



University of Iowa Electronic Music Studio Presents:

Rebecca Ashe, flautist
performing works for flute and tape

AND

Electronic Music from
ChuGye University for the Arts
in Seoul, South Korea

February 27th, at 7:30 pm
Becker Communications Building
Lecture Hall, Room 101

The University of Iowa Electronic Music Studios present
Rebecca Ashe, Flute
Electronic Music from ChuGye University for the Arts
Seoul, South Korea
and
Music from the University of Iowa Student

<i>Aus dem Dunkel für Tonband</i>	Hyun-Suk Jun (ChuGye University for the Arts)
<i>Two Channel Fixed Media</i>	
<i>Manner of Exponential Envelope</i>	Jason Gregory (University of Iowa)
<i>Two Channel Fixed Media</i>	
<i>Dark Matter</i>	Leslie Melcher
<i>Flute and Two Channel Fixed Media</i>	
<i>Viola's Dark Passenger</i>	Matt Smart (University of Iowa)
<i>Two Channel Fixed Media</i>	
<i>Open Circuit</i>	Mike McFerron
<i>Flute and Two Channel Fixed Media</i>	
<i>Won: Cycle or Desire of Life</i>	YongRib Kim (ChuGye University for the Arts)
<i>8 Channel Fixed Media</i>	
<i>Life-Drawing</i>	Lawrence Fritts
<i>Flute and Two Channel Fixed Media</i>	
<i>Gubb</i>	SeoungHyuk Lim (ChuGye University for the Arts)
<i>8 Channel Fixed Media</i>	
<i>Nebulae</i>	Zach Zubow (University of Iowa)
<i>Flute and 8 Channel Fixed Media</i>	

Program Notes and Composer Biographies

Aus dem Dunkel für Tonband

A few years ago, there was a newspaper article about an American astronomer who claimed that the wavelength from the big bang has changed from a bright major third to dim minor third over the last one million years. This scientific discovery lead Jun (composer) to the idea of the universe creating infinite clusters of overtones caused by the big bang, and this idea was a significant inspiration for his music. Sound filters were used to produce sounds based on overtones, and software such as, Csounds, Supercollider 3 and Logic Pro were utilized during the process of sound production.

Hyun-Suk Jun studied composition at Chugye University for the Arts (South Korea) and obtained a Bachelor of Music degree. He also studied computer music composition at The Korean National University of Arts (South Korea).

Jun has performed his works, installed media and showcased contemporary music at various events in United States, Japan, South Korea, Austria and Germany, at festivals such as Pan Music Festival, The Seoul International Computer Music Festival (SICMF), Seoul New Music Festival, Dae-Gu New Media Art Festival, Nong Project in KNUA, Korean Electric Music Night with University of Bremen, Aram Art Gallery: Media Installation and SIFFRAPH2007: USA.

He is currently studying composition at University of Music and Dramatic Arts in Graz, Austria. Jun has studied under Sung-Jun Moon, Ji-Yeon Choi, Sung-Ho Hwang and Beat Furrer.

Some Manner of Exponential Envelope is an exploration of the various and sundry exponentially based amplitude envelopes that are in turn applied to very small segments of sound. If you can imagine making cookies with a mushroom shaped cookie-cutter, and as you apply the cutter to the dough, the cutter modifies it's shape slightly so that each cookie is slightly different, you can then understand by analogy the process behind the music. (Oh yea, the cookies would be the size of a June Bug's kneecap.)

Jason Gregory is studying music composition here at The University of Iowa under the aegis of Dr. Lawrence Fritts and Dr. David Gompper. Currently, he is helping out the dance department with their sound needs as well as creating new music in collaboration with faculty choreographers.

