

## *Tranquility*

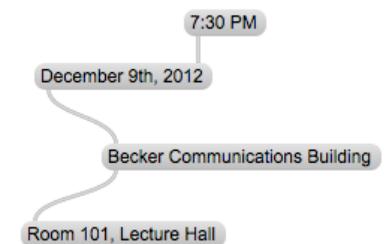
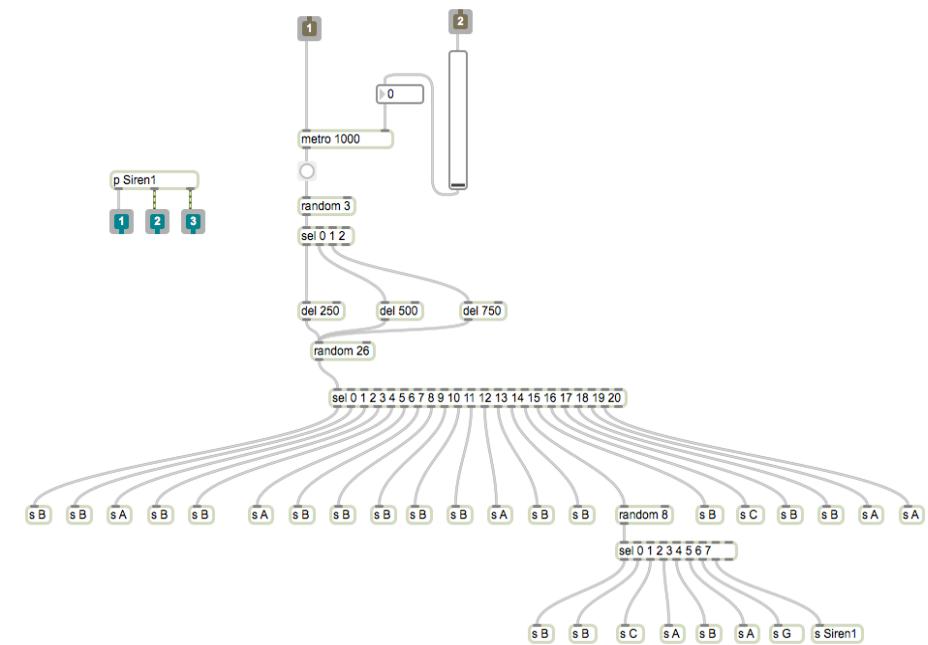
This piece is inspired by the image of a tranquil pond at dawn. It starts with mystic and hazy scenery of the pond represented by a relatively wet sound. Gradually, dry and more transparent sonic material is introduced. While the essence of the piece, tranquility, is presented, subtle tension is still achieved through dynamics and articulations of sonic gestures. The majority of sound samples are processed by CLM (Common Lisp Music); utilizing instruments such as `expandn`, `grani`, `expsrc`, `ring-modulate`, `vkey`, `fullmix`, and `nrev.lisp`.

**Kyong Mee Choi**, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Illinois Arts Council Fellowship, ASCAP/PLUS Awards, The First prize of ASCAP/SEAMUS Award, First Place for the Birmingham Arts Music Alliance Concert Exchange program, The Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Mention for Musique et d'Art Sonore Electroacoustiques de Bourges, Honorary prize for the Musica Nova, Society of Electroacoustic Music of Czech Republic, Honorable Mention for the Luigi Russolo International Competition in Italy, Honorary mention in the Destellos Competition, Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine, Finalist for Concurso Internacional de Composicai electroacoustica in Brazil among others.

Her music can be found at CIMESP, SCI, EMS, ICMC, ERM media, SEAMUS, Détonants Voyages. She received a D.M.A. at the University of Illinois at Urbana-Champaign, a M.M. at Georgia State University and a B.S. in chemistry and science education at Ewha Womans University, and studied Korean literature in a master's program at Seoul National University in South Korea. She is an Assistant Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She writes for chamber, electro-acoustic, interactive, and multi-media work.

