

Barn Dance (Virginia), 2011 STUDIO 300 Digital Art and Music Festival (Kentucky), 2008 Electronic Music Midwest Festival (Illinois), and at the 2007 (Indiana) and 2008 (Iowa) Midwest Composers Symposium.

BERNARD SHORT (b. 1979, Harlem, NYC), raised in Far Rockaway Queens, earned a BA in music with a focus in composition at Morehouse College (2007) and a Masters in Music Education at The University of Georgia (2012). He is currently a candidate for PhD in the music composition program at the University of Iowa, where he was awarded a Dean’s Fellowship and is working as a Research Assistant for the Center for New Music. He studies with Lawrence Fritts and David Gompper. From 2008-2014 he was the Director of Bands and Orchestra at Cross Keys High School in Atlanta, GA, and was responsible for the rebirth of both programs, both of which received grants from the Grammy Organization for performance and outreach activities. In 2015, he received a commission from The Julien Chamber Winds Ensemble at The University of Dubuque.

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.

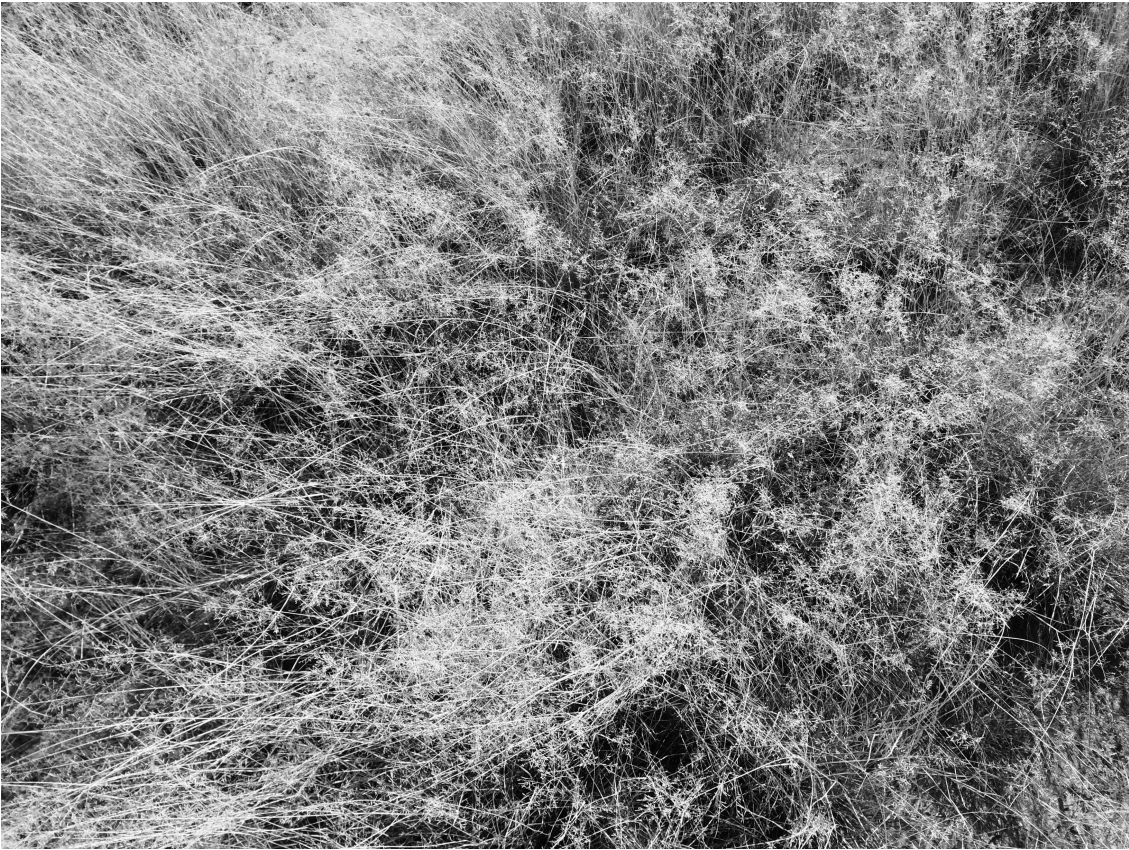
For more information about the Electronic Music Studios, please visit our website at:

theremin.music.uiowa.edu

There you can find the University of Iowa Musical Instrument Samples database, a collection of 22 orchestral instruments recorded in an anechoic chamber. These recordings are available for download and may be freely used for any purpose without restriction.

