

Composition Concert:



2022-12-06 – Composers' Workshop: Concert 2



Audio Playlist



Video Playlist

Access to audio and video playlists restricted to current faculty, staff, and students.
If you have questions, please contact the Rita Benton Music Library at lib-music@uiowa.edu.



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IOWA

School of Music



CENTER FOR NEW MUSIC

Season 57, Concert 10

David Gompper, *director*

Composers' Workshop II

Sunday, December 6, 2022 at 7:30pm
Voxman Music Building Concert Hall

Season 57, Concert 10
The Center for New Music
Composers' Workshop II

PROGRAM

Lune Floue

David HITCHMAN

David Hitchman, *violoncello*

The Sound

Xiaowen TANG

Hsinhui Liu, *piano*

WMoodwinds

Angelo EMRICH

I. Secret Game

II. Languishing Flower

III. Saucy Joke

Emily Ho, *flute*

Allison Offerman, *oboe*

Sayyod Mirzomurodov, *clarinet*

Keegan Hockett, *bassoon*

Kristen Ronning, *horn*

Here are 3 short movements that display different “moods.” There are suggestions in the subtitle, but really, it is up to you as the listener to decide how it feels. This is the first time I have written for a woodwind ensemble, and I embraced that. Hopefully it will cheer up your evening. One more thing! Here is a hint for the last movement: When your buddies onstage use their feet, you are allowed to match with your hands. Hmmm

Crackle//Sleep

Matt A MASON

Joshua Paul Stine, *alto flute*

Alex Lenears, *violin*

Adrian Gomez, *violoncello*

Matt Mason, *keyboards*

INTERMISSION

Perpetui decoris structura

Flo MENEZES

fixed media

In September 2022 I worked as guest composer at the prestigious EMS (Elektron-musikstudion) in Stockholm, Sweden. It lasted only one week, but the visit resulted in an important experience: in a record in my life, in only 3 days in the studio – from September 20 to 22 – I produced an entire 10'32" acousmatic work for 16 channels, which was premiered in octophonic version the next day, September 23, in my concert at the Black Box Theater of the Fylkingen society. The material consists of some sounds treated from recordings recently made in Brazil of a few percussion instruments (within a Fapesp-supported Thematic Project, then in full swing in São Paulo), but mainly of sounds elaborated on analog synthesizers, submitted, however, to granular synthesis in Max/MSP, and consequently strongly metamorphosed. As is well known, this important and traditional European studio, founded in the 1960s, although very well equipped with modern systems, is characterized by the presence of modular analog synthesizers, with a marked presence of Buchla synthesizers. I couldn't miss this opportunity and on September 21st I worked for hours on the Buchla 200 black knob synthesizer, extracting from it about 40 minutes of very interesting sounds, which became even more attractive when subjected to a multifaceted granular synthesis, sometimes in octophony, sometimes in 16 channels, that is, in a shattering of fast sound fragments throughout the listening space.

Dissolution

Jenelle STAFFORD
& Ramin ROSHANDEL

fixed media

gone before.

M DENNEY

Nathan Brown, voice
M Denney, *Keyboard + Electronics*
Lex Leto, Lucy Shirley, Sarahann Kolder,
M Denney, Matt Mason, Hayles King,
Anna Clowser, Angelo Emrich - *Ghosts*

“A common feature of trans arts of cultivating resilience has to do with turning to the historical record for proof of life, for evidence that trans lives are liveable because they’ve been lived” - Hil Malatino, Trans Care.

gone before. explores the lives and histories of queer people living in the American west in the 19th century, the problems of recording the histories of marginalized people, and the experience of looking back at those incomplete and obfuscated histories. Using news clippings, interviews, diary entries, poetry, letters, and other text fragments, I assembled a “choir” of pasts and ghosts, recorded onto aging and worn cassette tapes and spread through the hall using spatialized audio. Along with the ghosts is a singer, who speaks their own fragments while an accompanist at a keyboard struggles to take dictation.

7X7 (1 to 85,766,121)

Kevin SWENSON

fixed media

7X7 (1 to 85,766,121) is an algorithmic, fixed media composition. The pitches are derived from a seven by seven multiplicative grid with $3/2$ perfect fifths across and $7/4$ minor sevenths going down. This yields an octave of 49 tones, with intervals as small as eight cents between consecutive steps. This pitch space is then mapped onto the perceived auditory space in the hall – different pitches exist at unique locations that change over time. If this sounds cerebral, it is. Perhaps inhumanly so... Could it be that the perfect mysteries of the overtone series are best illuminated by the beat-less hearts of machines?

<<K•Y√.£..¶ΔR•İ...?Ė™>>

Ziang HAN

Emily Busche, *organ*

This composition is a rhapsody, using Palestrina’s Kyrie as an anchor and the organ as a vehicle, traveling through past, present, and unknown?

UPCOMING EVENTS

For the most up to date listing of concerts and recitals, please visit arts.uiowa.edu.

All events are FREE unless otherwise indicated 💵=

Performances that are being livestreamed are marked 📺
View livestreamed concerts at music.uiowa.edu/livestream.

DECEMBER 2022

7	7:30pm	Faculty Chamber Recital: Oboe, Bass, and Piano Recital	Concert Hall
8	4:00pm	Opera Workshop Performance	Stark Opera
8	7:30pm	Chamber Music Residency Program: Recital #1 📺	Recital Hall
9	12:30pm	Holiday Tubas 2022	Old Capitol Museum
9	7:30pm	Double Bass Studio Recital	Choral Room
9	7:30pm	Chamber Music Residency Program: Recital #2 📺	Recital Hall
10	11:30am	Clarinet Studio Recital	Choral Room
10	3:00pm	Holiday Percussion Pops 📺	Concert Hall

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