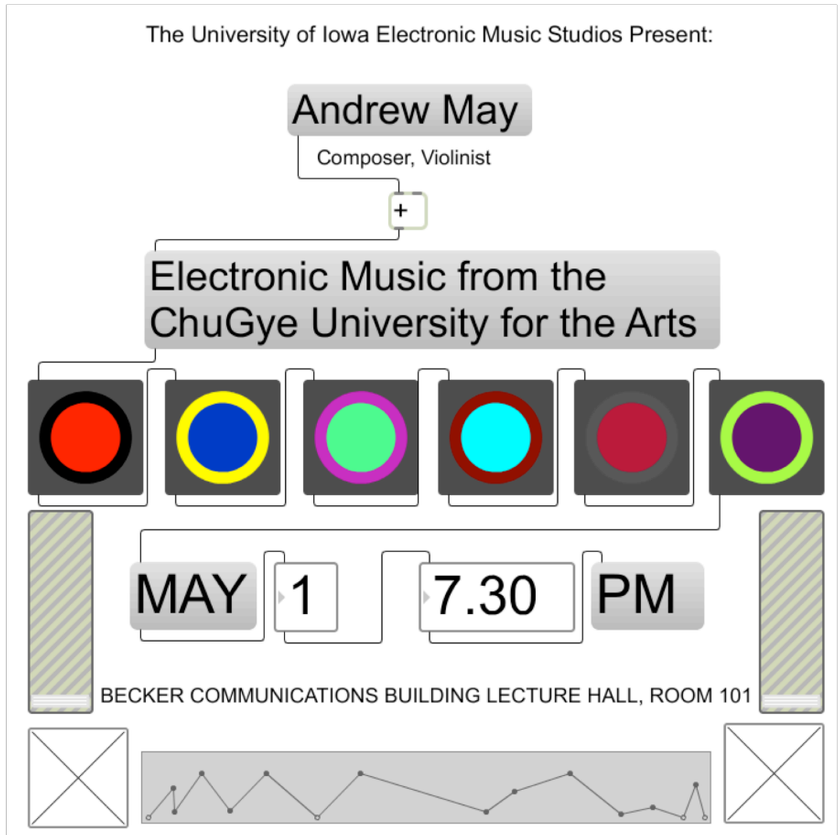

The University of Iowa Electronic Music Studios present
***Andrew May*, Composer/Violinist**
University of North Texas
Electronic Music from ChuGye University for the Arts
Seoul, South Korea
and
Music from University of Iowa Students

Studie.1 — Jun-Tae Baek (ChuGye University for the Arts)

Two Channel Fixed Media

Rare Form (2011) — Jason Gregory (University of Iowa)

Spoken Voice and Computer

Apoplexy (2011) — Brian Penkrot (University of Iowa)

Two Channel Fixed Media

In the great room… (2008/2008) — Seong-Joon Moon (ChuGye University for the Arts)

8 Fixed Media

Dialectric Resonance (2011) — Israel Neuman

Video and Two Channel Fixed Media

Ripped-Up Maps (1996/2003) — Andrew May (University of North Texas)

Electric Violin and Computer

Composer Biographies and Program Notes

Studie.1
Tearing, crumpling, and turning sounds made by paper are used as principle materials. White noise is also used as another material because its sonic trait is similar to the crumpling sound. By using new sounds divided and synthesized from original paper sounds, I intended that this piece has three dimensional sounds. When these new sounds are changing from original paper sounds, the changing sounds have two traits that are noisy and active. Each changing sound is developed as new sound timbre layer. In this work, I focused how to control musical tension in time of the piece.

Jun-Tae Baek (b.1984) is a junior at Chugye University for the Arts, and studying music composition with professor Seong-Jun Moon. His music will perform in fest-M in 2011, which is computer music competition for students in Korea.

Rare Form
Built upon the construct of word association spoken by a living being into a microphone, the computer takes slices of sound from the orator and mixes them with computer generated sounds. In doing so, the computer reinforces and improvises on the digitized data acquired from the microphone as well as modifying and accompanying the voice in real time.

Jason Gregory is a Master's student at the University of Iowa. Currently, he serves as a audio laboratory sound technician, composer and violinist for the Department of Dance here at Iowa. In Illinois, Jason studied violin with Mathias Tacke of the former Vermeer Quartet at Northern Illinois University, as well as earning his Bachelor's diploma in music composition. He helped to start an after school strings program in Elizabeth City, NC under the aegis of the Pasquotank Arts Council School of the Arts, and taught violin and viola at Young Musicians of Virginia in Chesapeake, Virginia. Born and raised in Virginia Beach, VA, he was lassoed by his wife Rachel to the midwest which he has come to know and love.

