

The
Electronic Music Studios at
The University of Iowa
School of Music
present

**A Concert of New
Works**

8:00pm

Sunday September 7th 2003
Clapp Recital Hall

The University of Iowa Electronic Music Studios
Present

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8:00pm

09.07.03

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Sculpted Implosions II

Ketty Nez

This is what the TV says to me

Lyle Zaehringer

End of Creation

Chris Diehl

Sonata for Electronics

Evan Kucher

The Rib of Adam

Tohm Judson

Tounge

John Young

Morphing between recognizable sampled sounds and defined pitch and rhythmic material, **Sculpted Implosions II** plays upon a continuum between musique concrete and listener expectations of the sounds of “abstract art music.” This is the “mirror” version of a composition written in 1998 at IRCAM using live French Horn, with extensive cross-syntheses of samples of water, wind, and French horn. Using IRCAM software programs, OpenMusic specified the algorithmic equations generating pitch and rhythmic material, and the resulting MIDI files were mapped into filter data by Audio Sculpt. The same pitch and rhythmic material was also treated by MAX/MSP filters. The French horn samples were treated in MAX/MSP using *fft~* and *ifft~* cross-synthesis of amplitude and phase between two soundfiles recording different attacks of the same pitch (for example *sordino* and *fluttersong*). Granular synthesis was then applied to these results, as well as to other sounds in the piece. Sound files were individually spatialized for 8 tracks using MAX/MSP *Spatialisator* rotations. (The French horn performers part is also spatialized in real-time, in the other version.)

Composer/pianist **Ketty Nez** just completed a residence of several months at the École Nationale de Musique in Montbéliard, France, where she worked with faculty and students on projects of live electronics and improvisation. Her chamber opera *An Opera in Devolution: Drama in 540 Seconds* was premiered this year at the 7th Festival A*Devantgarde in Munich, and new projects include commissions from the Groupe de Recherches Musicales (GRM) and the Kientzy-Portuondo Meta Duo.

In 2001, as visiting composer at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), she produced a concert for flute and electronics which included the premiere of *Unseen Similarities*. In 1998, she participated in the computer music course at the Institute de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris. This program concluded with the premiere of *Sculpted Implosions* for French horn and electronics, which was performed also at the "Synthèse 32" IMEB Festival in Bourges, France. Prior to her studies at IRCAM, she worked for two years with Louis Andriessen in Amsterdam, and also co-founded a composers collective.

Several of her chamber works have been premiered at the Amsterdam Ijsbreker series, including *Sanglots* (Het Amsterdams Kwintet) and *Byrd for Birds* (Malle Symen Blokfluitkwartet). Among her orchestral works, *Machaut Mirrored* was premiered by the Dutch orchestra *Insomnio*, *Afterimages* by the Tokyo City Philharmonic Orchestra in the 1997 Toru Takemitsu Composition Award finals, and *Multi-Masking* in the 1993 Women's Philharmonic New Music Reading Session. *Pir-Ondine* was commissioned and premiered in 1996 by the Los Angeles Philharmonic New Music Group, and was also performed by the New York New Music Ensemble at the 1998 June in Buffalo festival.

Her music has been played at festivals in the US as well as abroad, including Bulgaria, England, Finland, France, Germany, Holland, and Japan. She spent the year 1988 in Japan, studying with Michio Mamiya and writing for traditional Japanese instruments. She has participated as fellow in the Aspen Music Festival (in 2001, 1991, and 1989), the 1998 June in Buffalo Festival, the 1997 Britten-Pears School Composition Course (Aldeburgh, England), the 1996 California State University Summer Arts Composition Workshop, the 1995 Tanglewood Music Center, and the 1990 Pacific Composers Conference (in Sapporo, Japan).

After completing her doctorate in composition at the University of California at Berkeley in 1994, she taught for two years at San Francisco State University. While in the Bay Area, she co-founded two new music ensembles, the Brodo/Nez cello-piano duo and the Composers Coalition. She also performed as pianist with the groups *Earplay* and *Composers, Inc.* She holds a master's degree in composition from the Eastman School of Music, a bachelors degree in piano performance from the Curtis Institute of Music, and a bachelors degree in psychology from Bryn Mawr College. Currently she is a Visiting Assistant Professor at the University of Iowa School of Music.

This is what the TV says to me was created in the likeness of a malcontent television. This particular television entranced its viewers by almost unnoticeably inserting rhythmic beats of static in 3/4 time and other anomalous possessions into their otherwise uninterrupted sitcoms and news broadcasts. Side effects included dry mouth, heightened self-esteem, painless death and an insatiable urge to make electronic music. Actual sounds from the television were sampled for this composition using a Shure SM-57 microphone as I did not have enough time to obtain a great mic once the set had begun its ritual. Some other elements of the composition include theremin and guitar, processed using a "(4 X 4)-Channel Stereo Random/Variable Pitch Down-Sampler" created by Lyle using Max/MSP software.

Lyle Zaehring is a senior at the University of Iowa, studying Computer Science and a hobbyist in the fields of Electronic Music and Sound Engineering.

