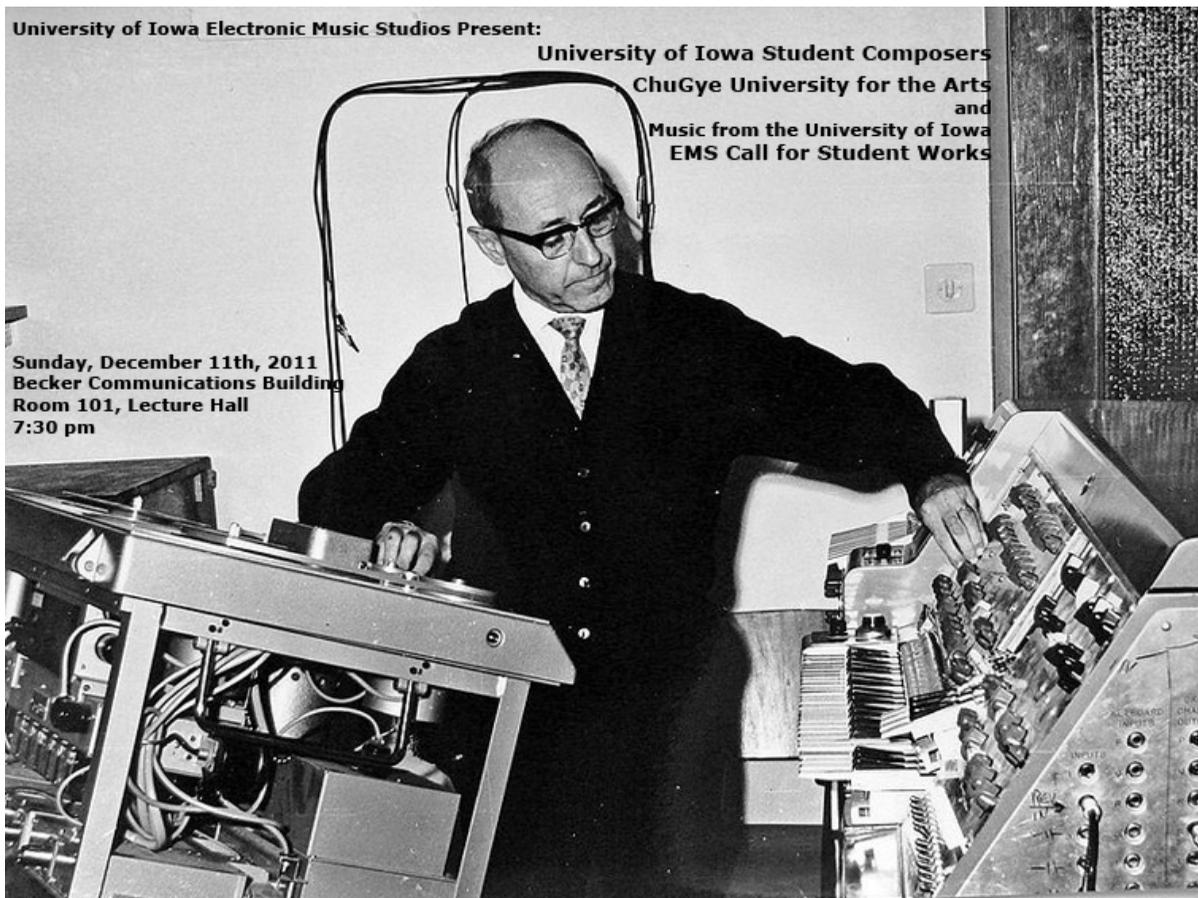


The University of Iowa Electronic Music Studios present

**University of Iowa Student Composers,
ChuGye University for the Arts in Seoul, Korea**

and

Music from the University of Iowa EMS Call for Student Works



Alali Aria on the Pyeong Chang Alali Theme

Hyungsub Lim
(ChuGye University for the Arts)

Stereo, Fixed Media

secondOrderConstellation

Benjamin O'Brien
(University of Florida)

Video

Making Show Pictures II

Yunsoo Kim
(University of Iowa)

Stereo, Fixed Media

Diptiq

Benjamin O'Brien
(University of Florida)

Stereo, Fixed Media

either/or

Jason Palamara
(University of Iowa)

Laptop and Audience Participation

Keen Awareness

Benjamin Taylor
(Indiana University)

Stereo, Fixed Media

Contrasting Images

Shane Hoose
(University of Iowa)

Stereo, Fixed Media

Program Notes and Composer Biographies

Alali Aria on the Pyeong Chang Alali Theme

The idea of this piece originated from thoughts of reincarnation. The songs of the old man and children are each placed at the beginning and end. The old and young voices represent death and birth as well as life and death's repetition in that they sing the same song. The song is the theme from Pyeong Chang's Alali that is a Korean folk song in which the Winter Olympics will open in 2018, handed down orally by farmers or commoners. The Alali is a solo that is not accompanied by any instruments, and the lyrics are usually humorous. Like the lyrics' contents, the title represents a humorous element such as tongue twisters.

Pyeong Chang Alali_English Translation

There are 12 Alali ridges, but it remains just only one that I have to go up.

However, while I go up the ridges, a lot of the Alali ridges made me old.

Let's build the inn on the last Alali, and then wait for my lover.