Dark Matter (live flute/prerecorded electronics) is musical statement about the critical state of contemporary science. It is the sound of alarm. In a civilization that regards technology as its own momentum of “progress” lies a total ethical vacuum. The notion of technological progress is an unquestioned principle that is threatening the very survival of humanity. As a musical interpretation of this “illusion” the organizational structure of “Dark Matter” starts with a brief foray into the origin of quantum physics leading into the making of the first atomic bomb and beyond into its physical and ethical consequences. Its guiding principle stems in part from a recent documentary I saw called “Countdown 0” about the current alarming state of our nuclear arsenal, and an interview footage of Craig Venter (of the privately funded Celera Corporation that first mapped the human genome) on his recent creation of a self-replicating microbe. It is truly scary stuff that we choose to ignore at our own peril. After a prelude containing all the core elements of the piece, the main development follows the full cycle of launch to post-explosion of the first atomic bomb while using the voice print (loop) of Robert Oppenheimer’s voice, quoting the Hindu Vedas about the atomic bomb: “Now, I’ve become death... The destroyer of worlds.” The main frequency is B flat (sound of the universe and of the rings of Jupiter according to NASA). Sub-recurrent frequencies across piece are: F, Ab, Eb, G – as per FFT analysis of Oppenheimer’s voice print, with recurrent sustaining drones of the sounds that rings of Jupiter make.

Leslie Melcher was born and educated in Paris but claims that it is not his fault. He lived and worked in New York City for the past 20 years, and recently moved to Toronto. He holds a Post-Graduate degree in Philosophy from the Universite de Paris(Sorbonne) and an advanced degree in Composition from the Ecole Normale de Musique de Paris, where he won first prize for composition. In addition, he attended Pierre Boulez's seminars at the College de France and workshops at the IRCAM.

Melcher’s work has been performed here and there and around the planet, but he is often unsure of what and when – such as his Electronic Pieces “Alph” (Amsterdam 1983 or stuff like whatever happened to the other CANUMs, if IV is the only one left?)

Leslie Melcher’s current work-in-progress is “The Crystal Dome” an award winning Opera for digital music / analog instruments, laser lights, digital animation (by the famed p/ Lipinski) mixed choir, live string ensemble, piano and actors. The Crystal Dome will be available soon – maybe – or not - as a Web Serialization (12 episodes per season) thanks to recent and generous backing and promotional support by the Sony corporation (in words only).

His latest performed commissioned work: ‘Alone’ for digital electronics, children voices and mixed choir was his first public foray into digital music / digital animation (a litmus test of for his grandiose Opera-in-progress) and was premiered in Toronto (April 2004) with a very bad sound system – (The volume was so low that only sub-sonic rodents and bats on Dexedrine could hear it) in effect killing the composition’s design to enhance musical experience by adding digital film made especially to follow the music) all this due to the profound stupidity of the 26-year-old-no-nothing-experience-not-needed local theatre sound “engineer-without-schooling”. All of this whilst his anti-war piece ‘Delusions’ for reverbed electric guitars, voice loops by President re-elect of the U.S.A. Bush Jr. and digital filters, is touring Europe's festivals without any supervision whatsoever and newer works are following this bad example taking quantum superposition highways to nowhere. Mr. Melcher has recently worked on Hebrew Cantorial Chants (with the help of Hazzan B. Maissner of Central Synagogue of Moscow in Mali - no, sorry, Toronto) much to the dismay of the members of the Nobrosky Shul (although they do not know anything about it, yet).

Viola’s Dark Passenger uses only the viola as source material. Many electronic manipulations later a foreboding pall seeps into the resultant soundscape. The piece explores the juxtaposition and combination of sound families generated using extended techniques on the viola. Rarely is there a moment of respite as the need to escape the dark passenger is paramount.

Matt Smart recently completed his Masters in Music Composition at Butler University where he co-founded the experimental new music group Ensemble 48 and studied composition with Michael Schelle, Frank Felice, and James Mulholland. Prior to that, Matt was the resident composer and musical director for Crossroads Theatre in Walnut Creek, California where he directed the music for over twenty productions. He has been nominated twice for the regional "Shellie" award for outstanding musical direction and has toured nationally and internationally with the troupe Savoy Express, the Contra Costa Children’s Chorus, and Butler’s Jordan Jazz as pianist. Some composition and arranging credits include the creation of the synth scores to the Bay Area premiere of *Pavilion*, the world premiere of *Senior Class*, and the creation of a new musical adaption of *Little Women*, which received its world premiere in Walnut Creek, CA. Matt has publishing contracts with Hal Leonard and Colla Voce and also worked as a music editor for the latter. He has received commissions from The American Pianists’ Association, Butler’s Jordan Jazz, the Contra Costa Children’s Chorus, and Northgate High School among others. Matt is currently pursuing a Ph.D. in Music Composition at the University of Iowa where he studies composition with David Gompper and Lawrence Fritts.

