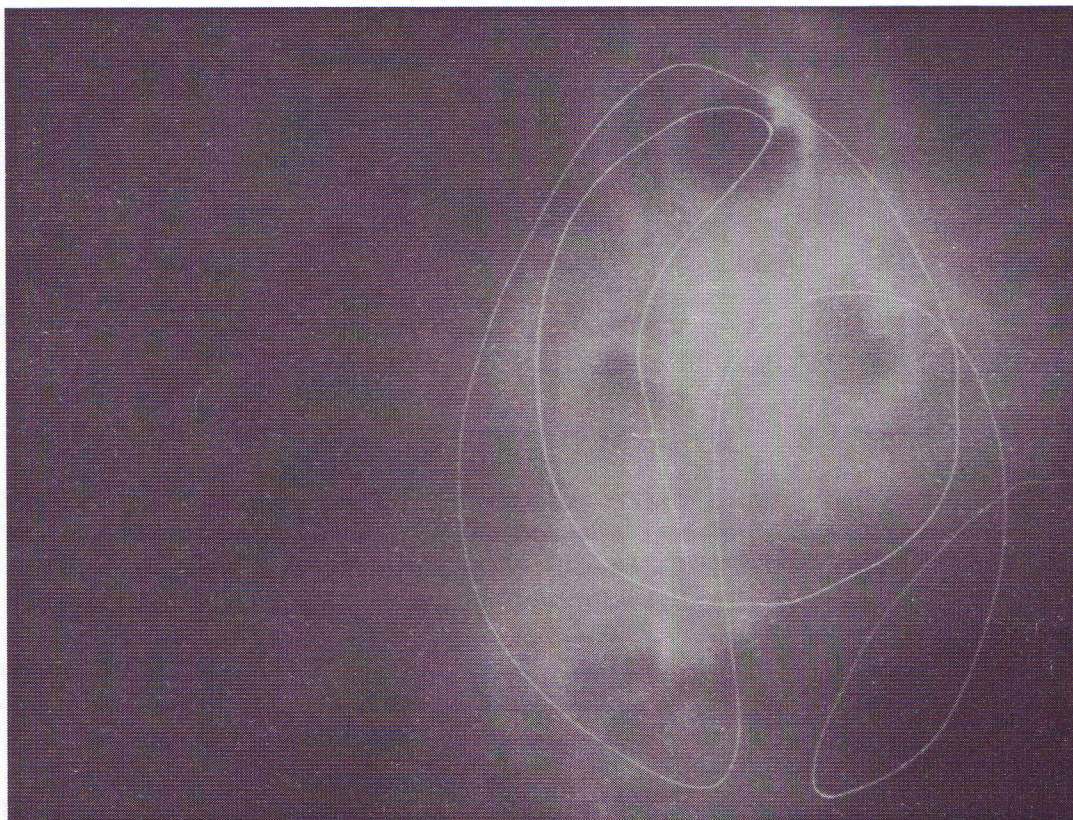


University of Iowa School of Music

ELECTRONIC MUSIC STUDIOS



9.7.2008 8pm

Becker Auditorium

Lawrence Fritts, Director

The University of Iowa School of Music Presents
The Electronic Music Studios Concert Fall 2008

<i>Each Small Gleam</i> (2008)	George Marie
<i>Cu Zn</i> (2008) <i>Bonnie Varga – Trombone</i>	Lieschen Mast
<i>Left Unsaid</i> (2008)	Matthew Dotson
<i>Turnarounds</i> (2007) Phillip Runkel -- Horn	Israel Neuman
<i>Doctrine of Chances</i> (1999)	Lawrence Fritts

Program Notes and Composer Biographies

Each Small Gleam for Max/MSP/Jitter. The Flood of 2008 dramatically impacted life at the University of Iowa. The worst possible situation brought out the best in people as they pitched in to save their community. This work, composed with the Cycling '74 software Max/MSP/Jitter, is twofold. It consists of material recorded on mini disc on several sound walks taken by the composer over the course of the summer. The signal from the sound data is rendered as numerical data and digitally processes photos in the video that you will see.

George Marie (b. 1983) holds a bachelor's degree from Drake University in Des Moines, Iowa. He has studied composition with Lawrence Fritts, Scott A. Wyatt, and William P. Dougherty. He has served in the School of Music as a Graduate Teaching Assistant in music theory and has been the general assistant for the University of Iowa Electronic Music Studios. His music has been heard in Europe, at the International Double Reed Society Conference, and has been recorded by the Drake University Choir.

Cu Zn, for trombone and tape, was written in 2008. The title of this work reflects the fact that the only sounds used during the compositional process and heard during the performance are entirely emitted from the components of the trombone. In the process of creating the tape part, I took original sounds such as tapping on and blowing through the instrument and processed them through Kyma and Max. The sounds that resulted from these processes aided in creating rhythmic and timbral diversity.

Lieschen Mast is a second year master's student in composition at the University of Iowa, where she has studied with Lawrence Fritts. She received her Bachelor's degree from Washburn University in Topeka, Kansas, where she studied piano and composition with James Rivers. At the University of Iowa, Lieschen is currently a TA in theory.

