



The University of Iowa Electronic Music Studios present

James Dashow

ChuGye University for the Arts in Seoul, Korea

and

Music from the University of Iowa EMS Call for Student Works

- Soundings in Pure Duration n. 2a* James Dashow
Pre-recorded Percussion and Hexaphonic Electronic Sounds
- New Changes* Miran Noh
(ChuGye University for the Arts)
Stereo, Fixed Media
- As War, As Dance* Benjamin Taylor
(Indiana University)
Video
- Soundings in Pure Duration, n.3* James Dashow
Guitar and Hexaphonic Electronic Sounds
- Ghosts of Cluny* Timothy Roy
(University of Missouri-Kansas City)
Stereo, Fixed Media
- Permission to Engage* Sang Mi Ahn
(Indiana University)
4 Channel Fixed Media
- “Mathematics III”** James Dashow
from *ARCHIMEDES, a Planetarium Opera*
Video

Program Notes and Composer Biographies

Soundings in Pure Duration n. 2a

This n. 2a in the “Soundings in Pure Duration” series makes considerable use of pre-recorded percussion sounds, especially a selection of wonderfully resonant African and Latin American instruments. The electronic sounds were generated entirely by Gustavo Del Gado’s real time implementation via Max/MSP of my Dyad System, which offers a highly efficient way of generating and evaluating an immense variety of sounds using the Generating Dyad principle of the System.

Spatialization is of fundamental importance to the compositional conception, as both an expressive element as well as a structural determinant, particularly the movement >in< space and the movement >of< space, in synchronization with timbral and rhythmic developments. The sounds sometimes seem to generate space which can vary from the immediacy of close up to the huge dimensions and depths of enormous sonic panoramas. On occasion, 2 or 3 different kinds of space are present simultaneously to coincide with different kinds of phrasings...an attempt at spatial counterpoint that matches the contrapuntal interactions of the sounds and percussion phrases.

Soundings 2b benefits from the abundance of material I generated for this work, and has the same combination of instruments and electronic sound: another form, another conception.

New Changes

Many variations that we are unconscious of happen in daily life, such as breathing and the changes inside our bodies from breathing. Many people see these ordinary phenomena only as physical happenings, similar to when people look at only the visual fact of ice melting. However, some others also think there are hidden meanings in life, much like the change between spring from winter. Like this, when watching some phenomenon in different perspectives, we can perceive new changes or aspects that we have never thought before. In *New Change*, I intended to convey various internal changes to show my own spring in this piece by compressing or extending the time process in the each physical change of water such as melting ice and freezing water.

Miran Noh

Born in Korea in 1990, Miran Noh has been studying music composition since 2008 with professor SungJoon Moon at ChuGye University for the Arts, and her piece “New Change” for Fixed Media was performed at Fest-M, Electronic Music Festival sponsored by Korean Electro-Acoustic Society, in 2010.

As War As Dance is an abstract work that metaphorically explores our understanding of argument and debate as indirectly related to dance. Depending upon one's perception, an argument can be seen through the filter of dance as being a beautiful interaction where both positions are dependent on one another for the reality of their situation to exist. Without an opposing viewpoint with which to react, counter, interject and interrupt, there would exist no argument, and thus no dance.

Benjamin Taylor

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.

Soundings in Pure Duration, n.3

This third in the series of “Soundings” explores further pitch-timbre dimensions of my Dyad System, here using the guitar as the primary voice. The highly synchronized interactions between guitar and the electronic sounds create various senses of “ensemble”, different for each section of the work.

The sections are constructed as a long cycle of simultaneities and timbres with structural “sub-spirals” that carry out the local developments of the musical materials, both for the guitar as well as for the electronics.

Spatialization of the sounds is a significant factor in these developments, contributing a strong dynamic to the global evolution of the entire work. Each section is characterized by its kind of space, generated by the static positioning of the sounds, or by the movement of sound in space or even creating space via a movement of space itself by the sounds.

And at the center of this universe of sonic movement, there’s always the single point off gravitational attraction, the guitar.

Ghosts of Cluny

The Benedictine Abbey of Cluny, established in 910 by William I of Aquitaine, was the leading center of monasticism in the Middle Ages and boasted the largest church in Christendom prior to the 16th-century reconstruction of St. Peter’s Basilica in Rome. Today only the bell tower of the church and a fraction of the great abbey remain, having been devastated by plundering during the French Revolution. Otherworldly echoes of the millennium-old ruins resound in *Ghosts of Cluny*, a piece which evokes both the sacredness and the immense acoustic space of the former monastery. The work was realized in the IMPACT Center at the University of Missouri-Kansas City.

Timothy Roy

Timothy Roy (b. 1987) is a composer whose music seeks to illuminate both the beautiful and sacred in the world. Timothy is a graduate of the Meadows School of the Arts at Southern Methodist University, where he studied with Martin Sweidel, Kevin Hanlon, and Simon Sargon, piano with Alfred Mouledous, and orchestral conducting with Paul Phillips, director of the Meadows Symphony Orchestra. He has composed music for a wide variety of ensembles and media, including Missa SMU for two soloists, choir, and orchestra, which was written to commemorate the 75th anniversary of Catholic Campus Ministry at Southern Methodist University. In October 2007, Timothy premiered a sound installation commissioned to celebrate the 100th year anniversary for the Neiman Marcus Corporation. Recently his music was selected for performance at Denison University’s 4th Tutti New Music Festival and Heidelberg University’s New Music Festival. He is currently a graduate student at the University of Missouri-Kansas City, studying composition with Chen Yi, Paul Rudy, and James Moberley.

