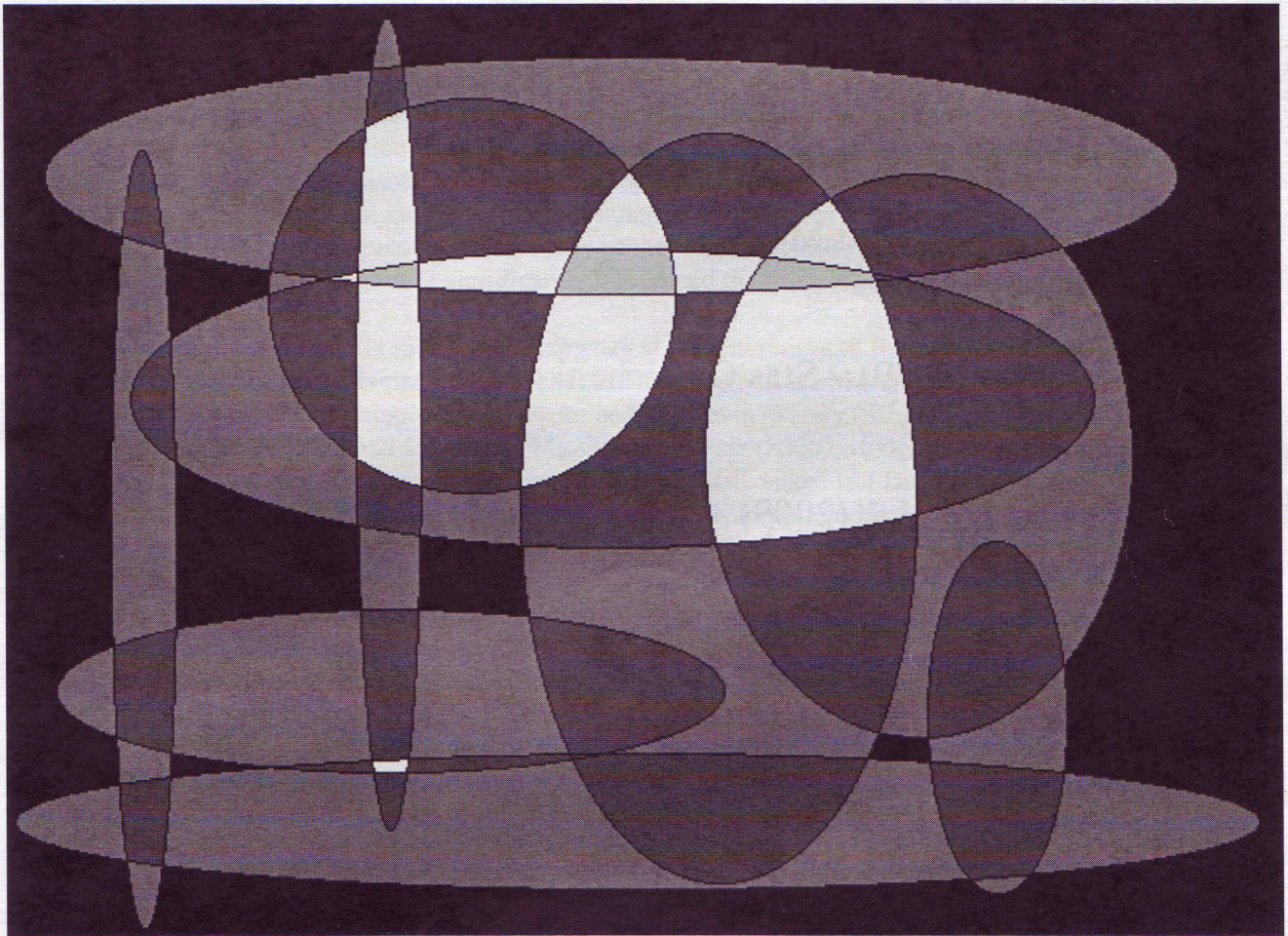


University of Iowa School of Music
Electronic Music Studios



4.26.09 3pm
Becker Auditorium
Lawrence Fritts, Director

The University of Iowa School of Music presents
The Electronic Music Studios Concert Spring 2009

Pre-Images (2000) – Lawrence Fritts
Benjamin Coelho: Bassoon

Intercession I (2009) – Dan Houglum
Stereo Audio

Nearer (2008) – Scott Morris
Stereo Audio and Video

Sospirariums (2009) – Stas Omelchenko
Four-Channel Audio

Five Minutes in Hell (2009) – Anthony Donofrio
Stereo Audio

Timbre Study 7 (2008) – Hubert Howe
Eight-Channel Audio

Program notes and biographies

Pre-Images -- The conceptual notions of "image" and "pre-image" can arise in music in very provocative ways. A common example is formed by the relationship between pitch-class (a class of notes sharing the same note name but not register) and pitch (which is register-specific). Here, a pitch-class is said to be an image of a pitch; conversely, a pitch is a pre-image of a pitch-class. Compositional manipulations that act directly on pitch-classes also act indirectly on their pre-images. This idea is extended in a number of ways in the work, *Pre-images*. Particularly notable is the dialogue between the digitally-processed image of a recorded bassoon and the live instrumental pre-image. *Pre-images* was written for Benjamin Coelho in early 2000.

Lawrence Fritts is an American composer born in Richland, Washington in 1952. He received his PhD in Composition at the University of Chicago, where his teachers included Shulamit Ran, Ralph Shapey, and John Eaton. He is currently an Associate Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994.

