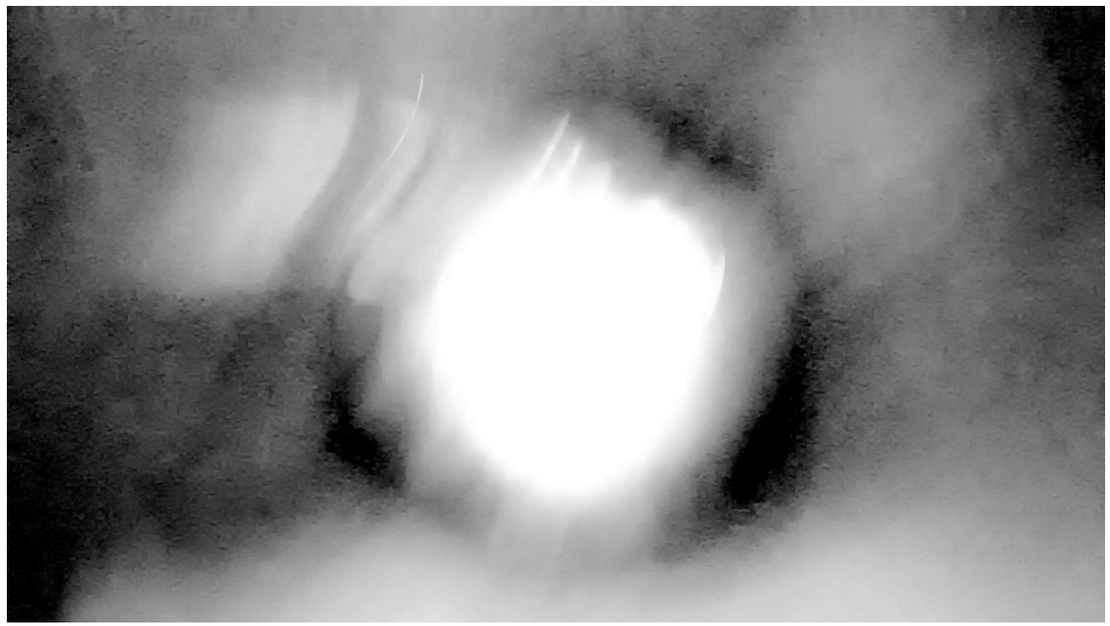
The University of Iowa Electronic Music Studios present

Fall Concert 2016

Lawrence Fritts, Director



Saturday, December 3rd, 2016
Voxman Music Building
Concert Hall
7:30 PM

The University of Iowa Electronic Music Studios present

Fall Concert 2016

This concert is dedicated to the memory of Pierre Boulez, Jean-Claude Risset, and Pauline Oliveros.

Mutations (1969) — Jean-Claude RISSET

stereo, fixed media

A Thousand and One Knights (2016) — Joseph NORMAN

stereo, fixed media
Ainsley Tharp, film

Hiss (1992) — Kenneth GABURO

stereo, fixed media

Je…Je Ne Parle…Francais (2016) — Ying ZHANG

8-channel, fixed media

Gossip 16 (2016) — Dan WANG

stereo, fixed media

Bye Bye Butterfly (1965) — Pauline OLIVEROS

stereo, fixed media

Intermission

2 Etudes (1951) — Pierre BOULEZ

I. Étude sérielle sur un son
II. Étude sérielle sur sept sons

stereo, fixed media

Rotations (2015-6) — Jonathan WILSON

Jonathan Wilson, voice, percussion, ARP 2600, Buchla Music Easel
8-channel, fixed media and live electronics