Permission to Engage was inspired by a military video titled “Collateral Murder” that I watched from a website called WikiLeaks. The complete footage is about forty minutes long, and shows the U.S. Apache helicopter gun crew killing innocent civilians on a street in Baghdad, Iraq. For soldiers, requesting “permission to engage” is the proper way to ask if one can start shooting. As I listened to the conversation between the soldiers, I was

struck by how human beings can be desensitized to the taking of lives. Once desensitized, one may even develop an enjoyment out of the killing process itself. The automatic and rhythmic sounds of gunshots at one moment in my piece depict this perverse pleasure in violence that is developed once one's heart no longer feels the value of human lives.

Sang Mi Ahn is a doctoral student in composition at Indiana University, where she studies with Claude Baker and serves as an Associate Instructor in Music Theory. She is studying electronic music with Jeffery Hass, John Gibson, and Alicyn Warren.

Ahn's music encompasses a wide range of styles including tonal, contemplative, jazz-influenced, atmospheric, miniaturist, and electronic styles. As Ahn constantly seeks new approaches to her compositions, her recent works are inspired by the music of Unsuk Chin, Saariaho and Rands.

Ahn believes that music is capable of affecting the listener directly, regardless of whether it is written in a simple or complex musical language. In her recent experiments with electronic music, she has become more interested in the interaction between the intrinsic qualities of electronic and acoustic music and using their unique aspects to express the intricacies of mixed emotions.

Ahn has been awarded as a winner of the 2011 Women Composers Festival of Hartford International Composition Competition, and second prize in the Sixth International Musical Composition Contest held by the Long Island Arts Council at Freeport. Her Hwae Sang and Psalm 30 for Chamber Orchestra received honorable mention for the Libby Larsen Prize at the 2011 and 2009 Competitions of The International Alliance for Women in Music (IAWM).

“**Mathematics III**”

ARCHIMEDES is an opera designed for performance in a Planetarium. The multi-channel music that creates the audio sense of space and depth is composed to interact with the three dimensional depth video, produced by the new computer controlled planetarium technology, which surrounds the audience as much as does the sound. The planetarium people refer to this as full immersion, and it is this sense of full immersion that is an integral part of the theatrical conception realized in *ARCHIMEDES*.

The story is derived from what little we know about the life of the great mathematician from Plutarch's Life of Marcellus; the “facts” of his life are the basis for some imaginative interpolation to create a theater work that begins with a Planetarium spectacle, and evolves from opera buffa to opera tragica during the course of the work. The “electronic stagecraft” of the planetarium visuals is as much a part of the story as is the narrative. One of the interpolations allows Archimedes to speculate on the entire history of mathematics and mathematical physics up to our own times, in three separate Mathematics Sequences. The images associated with these developments of over 2000 years of thought are made to dance and transform on the planetarium dome, ranging from the fundamental geometries of Archimedes himself through the calculus (a version of which Archimedes invented but lacking algebra, could not develop further), through non-euclidean geometries to relativity, and to sub-atomic particle physics and molecular biology: all of these disciplines have associated with them beautiful imagery which I and my graphic associates elaborate into a planetarium audio-video motion artwork.

To borrow a phrase from William James, the opera is conceived as “a stream of metamorphosing tableaux and echoing images”, complete with an unexpected, almost Da Ponte-like, ending.

James Dashow has had commissions, awards and grants from the Bourges International Festival of Experimental Music, the Guggenheim Memorial Foundation, Linz Ars Electronica Festival, the Fromm Foundation, the Biennale di Venezia, the USA National Endowment for the Arts, RAI (Italian National Radio), the American Academy and Institute of Arts and Letters, the Rockefeller Foundation, Il Cantiere Internazionale

d'Arte (Montepulciano, Italy), the Koussevitzky Foundation, Prague Musica Nova, and the Harvard Musical Association of Boston. In 2000, he was awarded the prestigious Prix Magistere at the 30th Festival International de Musique et d'Art Sonore Electroacoustiques in Bourges.

A pioneer in the field of computer music, Dashow was one of the founders of the Centro di Sonologia Computazionale at the University of Padova, where he composed the first works of computer music in Italy; he has taught at MIT, Princeton University, the Centro para la Difusion di Musica Contemporanea in Madrid and the Musica Viva Festival in Lisbon; he was invited by the Conservatorio di Musica Benedetto Marcello in Venezia to teach an intensive series of workshop/masterclasses in digital sound synthesis techniques applied in particular to compositional practices, and to various aspects of the spatialization of sound.

He was composer in residence at the 12th Florida Electroacoustic Music Festival, and he continues to lecture and conduct master-classes extensively in the U.S. and Europe. Recent engagements have taken him to Cracow, Den Haag, Cosenza, Trento, New York, Rutgers University, and, currently, to London, Edinburgh, Aberdeen, Huddersfield, Sheffield, Chicago and Boston.

Dashow served as the first vice-president of the International Computer Music Association, and was for many years the producer of the radio program “Il Forum Internazionale di Musica Contemporanea” for Italian National Radio.

He has written theoretical and analytical articles for Perspectives of New Music, the Computer Music Journal, La Musica, and Interface, and is the author of the MUSIC30 language for digital sound synthesis. He was the subject of an extended interview published in the Computer Music Journal (Summer, 2003). His music has been recorded on WERGO (Mainz), Capstone Records (New York), Neuma (Boston), RCA-BMG (Roma), ProViva (Munich), Scarlatti Classica (Roma), CRI (New York), BVHAAST (Amsterdam) and Pan (Roma).

Dashow makes his home in the Sabine Hills north of Rome. Further information and downloadable software relative to the composer's Dyad System and MUSIC30 are available at his website: www.jamesdashow.net.