The University of Iowa Electronic Music Studios present
Spring Concert 2016

Lawrence Fritts, Director
Jonah Elrod and Jonathan Wilson, Associate Directors



May 7th, 2016
Becker Communication Studies Building
Room 101, Lecture Hall
7:30 PM

The University of Iowa Electronic Music Studios present
Spring Concert 2016

<i>Peculiar Mass (2016)</i>	SIG~: Anna Marshall, <i>horn and electronics</i> Chris Sande, <i>percussion and electronics</i> Israel Neuman, <i>bass and electronics</i>	Israel NEUMAN
<i>Mikrokosmos</i>	<i>stereo, fixed media</i>	Jared HEDGES
<i>El Arzobispo de Constantinopla</i>	<i>8 channel, fixed media</i>	Carlos COTALLO SOLARES
<i>Miniature</i>	<i>stereo, fixed media</i>	Paul DUFFY & Genevieve DECKER
<i>Metamorphosis</i>	Emily Duncan, <i>flute</i> <i>8 channel, fixed media</i>	Bernard SHORT
<i>Slamming, Stretching, Striking</i>	<i>stereo, fixed media</i>	Jonathan WILSON
<i>Rondo</i>	Justin Comer, <i>baritone saxophone</i> <i>stereo, fixed media</i>	Carlos COTALLO SOLARES
<i>Course of Time (2015)</i>	<i>Audio-visual fixed media</i>	Israel NEUMAN
<i>“Han” (한)</i>	<i>stereo, fixed media</i>	Joungmin LEE
<i>Doing Not-Doing</i>	<i>8 channel, fixed media</i>	Jonah ELROD
<i>Improvisation no. 1</i>	Jonathan Wilson, <i>Serge Synthesizer and live electronics</i>	Jonathan WILSON

JARED HEDGES’ music has been performed throughout the United States and in Canada by musicians such as the JACK Quartet and Indiana University’s contemporary vocal ensemble, NOTUS. His pieces have received awards from the Oregon Pro Arte Chamber Orchestra, the Holland Symphony Orchestra, the Music Institute of Chicago and Webster University. In 2014 his song cycle *Nellie Bly at Blackwell’s Island* was featured at the inaugural Source Song Festival, and in 2015 he participated in the Vancouver International Song Institute’s Art Song Lab. Hedges holds bachelor degrees in music composition and English literature from Bethel University (St. Paul Minnesota), and is currently pursuing a master’s degree in composition at the University of Iowa. www.jaredhedges.weebly.com

JOUNGMIN LEE’s music has been performed in the US, Europe, and Asia. Lee’s music will be published by ABLAZE Records and Editro Sconfinarte, which will include his award-winning work ‘Vexatious’ for string quartet. In addition, his electro-acoustic piece ‘Heterogeneous’ has been selected for ABLAZE Records Electronic Masters Vol. 5 disc. Lee’s work has been recognized by numerous competitions and “Call for Scores”, including the Hong Kong New Music Ensemble Live from Prague project, the Florence String Quartet Competition, Chang-Ak Contemporary Music Society Composition Competition, Valencia International Performance Academy & Festival, SIME International Electroacoustic Music Competition, Cicada Consort, and National Student Electronic Music Event (N_SEME), among many others. Additionally, Joungmin’s music has been featured by the JACK Quartet, the Midwest Composers Symposium, UI Dance and International Writing Program Collaboration, University of Iowa Center for New Music, University of Kansas Murphy Hall, The University of Oklahoma Catlett Music Center, University of Alabama Moody Concert Hall and Recital Hall, Seoul Arts Center and BUsan International Modern dance Festival. Currently he is pursuing the Ph.D. in composition at the University of Iowa. He holds degrees from Sang Myung University (M.Mus in computer music) as well as New York University (M.Mus in music technology). Joungmin has studied with David Gompper, Josh Levine, Lawrence Fritts, Bryan Haaheim, Hyunsook Choi, and Dafna Naphtali, in addition to private studies with Elaine Lillios.

