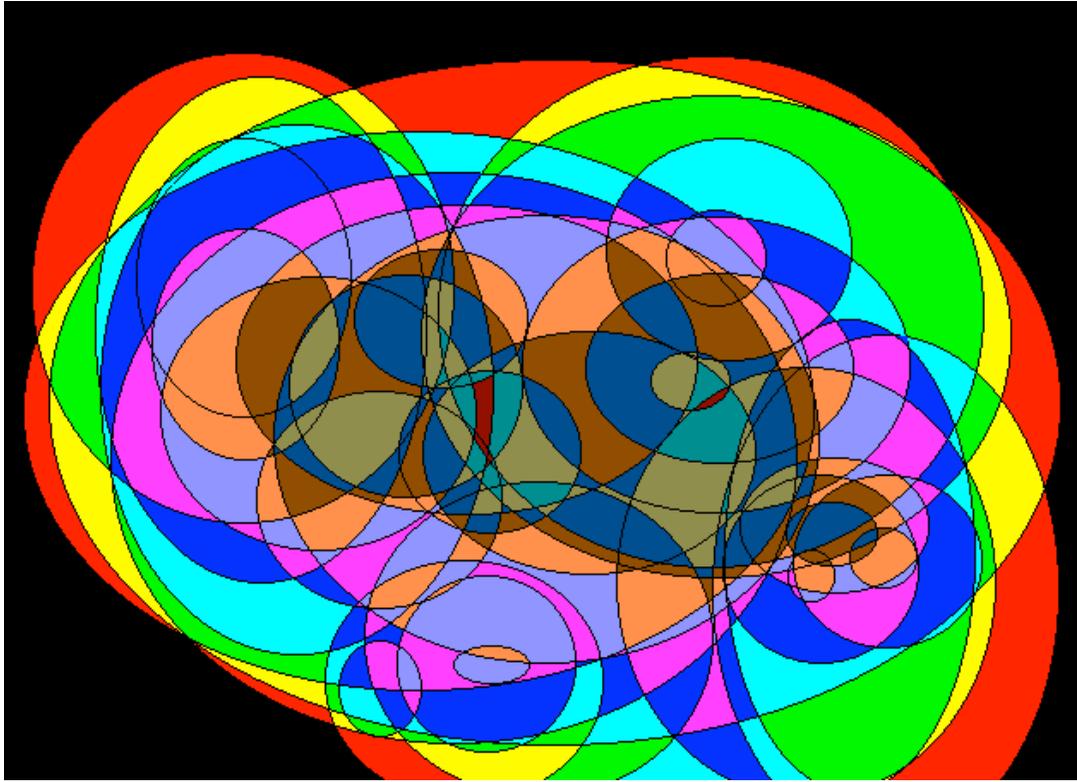


University of Iowa School of Music Electronic Music Studios



Saturday, May 1, 2010, 7:30 pm

Becker Auditorium
Lawrence Fritts, Director

The University of Iowa School of Music presents
The Electronic Music Studios Concert Spring 2010

Gerrymander (2002)

Russell Pinkston (1949)

Aaron Kirschner, Clarinet

Five Turn (2009)

Aaron Perrine (1979)

Fixed Media

Friction (2006)

Chikashi Miyama (1979)

Fixed Media

Fugitive Yellow Shirt (2010)

Zach Zubow (1984)

Jason Gregory, Violin

X.O. (2009)

Aaron Kirschner (1988)

Fixed Media

Noises Everywhere (2009)

Jason Bolte (1976)

Fixed Media

Numbers for Violin (2010)

Jason Gregory (1976)

Jason Gregory, Violin

Program notes and biographies

Gerrymander was written in 2002 for the clarinetist F. Gerard Errante. While works for solo instrument and electronics have not been uncommon in the past century, this was one of the first to allow true interaction between the clarinetist and the computer. Throughout the work, the computer is recording samples of the clarinet to be altered and played back as accompaniment. The piece also featured auto-harmonization of the instrument through pitch tracking and shifting algorithms. The piece begins with high trills in the clarinet over low drones in the electronics, before moving to more melodic content that eventually becomes harmonized by the computer. The final section allows the performer to improvise with the computer accompanying through pitch shifting and granular synthesis.