Left Unsaid An exercise in taking motivic-development to its extremes, the majority of this piece was generated by a 10-second sound object comprised of an electric bass being played percussively. This source material was cut into very small fragments and manipulated in various ways in order to construct monophonic, gestural lines. These lines were then either cut-up and recombined (similarly to phonemes in language) or warped beyond recognition to facilitate the creation of a whole new sound-palette. This spurred the addition of contrasting sonic material consisting of bowed electric bass. The dialogue between these two elements (percussive and tonal) is the main dramatic focus of the work.

Matthew Dotson spent many years of his life fiddling around with tape machines and rusty garbage in the sleepy town of Sycamore, Illinois before acquiring an undergrad degree in Media Studies from Northern Illinois University. Following this he remained at NIU to obtain a degree in Computer Music and New Media Technology under Dr. James Phelps. Currently he is pursuing a PhD in Composition at the University of Iowa where he studies with Lawrence Fritts and John Eaton in addition to assisting in the operations of the Electronic Music Studios. He has had works performed in Chicago (Roosevelt University), Kansas City (Electronic Music Midwest), Mississippi (Electroacoustic Juke Joint), San Diego (New West Electro-Acoustic Music Organization), Vancouver (Signal and Noise), Florida (Florida Electroacoustic Music Festival), Syracuse, New York (Urban Video Project) as well as Stockton and Oakland, California (SoundImageSound V and T-10 Video Festival respectively). Internationally, he has had works performed in Poland, Argentina, Brazil and Italy (SoundLAB IV).

The premises of **Turnarounds** are rooted in the perception of music as transformation of energy. Potential energy is transformed to kinetic energy with the release of the first statement and with other following events. The ratio between repetition and change determines the efficiency of energy utilization. Change creates a forward motion; repetition creates only the illusion of motion. Systematic organization of extended techniques, which are manipulated through various matrix operations, forms the fundamental structure of the piece. Both the horn part and the tape part are products of this system. The sound source of the tape is derived from audio recordings of the horn's extended techniques. In two sections of the piece the performer is asked to choose a path within an array of musical choices presented to him in a cyclic notation. These unpredictable repeated cycles are the inspiration for the title of the piece. Turnarounds incorporates various levels of approximation mainly due to the choice of material for the horn. While the tape part is fixed, the horn part allows some flexibility in its performance, as long as important points of alignment are maintained. Those points of alignment are marked in the score with vertical dashed lines. The tension created by this approximation is a structural feature of the work.

Israel Neuman is a PhD student in composition at the University of Iowa. He received a B.Mus degree from the University of Hartford, CT, and a MA degree from the University of Iowa. He is the studio assistant for the Electronic Music Studios and the instructor of the fall semester electronic composition class at the University of Iowa. Mr. Neuman studies composition with Lawrence Fritts, and he is a former student of David Gompper and John Rapson. He studied bass with Gary Karr, Michael Klinghoffer (Israel), Diana Gannett, Volkan Orhon, and Anthony Cox. He performed and recorded with Robert Paredes, John Rapson, Brent Sandy, Jimmy Green, Wayne Escoffery, and Steve Davis. In 2001 Neuman was commissioned to score music for the documentary film *Class 2000* (by Yuval Cohen and Tammy Grosse), which was broadcasted by the Israeli First TV Channel.

Phillip Runkel has been cultivating migraine headaches in his father ever since he brought his horn home in the fourth grade. Since then he has practiced a little, and has studied with Richard Miller, Al Blatter, Daniel Williams (Philadelphia Orchestra), Adam Unsworth (Philadelphia Orchestra) and is currently a student of Jeffrey Agrell. He completed his undergraduate education in Horn at Temple University in the Spring of 2007 and is now in his second year of the Master's program at the University of Iowa. During his education, he has had the opportunity to work with conductors Luis Biava and Rosen Milanov, and has performed with the Haddonfield Symphony, Opera Delaware, the Quad City Symphony and the Cedar Rapids Symphony. While classical horn is his main focus, he has enjoyed experimenting with various styles of music, including progressive rock, some dabblings in jazz, electronic music, and ever-increasingly with improvised music (for which he can only blame Jeff Agrell).

Doctrine of Chances, the title of which is taken from an 18-century mathematical treatise on probability, re-examines the relations between statistical distribution and form in music written after 1950. The so-called chance composers of the fifties and sixties, represented by Cage, Wolff, Brown, and others, used probabilistic procedures to create sound worlds that were free from what they would regard as doctrinaire approaches to formal organization, as represented by Babbitt and the east coast academic composers. From our vantage point at the end of the century, the differences between these two approaches appear not to be so great as once imagined. Serialists, it has often been argued sometimes too casually applied higher mathematical process without a clear understanding of their structural implication in order to create expressive patterns of richness and complexity. At the same time, chance composers came to incorporate increasingly elaborate sets of rules and conditions governing how chance operations would be employed in their music. Both approaches to creating pattern and complexity are integrated in *Doctrine of Chances*, which combines the structural clarity of digitally-generated sound with the richness of digitally-processed musical instruments.

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 currently an Associate 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*.