[www.kyongmeechoi.com](http://www.kyongmeechoi.com)

## The University of Iowa Electronic Music Studios present **A Study Break**



The University of Iowa Electronic Music Studios present

## A Study Break

***Sirens Speak*** (2012)

Will Huff  
(University of Iowa)

*Laptop Orchestra*  
Lawrence Fritts, Daniel Frantz, Will Huff  
Nima Hamidi, & Jason Palamara, *laptops*

***La Voz del Fuelle*** (2010-11)

Diana Salazar

*Stereo, Fixed Media*

***Epassi Suite*** (2012)

I. Epassi  
II. Babs  
III. Koss  
IV. Krrggg

Zane Merritt  
(SUNY Buffalo)

*Stereo, Fixed Media*

***Casi nada*** (2011)

Homage to Luc Ferrari

Elsa Justel

*Stereo, Fixed Media*

***Tranquility***

Kyong Mee Choi

*Stereo, Fixed Media*

the pitch world, except that "Krrggg" explores 3/4 tone symmetrical temperament. The guitar in the piece is played by the composer.

Currently a PhD student at SUNY Buffalo, studying with David Felder under a President Fellowship, **Zane Merritt** received his M.M. in composition from Butler University under Michael Schelle and James Aikman. He has performed in a variety of venues and recently performed his own work alongside pieces by Elliott Carter and Hifumi Shimoyama in Nagoya, Japan. He performs frequently as improviser. His music has been performed in states of the United States, including a recent premiere of "Hyperventilate" for harmonica and string quartet at Bruno Walter Auditorium at Lincoln Center. His music has also been performed in Japan.

***Casi nada*** (2011) Elsa Justel  
Homage to Luc Ferrari

The title refers to the pièce of Ferrari "Presque rien". I used some sounds of the French composer in order to create an electroacoustic suite which character fluctuates between the abstraction and the anecdotic. The different moments of the pièce are represented by one of those sounds taken of Luc Ferrari. They will be peeled into thousands of pieces becoming a network in filigree. The recurrences (Swords, the rhythm of rain, fireworks) are the conductive threads of the pièce.

Born in 1944 in Mar del Plata (Argentina), **Elsa Justel** obtained a Professor Diploma in Music Education and Choral conducting at the Conservatory of Mar del Plata. She studied composition at the University of Rosario with Virtú Maragno and electroacoustic music in Buenos Aires with José Maranzano and Francisco Kröpfl.

Since 1980 she has been teaching Avant-garde music at the Conservatory of Mar del Plata. In 1998 she moves to France where she graduated with a Doctorate in Esthetics, Sciences and Technologies of Arts at the Université de Paris VIII, under the direction of Horacio Vaggione.

Her music was awarded at several competitions: Prix Ton-Bruynèl (The Netherlands, 2000); Concours de musique radiophonique de La Muse en Circuit (France, 2003); Concours Phonurgia (France, 2001); Tribunas de música contemporánea et electroacústica (Argentina 1987, 89, 2000); Prix Ars Electronica (Linz, Austria, 1992); Stipendienpreis (Darmstadt, Germany, 1990); Concours international de musique électroacoustique de Bourges (France 1989); and Juventudes musicales (Argentina, 1986).

Elsa Justel has also realized audiovisual projects and music for films and the stage. Her videomusic *Destellos* won prizes at the Video Evento d'Arte competition (Italy, 2002), at the Bourges competition (France, 2002).

crucial in weaving the gestural content together, and clarifying a link to the authentic sound of Tango.

The work contains a brief reference to Astor Piazzolla's *Fugata* (No. 2 from *Silfo y Ondina*), published by Tonos Music GmbH.

