

# CLAPP RECITAL HALL

## Sonic Circuits V

**Electronic Music Studios**

Lawrence Fritts, *director*

Sunday, September 20, 1998, 8:00 p.m.



**The University of Iowa**  
**School of Music**

# Program

*Galileo's First Glimpse*

Lorren Stafford, video

Craig Harris

*Hard Cash (and small dreams of change)*

Katherine Norman

*Thought-Forms*

Lawrence Fritts

*... into all crevices of my world*

Jana LaHood, piano

Craig Weston

———— intermission ————

*Something Else Again*

Brook Cuden, piano

Alicyn Warren

*Le renard et la rose*

Robert Normandeau

*Slammin'*

Brett E.E. Paschal, percussion

Anne Deane

*This program is No. 065 in a series, 1998–99, The University of Iowa School of Music.*

*Galileo's First Glimpse* characterizes the moment when Galileo first viewed through his first telescope. In an instant the world that has been intersects with the world of possibilities. The synapse created in their intersection transforms perception, and the world can never be seen in the same way again. Graphics were created by Lorren Stafford. *Galileo's First Glimpse* had its premiere at the 1996 International Symposium on Electronic Art, and has been presented at the 1997 International Computer Music Conference and the Society for Electroacoustic Music in the United States national conference.

**Craig Harris** is a composer and new media artist, creating works for concert performance, music theatre, dance, video, multimedia, and art installation. Harris is Executive Editor of the Leonardo/MIT Press electronic journal *Leonardo Electronic Almanac*, and has received grants from the American Composers Forum, the Jerome Foundation, and the Hanson Institute for American Music.

*Hard Cash (and small dreams of change)* uses interviews made on the streets of London and recordings of a fun-fair on Brighton Pier. Throughout the piece the texture is woven with the sound of a spinning coin, in various guises. The work is an ironic elegy for the sound of hard cash and a scherzo for our small dreams of change. It seeks to merge the hard, unfinished quality of location-recorded sound, perhaps, the aural equivalent of the hand-held camera, with the computer-transformed reality of filtered tones and pitches; a computer music program that explores how things are, how things seem, and how they might be.

**Katharine Norman** is a British composer based in London. She studied at Princeton University, and held various academic posts in the U.K. before deciding on a free-lance career. Her computer music attempts to cross a divide between abstract music and aural documentary. A CD of her recent work titled *London* is available on the NMC label, and was voted one of the albums of the year by *The Wire* magazine. Other pieces are available on Discus and Diffusion i Mèdia labels. As a writer, she edited and contributed to "A Poetry of Reality: Composing with Recorded Sound," published in *Contemporary Music Review*. Until recently, she was a director of the Sonic Arts Network. Currently, she is on the board of the International Computer Music Association.

*Thought-Forms* is an acousmatic computer composition created in The University of Iowa Electronic Music Studios. The work is 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.

**Lawrence Fritts** received the Ph.D. in Composition from The University of Chicago where he studied with Shulamit Ran, Ralph Shapey, and John Eaton. He is currently assistant professor of composition and director of the Electronic Music Studios at The University of Iowa. His music has recently been performed at festivals and conferences in New York, Philadelphia, Chicago, Santa Fe, Minneapolis, Lyons, Glasgow, Mexico City, and Thessaloniki. *Thought-Forms* will be presented during the next two weeks at the XII Colloquium on Musical Informatics in Gorizia, Italy, and at the 1998 International Computer Music Conference in Ann Arbor. He has contributed to *Music Theory Spectrum*, *Array*, and *Abstracts of the American Mathematical Society*. His music is recorded on the Innova and Frog Peak labels.

. . . *into all crevices of my world* was the result of a commission by the Iowa Music Teachers Association for a piece for computer-generated tape and piano, playable by an advanced high-school pianist. As the work progressed, it struck me as having a very sensuous quality. This brought me to William Carlos Williams's epic love poem, *Asphodel, that Greeny Flower* (from which the title is taken). Williams pairs the two most sensuous things I know: a lingering sweet smell and love. (It is said that, of all the senses, it is smell that is most directly connected to our emotions!) The repeating parallel thirds of the opening music, especially, seem to me like the metaphoric Asphodel for Williams: they eventually seem to penetrate, in one form or another, into all crevices of the piece.

**Craig Weston** teaches composition, music theory, and electronic/computer music at Iowa State University. He has received grants, awards, and commissions from several organizations including ASCAP, the Cincinnati Symphony, the Norwalk (Connecticut) Symphony, the Seattle Arts Commission, the Iowa Music Teachers Association, and Central Michigan University.