I. 360
II. 720
III. 1080

inferred between these tones and their source, for the choice of instrumentation has been made to realize *a* relationship with these tones to instrumentation. The movement concludes with a crescendo and the acceleration of recorded material passing through multiple speakers frenetically and continuously building in amplitude until the performer brings all activity to a sudden halt. When everything subsides, the third movement (rotation) begins with the return of fixed media. The actions of the performer in this movement, like the previous movement, are improvised. The third movement consists of five fixed-media events that are triggered at predetermined times by the computer while the performer continues to improvise. Unlike the second movement, where the performer directly controlled most of the transformations in the live electronics, the computer takes on the role of activating and shaping the live electronics and functions as a timetable for almost all subsequent events occurring in the electronics. This movement also contains the very climax of the entire work with the emergence of a loud shrill of high frequencies from the fixed media that are combined with the cacophony of sounds from the live electronics. Slowly, but gradually, after the climax, the actions of the live electronics and the performer become fewer in number until only the fixed media remains, which fades away into nothingness. In both the second and third movements the performer's improvisations are informed by predetermined compositional choices and previous performances of this work. This relationship between predetermined structuring and improvisation is another definition of rotation that is explored. The source material for the fixed media in this movement uses recordings of radio emissions of Jupiter, Saturn, Uranus, and Neptune, which were made by the Voyager spacecraft and Cassini orbiter.
-*Program notes by the composer*

JONATHAN WILSON is a candidate for the doctorate in music composition at the University of Iowa. He is the winner of the 2014 Music Teachers Association Composition Competition and a runner-up for the 2014 Donald Sinta Saxophone Quartet National Competition. Receiving his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University, Jonathan has composition with Josh Levine, David Gompper, Lawrence Fritts, James Romig, James Caldwell, Paul Paccione, and John Cooper, and conducting with Richard Hughey and Mike Fansler. He is a member of the Society of Composers, Inc., Iowa Composers Forum, and American Composers Forum.

landmarks of twentieth-century music, such as *Le marteau sans maître*, *Pli selon pli* and *Répons*. Boulez was also one of the most prominent conductors of his generation. He held the positions of Chief Conductor of the New York Philharmonic and the BBC Symphony Orchestra, Music Director of the Ensemble Intercontemporain, and was Principal Guest Conductor of the Chicago Symphony Orchestra and the Cleveland Symphony Orchestra. He made frequent guest appearances with many of the world's great orchestras, including the Vienna Philharmonic, the Berlin Philharmonic, and the London Symphony Orchestra. He was particularly known for his performances of Debussy, Ravel, Stravinsky, Bartok, the Second Viennese School, Ligeti, Berio, and Carter. He conducted the production of Wagner's *Ring* cycle for the centenary of the Bayreuth Festival and gave the world premiere of the complete, three-act version of Alban Berg's *Lulu*. He was a founding member of a number of musical institutions in Paris, including the Domaine musical, the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), the Ensemble Intercontemporain and the Cité de la musique, as well as the Lucerne Festival Academy in Switzerland.

Rotations is a composition that explores the application of the word rotation in a musical context. The inspiration for this work initially came from a visit to the Moss Arts Cube, which was capable of projecting 124 channels of audio at that time, in March 2015 during the SEAMUS National Conference. While listening to various pieces from one concert that utilized all these speakers, I perceived an overall direction in which those sounds travelled: counterclockwise. I began to investigate how to obscure this counterclockwise motion while using multiple speakers in the first movement with the idea of fulfilling my first definition of rotation: the spatialization of sound. This movement is structured by noticeable contrasts in the family of sounds used and through-composed such that the changes from one family of sounds to another are the result of a continuous evolution that never returns to a previous state. When the first movement quietly dissipates, the next movement begins, which I call the second rotation. Rotation in this context is defined as the change of role (or relationship) of the electronics to the performer. In the second movement, the performer is the originator of sound, and the live electronics controlled by the performer, whereas, in the first movement, the fixed media is the originator of sound and uninfluenced by the performer's actions. This idea inspired my decision to design the entire framework of this composition into three movements (rotations) to cycle through all the relationships between performer, live electronics, and fixed media that I wanted to explore: movement 1 for fixed media only, movement 2 for performer and live electronics, and movement 3 for performer, live electronics, and fixed media. The second movement (rotation) is structured into three main sections. It starts with the production of inharmonic sounds to create a blanket of white noise. The sounds of the instruments on stage are recorded live by the performer, processed, and sent out randomly to any combination of 8 channels at predetermined rates by the composer. Then, the performer introduces harmonic tones through various instruments that overtake gradually the white noise. The relations between the harmonic tones themselves have no intentionally predetermined relationship. If any such relationship can be made, one could be