Open Circuit was written for flutist, Rebecca Ashe, in celebration of Electronic Music Midwest’s 10th Anniversary. This composition was completed at the Ucross Foundation Artist Residency in Wyoming, August 2010.

A composer living in the Chicagoland area, Mike **McFerron** primarily composes concert music. His works range from orchestra to electroacoustic and have been performed throughout North America and Europe. On this website, visitors can learn more about McFerron by reading his biography and reading program notes of his music. Although all material is copyrighted, visitors may also download free MP3 audio files of his music for personal use. To purchase printed scores and performance parts, visit his publishing website, Red Earth Publishing.

Won: Cycle or Desire of Life
This work is the 6th composed with the title, Circle. The composer used the Korean poem “Won: cycle or desire of Life” to compose this work. He recorded the three readers' individual sound and cut the recording into smaller pieces, whose duration is almost 0.2 seconds. He then re-assembled them without using any plug-ins. The reason that he used 8 speakers is to make it easier for the listeners to observe the sounds from different angles, like we are dealing with an optical illusion. When we look at an optical illusion, we rotate it and also view on different angels. However, for the sounds, we can't do it by ourselves at all, and so he did it by putting the song into 8 speakers. (In the auditorium, depends on where he/she stands, the sounds will seem different)

<u>Won: cycle or desire of Life</u>	<u>Mok Sum Eui Won</u>
Spring, blooming undoubtedly	Bom, uh-gim-up-e p-uh-na
summer, living passionately	Yuh-Reum mi-chin-det sal-go
autumn, harmonizing to surroundings silently	Ga-Eul ga-man-hi mul-deul-da
winter, falling calmly	Gyo-eul Cha-gok mu-nuh-ji-go-sip-da.

YongRib Kim (1984) graduated from the College of Music-Composition, at ChuGye University for the Arts in February 2011, and studied with Prof. SungJun Moon. One of his

works was selected and played as one of the contemporary repertory for Trio HAAN Regular 19th Concert ‘Different Purpose(동상이몽)’ in April, 2010.

In the musical as well as visual arts, the relation between concept, process, and object raises fundamental questions that must be newly addressed in each work. These questions are as intriguing today as ever: which comes first, concept or process? is the concept the object? does the process determine the object or does the object imply its own means of generation? Artistic responses to such questions are naturally influenced by the medium. In ***Life-Drawing***, the compositional process originated with the physical sound of the flute. The instrument was digitally analyzed and various sonic features were extracted and compositionally manipulated. Among the most important transformations was one that mapped the flute's partials from a linear space to a curved space, creating a symmetrical, sometimes Impressionistic harmony. Another important transformation was one which applied mathematical curvilinear functions to the iterations of key clicks, giving the work a flowing, almost hand-drawn temporal quality. As it interacts with the tape part, the live flute draws from the computer-realized material, creating a sound universe which acts to unify concept, process, and object. Life-Drawing was written for Tadeu Coelho, to whom the work is dedicated.

Lawrence Fritts is an American composer born in Richland, Washington in 1952. He received his PhD in Composition at the University of Chicago, where his teachers included Shulamit Ran, Ralph Shapey, and John Eaton. He is currently an Associate Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994.

His recent works combine instruments and voice with electronics. These have been performed throughout the world and are recorded on the Albany, Innova, Frog Peak, SEAMUS, and Tempo Primo labels. He has received awards from SEAMUS, the Bourges Electroacoustic Music Competition, International Look and Listen Festival, International Society of Contemporary Music, International New Music Consortium Competition, and the International Institute for Advanced Studies in Systems Research and Cybernetics. As a composer, he is interested in musical applications of mathematical group theory and has written a number of papers on the subject. He serves on the Editorial Board of the Journal of Mathematics and Music.

In 1997, he created the University of Iowa Musical Instrument Samples database, a collection of 22 orchestral instruments recorded in an anechoic chamber. These recordings may be freely used for any purpose without restriction and may be downloaded by following the link at the top of this page.