Hyungsub Lim (b. 1983, Anyang, Korea) is a junior, and studying music composition with Prof. Inho Park and Sungjoon Moon at Chugye University for the Arts. Before studying music composition, he studied mechanical engineering at Kangwon National University.

secondOrderConstellation was written in the computer music language SuperCollider and Jitter. The unique proximities and affinities of twelve zodiac signs are mapped to second order Markov chains which determine the position and length of clarinet, 'cello crotales samples. The amplitude of each sample is assigned a different RGB value such that equivalent amplitudes between samples yield color unities. *secondOrderConstellation* documents these chance interactions, weaving a unique sonic and visual texture.

Making Show Pictures II

This piece is the second in a series of Point and Line To Plane originating from aspects of Wassily Wassilyevich Kandinsky, the painter and art theorist. In physics, if short fragments are repeated between 20 and 20000 per a second, people can recognize those as a pitch. By applying this trait, one particle slowly meets together with other particles and these processes show a distinct pitch, and then this phenomenon combined with various elements such as pitches, harmonies, and human voices are terminal results of the micro sounds.

Born in Seoul, Korea, **Yunsoo Kim** is a composer and a second-year master student in Music Composition at the University of Iowa. He was awarded the Graduate Fellowship in 2010 and 2011, and has studied with David Gompper and Lawrence Fritts since 2009. In 2011, he has helped to organize a series of international exchange concerts between University of Iowa and Chugye University for the Arts. Before coming to the U.S., he earned his Bachelor's Degree in Music Composition at Chugye University for the arts in Korea, and after earning a B.M. degree, he was awarded an excellent academic scholarship while he studied music composition at Hanyang University. His works were performed in 38th Seoul Contemporary Music Festival at Sejong Center for the Performing Arts in 2006 and Nong Project 2006 at the KNUA Hall.

Diptiq is a documented solo improvisation with instruments written in the computer music language SuperCollider. The audio output signal of a variety of synthesizers is directed to specific audio busses to be read and shared by selected synthesizers. While these selections are unique to the human performer's musical aesthetic, the fluctuating frequency and amplitude values influence synthesis parameters, creating sonic instability. *Diptiq*, explores how the unpredictability of common audio signals combined with human intention can yield moments of chaos and cohesion.

Benjamin O'Brien composes and performs acoustic and electro-acoustic music. He is currently pursuing a PhD in composition at the University of Florida. He holds an MA in composition from Mills College and a BA in mathematics from the University of Virginia. Benjamin has studied composition, theory and performance with John Bischoff, Chris Brown, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell and James Paul Sain. His compositions have been performed at conferences and festivals including ICMC, the Electroacoustic Music Studies Network conference, SEAMUS, International Competition for Composers Città di Udine (Italy), Musica Viva Festival (Portugal), among others.

either/or is a work for laptop/live electronics with audience participation. The piece displays three text boxes into which various questions, musings, commands and requests are typed. The questions and musings are intended to be thought provoking, whereas the commands and requests are directed at the audience who, responding, become a part of the electronic manipulations. © 2010 Morningstar Son Music. All rights reserved.

Jason Palamara is a first year doctoral student in music composition at the University of Iowa. He recently graduated with a Master's degree from the University of Louisville and has a Bachelor's from Butler University. Mr. Palamara is currently studying with Dr. Larry Fritts. All resemblances are purely coincidental.

Keen Awareness is a captured live improvisation around a central unifying element; sharp metal blades. Common objects found around the kitchen or work area like knives, scissors, saw blades, vegetable peelers and pizza cutters were explored for their inherent sonic properties. The sounds were manipulated and controlled in real-time with Max/MSP thus further altering the perception of how sharp metal blades can sound.

The music of composer **Benjamin Taylor** (b. 1983) has been performed at music festivals including SEAMUS, SCI National Conference, International Society of Bassists Conference, International Double Reed Society Conference, Noisefloor Festival, Electronic Music Midwest, Hawaii Contrabass festival and international jazz festivals in Edinburgh, Wigan, Marlborough and Birmingham. Mr. Taylor's prizes and honors include a 2011 BMI Student Composers Award, a Barlow Endowment Commission, a 2011 ASCAP Young Jazz Composer Award and First Place Winner of the 2008 SCI/ASCAP Student Composition Competition (Region VII). Benjamin Taylor recently started his doctoral studies at Indiana University (Bloomington). He received his MM from Bowling Green State University in Ohio and his BM from Brigham Young University in Utah. Trained as a trumpet player, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, choirs, and experimental ensembles. In addition to all things musical, he enjoys ultimate frisbee, snowboarding, aggressive inline skating, drawing, reading, cooking, and being with family.

Contrasting Images represents my return to electronic composition after a period of composing strictly for acoustic instruments. There are two versions of this piece: an 8-channel version, and the stereo version that will be heard this evening.

Shane Hoose is a graduate of Bowling Green State University (MM) and Ball State University (BM) and is currently pursuing a doctorate in composition at the University of Iowa. Recently, he was a finalist in the Music Teacher's National Association (MTNA) Composition Competition. He composes in both the acoustic and electroacoustic media. He is currently an adjunct instructor of music at Kirkwood Community College in Cedar Rapids, Iowa. His mentors in composition include Lawrence Fritts, David Gompper, and Elaine Lillios.