ISRAEL NEUMAN Israel Neuman received a Ph.D. in composition, a M.A. in jazz studies and a MCS degree at the University of Iowa as well as a B.Mus in jazz studies at the University of Hartford. He studied composition with Lawrence Fritts, John Eaton, David Gompper and John Rapson. He studied bass with Gary Karr, Michael Klinghoffer, Diana Gannett, Volkan Orhon, and Anthony Cox. He served as the instructor of the electronic composition class, as the assistant director of the Electronic Music Studios and as an instructor of interactive multimedia programming at the University of Iowa. His paper “Generative Grammars for Interactive Composition Based on Schaeffer’s TARTYP” received the ICMC 2013 Best Paper Award. His composition Turnarounds for horn and tape received a Honorable Mention Award from the International Horn Society and was selected for inclusion in the CD series of the Society of Composers Inc. His work was presented at the 2010 and 2012 SEAMUS National Conference (Minnesota, Wisconsin), 2011 Annual Electroacoustic

Composer Biographies

CARLOS COTALLO SOLARES was born in Vitoria, Spain, in 1989. He is currently pursuing a PhD in Music Composition at the University of Iowa. He previously completed a Master's degree at the Universität der Künste in Berlin and a Bachelor's degree at the Hochschule für Musik Freiburg. He has studied composition with Cornelius Schwehr, Iris ter Schiphorst, Daniel Ott, Lawrence Fritts, Josh Levine, and Nomi Epstein, and attended seminars and lectures by Mathias Spahlinger, Walter Zimmermann, David Gompper, Paul deMarinis, Johannes Schöllhorn, Elena Mendoza, Manos Tsangaris, Orm Finnendahl, Brice Pauset, Marc Sabat, and Martin Supper. His pieces have been performed in Germany, Poland, Spain, and the United States, by ensembles such as Ensemble Alarm, Ensemble Chronophonie, Ensemble handwerk, and Ensemble Kuraia. Carlos has been a member of the experimental music group Ensemble Alarm and founded several rock and improvisation bands. He currently works as a teaching assistant in music theory and is one of the curators of the monthly concert series IHearIC.

PAUL DUFFY (b. 1989) is a doctoral candidate in composition at the University of Iowa. He has studied privately with Lawrence Fritts, Craig Weston, and David Gompper, and has attended master classes with Louis Karchin, Josh Levine, Augusta Read Thomas, and Michael Fiday. His recent works include Wood Metal Hair for double bass and fixed media (selected for performance at the 2015 Electronic Music Midwest festival) and Floor Exercise for fixed media (selected for performance at the 2015 International Computer Music Conference). He is currently exploring the combination of fixed media with live instruments.

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 University of Iowa Society of Composers, Inc. student chapter. Jonah also works as the audio engineer and composer for the O-ffended podcast. He is a PhD candidate in music composition at the University of Iowa. 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*, 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. Jonah has studied privately with Christopher Shultis, Richard Hermann, Karola Obermüller, Peter Gilbert, José Luis Hurtado, Lawrence Fritts, Josh Levine, and David Gompper. Jonah's music has been performed around the United States including Arizona, New Mexico, Colorado, Iowa, Michigan, Ohio, and Pennsylvania. He currently lives and works in Iowa City, IA.

Program Notes

Peculiar Mass: Being too unpredictable the excentrics sounds of the TARTYP are "at the limit" of the sound space. The accumulations are sounds created by “multiple but similar causes." Although marked as unfit for music by Pierre Schaeffer, these sounds attract great attention among contemporary electronic music composers. Focusing on these unusual sounds, *Peculiar Mass* combines pre-composed martial with Schaefferian sound-object improvisation guided by informed human choices as well as generative grammar engines and an interactive performance system.

Mikrokosmos: I wrote this piece with the idea of overturning a child’s toy box and listening to the various odds and ends spilling out across the floor. It struck me as good analogy for a fixed media piece. Just as years earlier Bartók’s pieces tutored me in playing piano, this composition served as my introduction to the world of writing fixed media.

El arzobispo de Constantinopla:
El arzobispo de Constantinopla
se quiere desarzobispoconstantinopolitanizar.
El buen desarzobispoconstantinopolitanizador
que lo desarzobispoconstantinopolitanizara,
buen desarzobispoconstantinopolitanizador será.