Russell Pinkston (b. 1949), Professor of Composition, Director, Electronic Music Studios, holds degrees in music composition from Dartmouth College (BA) and Columbia University (MA, DMA). He has written music in a wide variety of different media, ranging from concert works and sacred anthems to computer generated tape pieces and live electronic music for dance. His compositions have been played throughout Europe, South America and the United States, including recent performances by such noted ensembles as the Smith Quartet (London), the Kansas City Symphony Orchestra, and the Danish Royal Ballet Company. Dr. Pinkston has received numerous awards for his compositions, including two prizes from the American Academy and Institute of Arts and Letters and a senior Fulbright Fellowship in Composition and Computer Music to Brazil. Dr. Pinkston is also active in computer music research. His work in the area of real-time performance interfaces for modern dance has recently attracted international attention, leading to interviews on BBC radio and NPR, as well as a feature article in *New Scientist* magazine. Dr. Pinkston's music is recorded on Boston Skyline, Centaur, Finnadar, Folkways, and Summit Records and published by Galaxy Music, E. C. Schirmer, and Columbia University Press.

Five Turn is a work for fixed electronics. With the exception of a brief introduction, the composition was essentially composed and thought of in five distinct sections. Each section slowly unfolds into the next, like pages being turned in a book. While each

section has a certain character of its own, there are also common motives that give the work both unity and momentum as they evolve and transform throughout the composition.

Aaron Perrine (b. 1979) was born in McGregor, Minnesota and earned his bachelor's degree in trombone performance with high distinction from the University of Minnesota, Morris, in 2002. In 2006, Aaron received his master's degree from the University of Minnesota in music education while studying composition with Judith Zaimont and jazz arranging with Dean Sorenson. Recently one of his compositions was a finalist in the Frank Ticheli Composition Contest. His music is published with C. Alan Publications.

Friction – All materials employed in this piece originate from a double-bass. Many sounds from every part of the instrument (e.g. nut, belly, string, bridge, tailpiece, etc.) were produced through tapping or rubbing with a bow or a wood stick. I then selected a few samples among them, the ones that I thought might not be readily associated with the instrument in order to keep a certain level of abstraction in the piece. The recorded samples and new sounds made from them through processing were used. I searched for gestural or spectral analogies between the sounds and attempted to connect them smoothly. I also tried to give them equal prominence in the work. For processing these samples, I programmed a flexible granulator as a VST plug-in with Max/MSP and Pluggo. This granulator allows to stretch samples up to 1000 times their original length and can be loaded as a plug-in on DAW software accepting MIDI control values for changing parameters. It was utilized for generating fast and synchronized transitions between processed and unprocessed sounds

Chikashi Miyama (b. 1979) is a composer, video artist, interface designer, and performer. He received his MA (2004) from Kunitachi College of Music, Tokyo, Japan, and Nachdiplom (2007) from Music academy of Basel, Switzerland. He is currently attending the State University of New York at Buffalo for his Ph.D, and teaching electronic music as a TA. He has studied under Takayuki Rai, Erik Oña, and Cort Lippe. His compositions have received a second prize in ASCAP/SEAMUS student commission competition (2010/USA), a special prize in Prix Destellos (2009/Argentina), and a honorable mention in the Residence Prize section of the Bourges Electroacoustic Music Competition (2002/France). His works and papers have been accepted by ICMC ten times, and selected

by various international festivals, such as Mix, Re:New (Denmark), Musica Viva (Portugal), Espace sonore, dBâle, SHIFT (Switzerland), Next generation (Germany), Agora Resonance, Scrimme (France), Lica-Mantis (UK), June in Buffalo, NWEAMO, SPARK, NYCEMF, SEAMUS (USA), SuperCollider symposium, Pdcon, Sonoimágenes, Dorkbot meeting, and NIME.

Fugitive Yellow Shirt – When Ken Kesey was a fugitive in Mexico, he was chased down by the FBI and CIA forcing him to hide in the jungle for about a weeks time. A yellow shirt was hung outside the window of his apartment to let the jungle hiding Kesey know the coast was clear. *Fugitive Yellow Shirt* also has these symbols of return, which are represented in the violin and electronic sounds of the piece. Composed for Jason Gregory, this piece is an aleatoric representation of return to normalcy.