Apoplexy is a medical condition resulting from a hemorrhage. The piece is from the viewpoint of the brain, as it is battered, deprived of oxygen, and finally submerged into an apoplexic state. The sound source is plastic fluorescent office light covers.

Brian Penkrot (b. 1978) is an American composer originally from Chicago. His works have been performed at institutions and festivals in the United States and Europe in both concert halls and theatrical venues. He is currently pursuing his PhD at the University of Iowa.

In the great green room...
Coziness, phantasm, familiar smell, fear, repression, trauma.... are mixed up in the room of childhood, like a fingerprint of memory. The text of "Goodnight Moon-Clement Hurd/M.W.Brown" is used as sound materials for this piece.

Seong-Joon Moon studied composition with Professor In-Sun Cho at Seoul National University, composition and electronic music with Dieter Schnebel, York Hoeller and P.H. Dittrich at Hochschule der Kuenste and Hochschule fuer Musik "Hanns Eisler" in Berlin. His works have been performed on various venues of the world, including Pan Music Festival, Seoul International Computer Music Festival, A.C.L. Festival, ISCM World Music Days 1997, 2006, ICMC 2006 and contemporary music concerts in Germany, Japan, Austria, Spain, France, Cuba and U.S.A. Currently, he is a professor at Chugye University for the Arts and vice president of Korean Electro-Acoustic Music Society.

Dielectric Resonance
The University of Iowa Electronic Music Studios were founded in 1963 by the renowned physicist James Van Allen and the Composition Area at the University of Iowa School of Music. Under the direction of Robert Shallenberg in the 1960s and Peter Tod Lewis in the 1970s the studios were equipped with sophisticated analog synthesis, processing, and recording technology of the day including a Moog III synthesizer and an Arp Synthesizer. This analog equipment was housed in Voxman Music Building until the flood of 2008 forced its relocation. In the summer of 2010, I worked on the installation of this equipment in its new location. Dielectric Resonance is an audio-visual composition based on images I collected while working with this analog equipment.

Composer and bassist **Israel Neuman** is captivated by dynamic compositions. Using mathematically-based systems of composition, free improvisation and real-time computational algorithms he creates musical entities that evolve with each performance. Mr. Neuman received a Ph.D. in composition and a M.A. in jazz studies at the University of Iowa, and a B.Mus in jazz studies at the University of Hartford. He studied composition with Lawrence Fritts, John Eaton, David Gompper and John Rapson. He studied bass with Gary Karr, Michael Klinghoffer, Diana Gannett, Volkan Orhon, and Anthony Cox. He served as the instructor of the electronic composition class and as the studio assistant for the Electronic Music Studios at the University of Iowa. He performed and recorded with Robert Paredes, John Rapson, Brent Sandy, Jimmy Greene, Wayne Escoffery, and Steve Davis. His composition Turnarounds for horn and tape received an Honorable Mention Award from the International Horn Society and was selected for inclusion in the CD series of the Society of Composers Inc. His compositions were performed at the 2010 SEAMUS National Conference (Minnesota), 2008 Electronic Music Midwest Festival (Illinois), and at the 2007 (Indiana) and 2008 (Iowa) Midwest Composers Symposium.

Ripped-Up Maps is an environment for improvisation by violinist and computer together. The computer chooses its behaviors based on the actions of the performer, who in turn responds to

the machine. The computer is moody and temperamental, switching between four very different states of behavior. The computer can be nudged toward one or another state by the music the performer plays, but can never be controlled. On the other hand, the performer shapes the computer's voice by giving it new samples to use as its "orchestra." The title of the piece refers to the process of mapping input data from the violinist onto output behaviors, creating tunes, patterns, and tendencies whose shapes may be ripped apart at the continental divides.

Andrew May teaches composition and computer music at the University of North Texas, where he also directs the Center for Experimental Music and Intermedia. He is best known for pioneering works for instruments with real-time interactive computer systems; he also writes a wide variety of purely acoustic works. May's music has been performed in at least a dozen European and Asian countries and throughout the United States. He has performed internationally as a violinist, conductor, and improviser. May’s primary mentors were Roger Reynolds and Miller Puckette at UC San Diego, Mel Powell at CalArts, and Jonathan Berger at Yale University. For more details, visit http://cemi.music.unt.edu/may