El arzobispo de Constantinopla (The Archbishop from Constantinople) is a Spanish tongue-twister. In it, words are combined to create new ones, and alliteration is extensively used, resulting in a, although grammatically correct, almost nonsensical text.

In the piece, the relationship and limits between speech and music are explored. The source material (multiple recordings of the tongue-twister), is layered, fragmented, and manipulated in different ways, often making the speech unrecognizable.

Miniature: Short variations using glass bottles, ice cubes, and wooden wind chimes.

Metamorphosis, the second of a three movement work for flute and 8 channel fixed media, focuses on the creation and deconstruction of a melody created from a recording of the poem “A Jelly-Fish” by Marianne Moore. Once recorded, the audio file was stripped down to isolate all hidden tones found within and between each spoken word. Once sequestered, those phonemes were used to help create the main melody of the piece, which was analyzed and rebuilt, creating a free flowing texture that elides into a hocket-like texture.

"A Jelly-Fish"
Marianne Moore

Visible, invisible, / A fluctuating charm, / An amber-colored amethyst / Inhabits it; your arm Approaches, and / It opens and / It closes; / You have meant / To catch it, / And it shrivels; You abandon / Your intent— / It opens, and it / Closes and you / Reach for it— / The blue Surrounding it / Grows cloudy, and / It floats away / From you.

Slamming, Stretching, Striking is a sonic haiku on physical exertion, which can be divided into three parts. It has a ternary form with the A sections related by the source material and the gestural relationships between slamming and striking. The source material came from a recording session I did at the anechoic chamber at the University of Iowa back in February 2015 when I was alone at the facility. I extracted sounds of the large door to the anechoic chamber being closed and vocal sounds made close to three microphones. I also focused on an economy of sounds while exploring sparseness and silence.

In ***Rondo***, the music alternates between two contrasting states: one stable, with longer sustained sounds and more defined tonal centers, and one unstable, with more pointillistic and disjunct textures.

Course of Time is a painted sound audio-visual fixed media. It draws on relations between sound objects and colors. Using intensive video processing, I attempted to paint in this composition sound events structured by generative compositional tools that I have developed based on Pierre Schaeffer typology of sound objects. Course of Time is an exploration of practical applications of Schaefferian theory in general and the TARTYP musical language in particular to time-based composition.

“Han” (한): The Korean word “Han” (한) is, in its etymology, a combination of two Chinese characters (恨) respectively referring to “heart” (心), “stop” and “wonder” (艮艮). It underscores the absolute state of despair, anger, and frustration. However, it is also the state of mind in which one begins to withdraw from anger and seeking revenge. It is the stage of emotion in which endurance has begun to take hold in order to process and mitigate negative feelings.

We all harbor “Han” in one form or another, and my inner “Han” is given voice by my electronic music compositions. Sadness, loneliness, desires, agony, anger, love, faith, passion, frustration, jealousy, envy and shame are given expression in my work.

Doing Not-Doing: When you are doing not-doing, everything is in order and nothing is left undone. This piece is a sonic meditation where energetic masses of sound shift to the background and become parts of the overall landscape, allowing extensions and sonic variations to emerge.

Improvisation no. 1: For the past few months I have been exploring extensively analog synthesis, and during that time I have been very interested in using the Serge synthesizer to compose. The form of this work is not set in stone. However, it is not unreasonable to predict a ternary form to occur in this work. Still, the thrill remains, the thrill to create out of spontaneity. The only question that remains is: what will be the end result? Special thanks to Dave Olive for the use of the Serge in the making of this performance.

Ensemble Biography

SIG~ is a Schaefferian improvisation group based in Iowa City, Iowa, founded by Israel Neuman for the purpose of exploring the practical applications of Schaeffer’s TARTYP to real-time composition and computer improvisation. The premise of this exploration is the idea that the TARTYP taxonomy can be put into practical use through improvisation and the aural learning of Schaeffer’s sound examples. However, the ensemble’s focus is not on exact reproduction of Schaeffer’s sound examples. Instead, members of the ensemble use these examples to imitate the behavior of sounds and to create their individual interpretation of the TARTYP sound objects, i.e., sounds that have the same defining characteristics. The mastery of the TARTYP musical language in SIG~ is supported by software designed specifically for this ensemble using the Pd-extended and Processing environments. A core element of the SIG~ performance system are generative grammars derived from the classification of sounds in the TARTYP.