*Something Else Again* is dedicated to the memory of Miss Myrtle Harrell, my childhood piano teacher. The piece is in five brief sections, two of which begin with extended passages for the piano alone. The source sounds for the tape part were chosen for their kinetic quality: they seem to suggest motion. Only "homemade," non-pitched percussion sounds were used; these

received only minimal processing, but a good deal of algorithmic mixing with Paul Lansky's Cmix software. Work on *Something Else Again* was funded in part by a grant from the National Endowment for the Arts.

**Alicyn Warren** holds degrees from Columbia University and Princeton University. She has received grants and prizes from the National Endowment for the Arts, the American Musicological Society, the Mellon Foundation, and the Bourges Concours International de Musique Electroacoustique. Her works have been performed and broadcast in the U.S., Canada, Latin America, and Europe, and are recorded on the Centaur and Le Chant du Monde labels. Alicyn Warren teaches at the University of Virginia where she is assistant professor and associate director of the Virginia Center for Computer Music.

*Le renard et la rose* is a concert suite composed from two sound sources: the music commissioned by Radio-Canada for the radio play adapted from *The Little Prince* by Antoine de St-Exupéry (produced by Odile Magnan in 1994), from which one can retrieve the main themes, and the voices of the actors who participated in the radio play. This piece was composed in the personal studio of the composer in 1995–96 with the financial assistance of the Conseil des arts et des lettres du QuÈbec. It was commissioned by the Banff Center for the Arts with the financial assistance of the Canada Council for the 1995 International Computer Music Conference. The piece was awarded the Golden Nica (First Prize) at the Prix Ars Electronica 1996 (Linz, Austria).

**Robert Normandeau** was born in Quebec City, Canada in 1955. His specialization, since 1984, is in acousmatic composition. His work adopts the perspective of a "cinema for the ear" where the meaning as well as the sound contributes to the composition. He received his Master of Music (1988) and Doctor of Music (1992) in Composition from Université de Montréal. He is a founding member of both the Canadian Electroacoustic Community, and of RÈseaux, a concert society (1991). He is a prize-winner of the Bourges, Phenourgia Nova, Luigi-Russolo, Musica Nova, Noroit-LÈonce Petitot, Stockholm, and Ars Electronica international competitions. Since 1988, he has been a lecturer on the music faculty of the Université de Montréal. His works are included on many compact discs, among them are two solo discs: *Lieux inouis* and *Tangram*, both published by empreintes DIGITales.

*Slammin'* was written with percussionists Jonathan Nathan and Steven Schick. It was created at The University of California at Santa Barbara's Center for Research of Electronic Arts & Technology (CREATE). The source material for the work was taken from a recording of

spoken tabla (North Indian drumming patterns) by Sheila Chandra as well as from sampled percussion performed by Jonathan Nathan. The work is an exploration of instrument idiomatism, and is dedicated to Clara, in remembrance of the year she learned to speak. The world premiere took place at the 1996 International Computer Music Conference in Hong Kong, performed by Steven Schick. Todd Cassetta performed the U.S. premiere in May, 1997, and later recorded the work for my first chamber music CD (for release in 1998).

**Anne Deane** holds degrees from Oberlin Conservatory and UCSB where she has been a teaching assistant and associate lecturer in computer music and is a Ph.D. candidate in composition. Recent performances of her music include the 1996 National Flute Convention in New York City, the International Computer Music Conference in Hong Kong, performances in Armenia, and a solo "Meet the Composer Concert" sponsored by the Ojai Music Festival. Recent grants have been awarded from ASCAP, The Esperia Foundation, UCSB's Humanities/Social Sciences Research Grant Program, the Charlotte and Alvin Bronstein Scholarship for the Arts awarded by the Ojai Music Festival, Santa Barbara Arts Fund, and the Baroness Lèni Fè Bland. She is vice president for The Walden School for young composers and the associate editor of Computer Music Journal.

This event is part of the Sonic Circuits V Electronic Music Festival, coordinated by the American Composers Forum and supported by the Rockefeller Foundation. The festival invites submissions from all composers working in electronic media and curates a pool of recommended works to offer host venues around the world. This features over nineteen events here and abroad. The CD of tape works (Innova 114) is played on radio stations worldwide and is available by calling 1-800-388-4487. For further information contact Philip Blackburn at (612) 228-1407.

EMS Assistants: Eric Durian, Joss Nichols, and John Ritz.