Program Notes and Composer Biographies

Mutations (1969), commissioned by the Groupe de Recherches Musicales, was completely synthesized by computer at Bell Laboratories. It was written as an attempt to exploit, in particular, the harmonic series while using some of the possibilities offered by the computer to compose at the level of the sound – that is, to compose the sound itself. At the very beginning, the same motif first appears in melodic form, second harmonically - as a chord, finally in the form of a timbre like a simulacrum of a gong, which is like the shadow of the previous chord. The title refers to the gradual transformations that occur in the course of the piece, and in particular to the passage of a scale of discontinuous heights to continuous frequency variations. This passage is made through mutations in the sense of the sets of mutations (or mixtures) of the organ: the gradual addition of higher and higher harmonics gives rise to a network of increasingly tightened intervals. Continuous sounds slide towards the treble following a "spiral" climb that continues indefinitely - a paradox or an acoustic illusion. After a bridge, using for the first time in a musical work the frequency modulation technique of John Chowning, a recap is heard of all continuous and discontinuous scales up to a final point that releases the high and low pitch components of the initial harmonic structures. *–Program notes by IRCAM*

JEAN-CLAUDE RISSET (b. 18 Mar 1938 – d. 21 Nov 1936) was a French composer, best known for his pioneering contributions to computer music. He was a former student of André Jolivet and former co-worker of Max Matthews at Bell Labs. A native of Le Puy-en-Velay, France, he arrived at Bell Labs, New Jersey in 1964 and worked with Max Mathews' MUSIC IV software to recreate the sounds of brass instruments digitally. From digital recordings he made of trumpets and his studies of their timbral composition using "pitch-synchronous" spectrum analysis tools, he found that the amplitude and frequency of the harmonics (more correctly, partials) of these instruments would differ depending on frequency, duration and amplitude. He is also credited with performing the first experiments on a range of synthesis techniques including FM Synthesis and waveshaping. After the discrete Shepard scale Risset created a version of the scale where the steps between each tone are continuous, and it is appropriately called the continuous Risset scale or Shepard-Risset glissando. He also created a similar effect with rhythm in which tempo seems to increase or decrease endlessly.

In ***A Thousand and One Knights*** this film explores a haunting recession of the subconscious; a place deeply rooted in the human experience; a brief moment enticingly toxic as it lingers in looped obnoxious oblivion. *–Program notes by Ainsley Tharp*

JOSEPH NORMAN is in his third year of the PhD program for music composition at the University of Iowa and is Research Assistant/Composer/Sound Technician for the University of Iowa Department of Dance. Mr. Norman is currently studying composition with Dr. Joshua Levine. Previously, Mr. Norman studied with Dr. Nomi Epstein and Dr. Lawrence

Fritts and has participated in master classes with Ketty Nez, Elainie Lillios, David Lang, Augusta Read Thomas, and Louis Karchin. Mr. Norman completed his 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 his Bachelor of Arts Degree in Music Composition and Classical Guitar Performance from St. Mary's College of Maryland. While there Mr. Norman studied composition with Dr. David Froom and Dr. John Leupold, and classical guitar performance with Dr. Orlando Roman.