*La Voz del Fuelle* was commissioned by the *Fundación Destellos*, Argentina. I am also grateful to Julian Peralta (Tango composer and pianist for *Astillerero*), the British Council in Argentina, *Orquesta Típica Fernández Fierro* (especially Eugenio Soria and Pablo Gignoli), Oscar Fischer (*La Casa del Bandoneón*), and Jorge Strada (*Biblioteca de Música Astor Piazzolla*, Mar del Plata) for their assistance during the composition of this work

**Diana Salazar** (née Simpson) first studied electroacoustic composition with Dr Alistair MacDonald at the Royal Scottish Academy of Music and Drama where she undertook undergraduate and postgraduate studies. In 2009 she completed a PhD in composition at the University of Manchester (UK) and she is currently a lecturer in music technology at Kingston University, London.

Her works have been performed and broadcast throughout the UK and internationally. Many of them have been recognised in international competitions including CIMESP (International Electroacoustic Contest of São Paulo, Public Prize 2005, Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCRIME (Prix SCRIME 2007), the 'Space of Sound' (*L'Espace du Son*) Diffusion Competition (2nd prize, 2008), *Prix Destellos* (1st prize, 2009) and *Música Viva* (Prizewinner, 2009).

She has been a composer-in-residence at CEMI (Center for Experimental Music and Intermedia) at the University of North Texas, Atlantic Center for the Arts in Florida, the Institute for Electroacoustic Music in Sweden, Orford Center for the Arts, Montreal and the Destellos Foundation in Argentina.

### ***Epassi Suite*** (2012)

- I. Epassi
- II. Babs
- III. Koss
- IV. Krrggg

The electronics for the **Epassi Suite** were constructed entirely in Max/MSP using square waves as an attempt at simulating 8-bit video game sounds (albeit without the nostalgia and dance sensibility involved with the Chiptune scene). There is absolutely nothing of note in

## **Program Notes and Composer Biographies**

### ***Sirens Speak*** (2012)

***Sirens Speak*** is one part electronic music collage and one part video game built using the computer program Max. Intended for two or more laptop players, each player plays the game by entering various doors on their screen. Each door opens the player to a unique set of sounds with a unique potential of tripping a siren. If a siren goes off, the player who tripped the siren garners a strike and all players must choose a new door. Like baseball, three strikes and you're out: the music will stop. The last player sounding wins.

**Will Huff** completed a B.M. *summa cum laude* at the University of Arkansas (2008) and M.M. at Butler University (2010). His commissions range from pieces written for friends like the Fort Smith Symphony, director John Jeter. His most recent success includes a performance of the trombone piece *A Divisive Dichotomy* at the Midwest Composers Symposium hosted by the University of Iowa. He has participated in ensembles devoted to new music including the JCFA Composer's Orchestra, Ensemble 48, and the Outside Orchestra all based out of Indianapolis. After graduating from Butler, Will Huff moved to Chicago where he worked at the Chicago Symphony Orchestra and played in the new music ensemble Bricklayer's Foundation. Will Huff is currently pursuing a doctorate at the University of Iowa where he holds a TA in Theory/Composition as well as graduate assistant to the Electronic Music Studios directed by Lawrence Fritts. His current projects include collaboration with the Dance Department entitled *Revelation Pending* and a collaboration with the Theater Department's production of the play *Memoire*, written by Micah Ariel James and directed by Rachel Howell. His composition teachers have included Robert Mueller, Frank Felice, Michael Schelle, Lawrence Fritts, and David Gompper.

[www.huffcomposer.com](http://www.huffcomposer.com)

### ***La Voz del Fuelle*** (2010-11)

The *bandoneón* (sometimes known as *fuelle*, which refers to the bellows of the instrument) is an iconic symbol of Tango music. In 2010 I witnessed a performance by a young *Orquesta Típica* in Buenos Aires, and was stunned to experience such expressive performances of Tango music.

In composing *La Voz del Fuelle*, I looked to recreate the physicality of the *bandoneón* which is at the forefront of many modern interpretations of Tango music. In the work, recording the instrument are woven in amongst other typical instruments of the style, as well as extended and manipulated sounds from *bandoneón*, piano, violin, and cello, combining to form waves of tension and release that underpin the work. The use of pulse and rhythm is