Gubb

“Gubb” means fear. In Korean, this word is often used with the verb “Meok-Da”. Usually, if this word “Meok-Da” is used without linking “Gubb”, it means “eat”, but, if “Meok-Da” is used with the noun “Gubb”, it means “scare”. My work is processed in the title “Gubb”, but I used eating sounds as one of the sound materials even though the sound is not related to fear.

I divided the sounds into two sound groups that are sine wave and human voice. Used as a concerto, the sine wave is used as the solo instrument, and the human voices, such as the eating sounds, sobbing sounds, screaming sounds and so on are intended as the orchestral sounds.

This work was originally written for acousmonium, which means loud speaker orchestra, as a stereo version, and was premiered at ZKM in Karlsruhe, Germany on December 1st, 2010.

Born in 1978 in Korea, **SeoungHyuk Lim** studied music composition with Professor Inho Park at the Chugye University for the Arts, and after earning a BM degree, he has been studying music composition abroad in Germany. He earned a Konzertexamen degree from the university for music Saarbruecken, and studied with Theo Brandmüller. Currently, he is studying electronic composition at the university for music in Köln with Michael Beil.

When looking into the starry, winter night sky in the Midwest, one cannot help but notice the three perfectly aligned and space stars that make up Orion’s belt. One particularly dark nights, the emergence of a small cloud on the hip of his belt can be seen, which is Orion’s sword, hanging from his belt. This small cloud is the closest nebula to Earth where stars are formed among a massive cloud of gas. The inspiration for ***Nebulae*** comes from this particular nebula, but is a musical picture of what the composer would hope to hear if found within any nebula. The beautiful colors, bursts of light, and certainly, an abundance of sound all combine to form new stars. The tape part attempts to surround the audience, creating a sense of physical movement while giving them a feeling of total immersion in this cloud. The flute provides the colors and light from which the star is formed.

Zachariah Zubow (b. 1984) started his music education at Luther College in Decorah, Iowa and in 2008 graduated with a Masters in Music Composition from Illinois State University in Normal, IL. Zach's music was chosen to be included on the Society of Composers National and Regional Conferences, Electronic Music Midwest, Midwest Composers Symposium, and Iowa Composers Forum Conference this past fall. This coming spring (2011), Zach’s music will be featured on five College Music Society Regional Conferences, Midwest Graduate

Music Consortium, and an exchange New Music Festival at University of Missouri-Kansas City. Zach's music will also be featured on the New Music Festival at the University of Central Missouri/Society of Composers Region VI where he was also accepted to present his research on Ligeti's Étude No. 4, *Fanfares*, from Ligeti's first book of études. His music has also been performed at new music conferences in Europe as well as the United States in recent years as well.

Zach's composition teachers include David Gompper, Lawrence Fritts, David Feurzeig, Brooke Joyce, and Martha Horst. Zach is now pursuing a Ph.D. in music composition at The University of Iowa and is a member of Society of Composers, ASCAP, College Music Society, SEAMUS, Electronic Music Midwest, and the Iowa Composers Forum. For more information or to contact Zach, please visit www.zachzubow.com.

Rebecca Ashe

Dr. Ashe is a freelance musician and appears across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed at several festivals, including Electronic Music Midwest (Resident Artist for 2010 Festival), Society of Composers, Inc., Kansas City Electronic Music and Arts Alliance (KcEMA), the New York City based Composers Voice Series, SPARK, SEAMUS and the Electroacoustic Juke Joint. She has been adjunct faculty at the University of Missouri-Kansas City, Georgetown College (Georgetown, TX), Park University (Parkville, MO.) and the University of Mary Hardin-Baylor (Belton, TX.). She currently resides in Iowa City where she is the National Distribution Manager for Trevor James Flutes.

Dr. Ashe earned her Bachelor degree in Applied Music (flute) at the Eastman School of Music, where her principal teacher was Bonita Boyd. She earned both Master of Musical Arts and Doctor of Musical Arts degrees from the University of Missouri -Kansas City, studying with Dr. Mary Posses. In 1998, she was the only American and one of four flutists worldwide to be chosen for Trevor Wye's prestigious one-year course in Kent, England. Other major teachers have included William Bennett and Karl Kraber.

In 2007, Dr. Ashe collaborated with three composers, Christopher Biggs, Ryan Oldham, and Jorge Sosa to premiere three new pieces for flute. A recording project for the pieces is underway, with a release coming soon.