Hiss was realized by 1992 at the Electronic Music Studios at the University of Iowa at the first Voxman Music Building late in the life of Kenneth Gaburo. In this composition he was investigating the noise coming from a mixer that could generate a very loud hiss. Gaburo recorded the hiss from this mixer as a demonstration of its creative potential. While the process for the creation of this work is not known with certainty, it is believed that the noise from the mixer was frequency-shifted through the Bode Dual Ring Modulator and then processed through the Moog. *–Program notes by Jonathan Wilson*

KENNETH GABURO (1926-1993) was the director of the Electronic Music Studios (then known as the Experimental Music Studios) at the University of Iowa from 1983 to his retirement in 1991. With a DMA from the University of Illinois in 1962, he taught at the University of Illinois until 1968 and at the University of San Diego, California from 1968 to 1975. He is credited for formulating the term compositional linguistics, which concerned his ideas of "music-as-language" and "language-as-music." He founded in 1965 NMCE (New Music Choral Ensemble), one of the earliest choral ensembles to perform avant-garde music for voice. He was the founder of Lingua Press in 1974, which was dedicated to publishing works in all media that involved language and music. He was also the artistic director of Harry Partch's widely praised production of *Bewitched* in 1980.

Je…Je Ne Parle…Francais - After watching a number of fashion-show runway videos, I have to say all the girls are too skinny, especially some super-high heels that reminded me of fetishism. As a beginner in French, I have the unrealistic ambition to get command of French when and after I study abroad in Paris next semester. I put "je mange beaucoup" meaning "I eat a lot" in reverse, and some interesting sentences showed up. I recorded myself reading after the computer male voice, disclosing personal timidity, which I believe is universal and important to reveal. *–Program notes by the composer*

YING ZHANG - It is always clear to me that I want to be a movie director, with an ultimate goal to take care of people who need caring, through art of moving images. I need to constantly fill in this ethereal vision with contemporary, touchable texture, and electronic music excites me. This is my first time composing and I have to confess I even do not know notes. I want to encourage you to pursue anything you want in this modern time, just with time and passion.

Gossip 16 is the audio representation of Vision 16, the 16th addition of a series of texts that describe visions of a dystopia inspired by perceptions of the real world.
–Program notes by the composer

DAN WANG is currently studying art and filmmaking at the University of Iowa. He makes images, digital videos and harsh noise music with a focus on Utopian fantasies and human rights activism.

Bye Bye Butterfly "bids farewell not only to the music of the 19th century but also to the system of polite morality of that age and its attendant institutionalized oppression of the female sex. The title refers to the operatic disc, *Madame Butterfly* by Giacomo Puccini, which was at hand in the studio at the time and which was spontaneously incorporated into the ongoing compositional mix." *–Program notes by Pauline Oliveros*

PAULINE OLIVEROS (b. 30 May 1932 - d. 24 Nov 2016) was an American composer, accordionist, and a central figure in the development of experimental and post-war electronic art music. She was a founding member of the San Francisco Tape Music Center in the 1960s, and served as its director. She taught music at Mills College, the University of California, San Diego (UCSD), Oberlin Conservatory of Music, and Rensselaer Polytechnic Institute. Oliveros wrote books, formulated new music theories, and investigated new ways to focus attention on music that includes her concepts of "Deep Listening" and "sonic awareness".

Pierre Boulez's two ***Etudes*** are short compositions in the tradition of *musique concrète* from late 1951. They were created when he was part of Pierre Schaeffer's Groupe de Recherches de Musique Concrète (GRMC). At the time Boulez had an interest in the use of magnetic tape to search for new sounds and to research rhythm. The first work is an etude on one sound that is amplified at various speeds and reveals the wealth of timbres that he could obtain at that time through transposition. The second etude is on seven sounds, uses a wider variety of recorded source material, and shows a greater sense of control in the serial organization of pitch, rhythm, dynamics, and (perhaps) the balance between silence and sound. *–Program Notes by Jonathan Wilson*

PIERRE BOULEZ (b. 26 Mar 1925 - d. 5 Jan 2016), a French composer, conductor, and writer, was one of the dominant figures of the post-war classical music world. He studied at the Paris Conservatory with Olivier Messiaen, and privately with Andrée Vaurabourg and René Leibowitz. He began his professional career in the late 1940s as Music Director of the Renaud-Barrault theatre company in Paris. In the 1950s he quickly became a leading figure in the musical avant-garde and played an important role in the development of integral serialism and controlled chance music. From the 1970s onwards he pioneered the electronic transformation of instrumental music in real time. Many of his compositions are regarded as