Chris Diehl is an undergraduate majoring in Composition, Voice, and Studio Art. He is studying with Lawrence Fritts as a composer and Stephen Swanson as a vocalist. He is very interested in the field of electronic music and the realistic synthesis of instruments.

In **End of Creation**, I have attempted to use various environmental timbres to give the audience a vision of despair and solitude. As the song progresses, and sounds develop, the song turns into a testament of hope and comfort. With the employment of sound manipulation on a Kurweil K2000, he has hopefully produced relaxing blend of old and new techniques.

Sonata for Electronics. The title suggests a certain form that developed during the 18th century and continued to dominate musical thought for the following centuries. Composers tend to either subjugate themselves to the power of the form or rebel against its ubiquity, but few are free from its influence. This piece is an example of the former option. The original sounds used to create the different soundscapes come from the composer speaking the words: "exposition," "theme 1," "theme 2," "development," "recapitulation," "theme 1," "theme 2," and "coda." These sounds were then transmogrified using Sound Hack and Pro Tools and arranged according to the classical concept of Sonata Form.

Evan Kuchar was born and/or raised in Northwest Illinois. At an early age, he began studying piano and composing short original pieces, but it was only in secondary education that he began using computers to aid in the composition of original music. His undergraduate education was split 75/25 between Augustana College in Rock Island, IL and Paris, France respectively. In Paris, he was able to tour the IRCAM (Institut de Recherche et Coordination Acoustique/Musique) and was exposed to many current works and composers through the Ensemble Contemporain. After spending two years in Chicago teaching reading and piano, substitute teaching, and playing the piano for ballet classes, Kuchar moved to Iowa to pursue an M.A. in Music Composition. This is his first year of said program.

The Rib of Adam is an aural representation of what it would have been to be inside Adam's rib when God pulled it from his body to create Eve

Tohm Judson (b. 1976) is currently a Ph.D. student at the University of Iowa where he studies composition with David Gompper and electronic music with Lawrence Fritts. He received his M.M. from the University of Florida where he studied with James Paul Sain, Paul Richards, and Budd Udell. His music has been performed in the U.K., France, Italy and throughout the United States, including the SEAMUS National Conference, SCI, Electronic Music Midwest, and was a featured artist at the EMIT festival in Tampa, Florida. He is the current recipient of the Pelzer Fellowship for Composition at the University of Iowa.

John Young was born in Christchurch, New Zealand in 1962. He studied at the University of Canterbury, completing a doctorate on the manipulation of environmental sound sources in electroacoustic music. In 1989, with the assistance of the QEII Arts Council, he travelled to the UK to further his studies of electroacoustic music composition. He returned to New Zealand the following year to take up a position at Victoria University of Wellington where he taught for 11 years, and became Senior Lecturer and Director of the Electroacoustic Music Studios. In 2000 he became a Senior Lecturer with the Music, Technology and Innovation Research Group at De Montfort University in Leicester, UK. His main interest in composition continues to be in acousmatic music, particularly forms based on the distinction between recognisable natural sound sources and computer-based studio transformations. He was first prize winner in the 1996 Stockholm Electronic Arts Award (for his work *Inner*), and has received honorary mentions in the Prix Ars Electronica, Bourges and Noroit competitions. He has been a visiting composer at San Jose State University, Simon Fraser University (Vancouver), the Groupe de Recherches Musicales Studios (Paris), the iM-PACT Center of the University of Missouri-Kansas City and, with the assistance of the Swedish Institute, at EMS Stockholm. Some recent performances of his work include: *Musica Verticale*, Rome; *ACREQ* series, Montréal; International Computer Music Conference Ann Arbor, Michigan; 'Whispers and Waveforms' *BEAST*, Birmingham; *Synthèse 99*, Bourges; *Multiphonies*, Ina-GRM Cycle Acousmatique, Paris; Big Sur Experimental Music Festival, Henry Miller Library, San Francisco; *Sonic Residues 2*, Melbourne; *Musica Nova*, Kansas City; Logos Tetrahedron (Logos Foundation) Gent, Belgium, and two featured concerts in the *Rien à voir (10)* festival, Montréal. In March 2001, with the assistance of Creative New Zealand, he presented a concert of New Zealand works at the 10th Florida International Electroacoustic Music Festival.

Tongue. To Robert Normandeau. 'Tongue twisters' in four languages (Mandarin, Spanish, Japanese and Swedish) are the sole sound materials used in this piece—the first in a projected sequence of pieces exploring this aspect of language. The tongue twisters gave me the chance to work with language as sound—partly because tongue twisters in themselves are usually nonsensical but rhythmically and linguistically rich. The recording sessions were inevitably a lot of fun, with my 'performers' finding new corners in what were to them familiar 'text-riffs' ... but, once captured on disk, a 'perfect' rendition was potentially superseded by an even faster version! Overall, the resulting recordings had great verve and energy, and for this reason they were well suited to function often as dynamic triggers for complex transformations of the sound files.