His recent works combine instruments and voice with electronics. These have been performed throughout the world and are recorded on the Albany, Innova, Frog Peak, SEAMUS, and Tempo

Primo labels. He has received awards from SEAMUS, the Bourges Electroacoustic Music Competition, International Look and Listen Festival, International Society of Contemporary Music, International New Music Consortium Competition, and the International Institute for Advanced Studies in Systems Research and Cybernetics. As a composer, he is interested in musical applications of mathematical group theory and has written a number of papers on the subject. He serves on the Editorial Board of the Journal of Mathematics and Music

Benjamin Coelho, Associate Professor of Bassoon, has been at The University of Iowa since 1998. He has appeared as soloist, chamber musician, orchestral musician, teacher and clinician in several countries including the United States, Brazil, Argentina, Bolivia, Portugal, France, Romania, Australia, Canada and Czech Republic.

Regard des Anges, from Messiaen's *Vingt Regards sur l'Enfant-Jesus* (1944), served as a point of departure for my composition. **Intercessions I** originally began as an "electronic transcription" of Messiaen's solo piano work. However, this approach eventually proved too rigid, at which point I attempted to exhibit general principles inherent in Messiaen's composition. *Intercessions I* reflects the block forms present within many of the *Vingt Regards*. Messiaen's use of register, harmony, repetition, and gesture significantly influenced the progress of my work.

Daniel Houglum, currently in the Ph.D. program at the University of Iowa, received his B.A. degree from Gonzaga University in Spokane, Washington and his M.Mus. degree from Northern Illinois University. His composition teachers include Kevin Waters (S.J.), Robert Fleisher, David Maki, John Eaton and David Gompper. *My Guardian Dear* (2008), Houglum's recent work for women's chorus, was premiered at Alverno College in Milwaukee last December. *Pieta(s)*, his work for string quartet, marimba, and mezzo-soprano, was premiered in Ann Arbor at the Midwest Composers Symposium (February 2009).

Nearer fuses video with electronic music created using Reason software. This is designed to be a reflective piece, of an introspective nature, as one considers a particular situation. The video was recorded in southeast Iowa, in June of 2008 during the storms leading up to the summer flood.

Scott Morris is currently pursuing a master's degree in Music Education at the University of Iowa. He graduated in 2005 with a bachelor's degree in Music Education from Doane College, a small liberal arts school. Following his undergraduate degree he taught instrumental music in public schools in the Omaha area for two and half years. In addition to his public school experience Scott has directed community bands and choirs. He has also performed in alternative, blues, rock, and jazz groups.

Juxtaposing the permutations of ten sound sources, *Sospirariums*, for four-channel electronic media, explores my interpretation of the word *sospirare* (in Italian, to sigh). Such layering of sounds on top of each other evokes a surreal, somewhat hallucinatory and, at times, confrontational imagery.

Stas Omelchenko has entered the field of music composition several years ago, after many years of a double performing career as a pianist and a tuba player. Born and raised in Kislovodsk, Russia, Mr. Omelchenko studied piano and music theory at a local music school, and upon moving to Israel, in 1991, continued his piano studies at the Petach – Tikva Municipal Conservatory. In 1995, he became interested in brass instruments, which led to his second career as an accomplished tuba performer. Among his accomplishments in this field was winning the third prize in the Paul Ben – Haim Competition of Israeli Music. While still in Israel, Mr. Omelchenko attended the Thelma Yellin High School of the Arts, where his emphasis was on

tuba performance as well as on theoretical disciplines, such as music theory, history, analysis, harmony, and literature. Upon successful graduation, Mr. Omelchenko studied tuba performance at the Chicago College of Performing Arts at Roosevelt University, where he was awarded a full academic scholarship. In 2004, his musical career took a full turn, when he decided to dedicate himself completely to music composition. In December 2006 he had graduated with a Bachelor of Music degree in music composition from the Chicago College of Performing Arts, where he studied with Dr. Stacy Garrop, Prof. Don Malone, Dr. Gyula Fekete, and Dr. Kyong Mee Choi. Currently, he is pursuing a Master of Arts degree in music composition at the University of Iowa where he studies with Dr. David Gompper, Dr. Lawrence Fritts, and Mr. John Eaton (guest teacher, fall 2008).

Among Mr. Omelchenko's works are orchestral, chamber, vocal, and instrumental works with a current emphasis on chamber works. His piano trio *GEBRAUCHMUSIK* had won a second prize in Virginia LaRock composition competition at Roosevelt University in January 2005. His major premieres included *Reflections on the Events of September 11, 2001*, a partita for tuba solo, premiered by Scott Tege of the Gaudete Brass Quintet, and *Surrealistic Sketches* for woodwind quintet, premiered by the Chicago College of Performing Arts Winds.

Five Minutes in Hell was composed between October and December of 2008. It is my first piece for fixed electronic media. The sound sources used mostly short, percussive sounds that were then manipulated using ProTools and SoundHack software. Formally, the piece is divided into three distinct sections each dominated by a particular sound source. Finally, it should be stated that this piece has no religious or spiritual influence; it is simply a depiction of an idea.

Anthony Donofrio has studied composition with David Gompper, Frank Wiley, John Eaton, Paul Schoenfield, and Thomas Janson. He earned his Bachelor of Music, Master of Music in Percussion Performance, and Master of Arts in Composition from Kent State University, and is currently working towards the Ph.D. in Composition from the University of Iowa.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and has served as President since 2002. He also served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the 1976 ISCM World Music Days in Boston. Recordings of his computer music (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS- 8771) have been released by Capstone Records.