

The University of Iowa Electronic Music Studios present  
**Spring Concert 2017**

*Lawrence Fritts, Director*



Sunday, April 16th, 2017  
Voxman Music Building  
Concert Hall  
7:30 PM

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<i>Thought-Forms</i> (1997)	<i>stereo, fixed media</i>	Lawrence FRITTS
<i>For Larry</i> (2017)	<i>stereo, fixed media</i>	Joseph NORMAN
<i>In Meditative Resonances</i> (2014, revised 2017)	<i>8-channel, fixed media</i>	Jonathan WILSON
<i>Take 2</i> (2017)	<i>stereo, fixed media</i>	Jinwon KIM
<i>3:59 a.m. SW.</i> (2017)	<i>8-channel, fixed media</i>	Carlos TORO-TOBÓN
<i>Economies of the Senses</i> (2013)	<i>stereo, fixed media</i>	Lawrence FRITTS

in the piece is the creation of sounds and textures where waves out of phase and changes in frequency produce a beating effect. This occurs in a small frequency range around the threshold between pitch and rhythm. Motion around this vicinity generates a similar effect to vibrato or tremolo in acoustic instruments, and noise signal in shortwave (SW) radio broadcast.

**CARLOS TORO-TOBÓN**, a composer born and raised in Colombia, received his MA degree in composition from the Universidad EAFIT in 2011. 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.

**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, Elaine 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.

***In Meditative Resonances*** was created from a collaboration project in 2014 with an intermedia student on the relationship between body and machine. I was interested in using acoustic sounds -- particularly, musical instruments -- and combining their timbres into an amorphous drone. The title is derived from the Latin phrase, "In media res," which is to suggest that the sounds, from the beginning, are in the midst of dissonance. The harmonies, timbres, and spatialization of these sounds shift at different rates and create varying degrees of dissonance.

**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. His music has been performing throughout the United States and Europe. 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.

***Take 2*** is a combination of inner and outer aspects of sound, which occur on unconsciousness.

**JINWON KIM** is a Korean composer. He is currently in the PhD program in composition at the University of Iowa, School of Music. Jinwon holds an M.M degree in composition from the University of Arizona. Jinwon Kim has studied composition with Josh Levine, Daniel Asia, and Seil Oh. His music has been performed in South Korea, Japan, and the United States.

**3:59 a.m. SW.** The sounds in the piece come from the Buchla Music Easel synthesizer, and are the result of live performance of musical gestures in the machine. The main exploration

## Program Notes and Composer Biographies

*Thought-Forms* was inspired by the early twentieth-century spiritualist movement whose proponents believed that images and matter were physical forms of thought. The musical gestures of Thought-Forms were created from a wide variety of sounds that originated in the physical world. Treated musically, however, these sounds lose their material identity as their physical continuity is transformed into musical thought-forms.

*Economies of the Senses* is a fixed-media work that marked a return in 2013 to electronic music composition, following two non-electronic works for piano, *Imprimitivity*, written for Rene Lecuona, and *Time-Screen*, for 12 percussionists. I think it is fair to say that I applied some of the techniques and general thinking of these two acoustic compositions to my new work in the electronic domain, although I didn't work off any formal plans for any of them. The title is an expression of how our senses and our awareness of them compete in our consciousness for control of our actions and feelings.

**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 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.

In 1997, he created the University of Iowa Musical Instrument Samples database, a collection of 30 orchestral instruments recorded in an anechoic chamber. These recordings may be freely used for any purpose without restriction.

Constructed from source materials provided by Dr. Lawrence Fritts, ***For Larry*** involves a series of transformed samples arranged into gestures and systematically permuted. The piece explores form through control of rhythmic density, registral/timbral expanse, and spatialization. Dedicated to Dr. Fritts, my teacher and my friend.