Zach Zubow (b. 1984) started his music education at Luther College in Decorah, Iowa and recently graduated with a master's in music from Illinois State University in May of 2008. His music has been performed throughout the Midwest as well as Europe in recent years. Zach is now pursuing a Ph.D. in music com- position at The University of Iowa.

X.O. is Aaron Kirschner's first work for electronics. The source material was kept very limited; all sounds are created from only 12 short samples of four different sounds for a total of only 48 source sounds. Human voice speaking Latin prayer, a choral setting of the same prayer (by composer Sven-David Sandström), digital piano, and long tones of the clarinet in an anechoic chamber comprise the only sounds used. The work is constructed from the inside out. The middle section was first composed through sequencing the original sounds, and then the outer sections were composed through sequencing samples from the middle section.

Aaron Kirschner (b. 1988) will graduate from University of Iowa in May of 2010 and begin studies at Boston University in the coming fall. Born in Plano, Texas, Kirschner lived in Maryland, Georgia, South Dakota, and Arizona before moving to Iowa City. In 2009, his string quartet In Memoriam won the Des Moines Symphony Academy Composition Contest, and later that year he was asked to write Gifts Ungiven for the Oregon Bach Festival Composer's Symposium. His music has been performed by

members of the Des Moines Symphony Orchestra, the Center for New Music, the Fireworks New Music Ensemble, and Beta Collide. As a performer, he is active as a clarinetist and bass clarinet specialist and has premiered over a dozen new works. At Iowa, Kirschner studied composition with David Gompper, Lawrence Fritts, John Eaton, and Christopher Gainey as well as studying clarinet with Maurita Murphy Mead.

Noises Everywhere was inspired by a snippet of text from the classic children's book "Goodnight Moon" by Margaret Wise Brown, a book my daughter and I love to read at bedtime. *Noises Everywhere* was commissioned by the American Society of Composers, Authors, and Publishers and the Society for Electro-Acoustic Music in the United States as part of the ASCAP/SEAMUS Student Commission Competition 2008.

Jason Bolte (b.1976) is currently serving as an Adjunct Instructor of Music Technology and Composition at the University of Central Missouri while completing his D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member of the Kansas City Electronic Music Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed throughout the United States, Europe, and Latin America. In the summer of 2007, Jason was an Associate Artist in Residence at the Atlantic Center for the Arts with Master Artist Denis Smalley. Jason's music has received awards and recognition from the VII Concurso Internacional de Miniaturas Electroacusticas (Finalist: 2009), 2nd. International Electroacoustic Music Contest – CEMVA (Third Prize: 2008), 9th Electroacoustic Composition Competition Música Viva (Prize Winner: 2008), Bourges International Competition of Electroacoustic Music and Sonic Art (Selection: 2006, 2008), ASCAP/SEAMUS Student Commission Competition (Second Prize: 2008), ETH Zurich Digital Arts Week Soundscape Competition (Recognition: 2007), Music Teachers National Association, Missouri Music Teachers Association (Missouri Composer of the Year/Commission: 2007), and International Society of Bassists Composition Competition (First Prize, Media: 2005).

Numbers for Violin is a piece based on the numbers 5, 2, 11, 8, 3, 6, 9, 4, 1, 10 and 7. My Max patch determines various and sundry parameters based on this sequence of numbers; however, the sounds of the violin ultimately govern the point of departure at any given moment. What ever pitch class the violin is playing, the computer responds, "5, 2, 11,8, etc." To come full circle, the computer provides numbers derived from various operations of the numbers 5, 2, 11, 8, etc. for the violinist to improvise with. In so doing, and despite of the numerical restraints, every performance will be globally similar, but locally very different from performance to performance.

Currently, **Jason Gregory** (b. 1976) is finishing his first year as a Master's degree student. He is studying music composition with Dr. Lawrence Fritts as well as teaching musicianship to college freshman at the University of Iowa. Originally from Virginia Beach, Virginia, Jason received his B.M. in composition from Northern Illinois University while studying violin with Matthias Tacke of the former Vermeer Quartet.