Utopia Film Festival (MD). His music has been released on the album, Sonic Flux (E.M.P.i.R.E.S) and will be released on an upcoming Quintet Sirocco album. As a collaborative artist, he has worked with such artists as Caroline Althof, Rebekah Chappell, Dana O'Malley, Adrienne Ostberg-Pool, Kuldeep Singh, Alvon Reed, and Hannah Weeks.

Joshua is currently a PhD candidate (ABD) in composition at the University of Iowa. He holds degrees from the University of North Carolina at Greensboro (MM '13), and Campbell University (BA '11). Marquez is the Director of the Sound Lab and Composer-in-Residence for the University of Iowa Department of Dance. Previously, he was a Teaching Assistant at the University of Iowa for the Center for New Music and Instructor of undergraduate composition lessons. He currently teaches composition, guitar, and is the director of the Young Composers Program at Rosazza Lesson Studios, teaches the Certificate Program at the Preucil School of Music, and is also a founder, director, and conductor of Ensemble 319. Joshua also conducts Biomusic research at the Ape Cognition and Conservation Initiative and the Roger Payne Marine Sound Archive. Marquez serves on the faculty as a Resident Composer for the Saint Mary's Summer Composition Intensive in Notre Dame, IN (2014-present).

He has studied with David Gompper, Josh Levine, Mark Engebretson, and Alejandro Rutty in addition to private studies with Samuel Adler, Derek Bermel, Michael Harrison, Laura Kaminsky, David Lang, and Augusta Read Thomas.

For more information, please visit: www.joshuamarquez.com