

ICMC 2018

INTERNATIONAL
COMPUTER
MUSIC
CONFERENCE

PRESERVE
ENGAGE
ADVANCE

AUG. 5 - AUG. 10, 2018
DAEGU, KOREA

Solo Choir for voice and electronics

Solo Choir, for voice and electronic. This piece aims to expand the range, volume, and timbre of the voice, through manipulating live and pre-recorded voice, and exploring the variety of possibilities on voice. The singer gradually discover the sound in the show, and try to control her new voice.

CONCERT 14

Thursday, Aug. 9, 2018, 4:30pm / Chamber Hall, Daegu Concert House

PROGRAM

Suzin Rhee	Scatter Sound for flute and electronics Flute / Youkyung Kim
John Upthegrove	Rabies for fixed media (audio)
Hanae Azuma	In the Bay II for cello and electronics Cello / Hongmin Kim
Jeffrey Morris	Sobre a eletrodin mica dos corpos de trabalho for fixed media (audio and video)
Hunter Brown	Falter/Cleanse for viola and electronics Viola / Jae Hyun Cho
Matteo Tomasetti	Capriccio of The Deep String for fixed media (audio)
Steven Kemper	Lament for flute and computer Flute / Youkyung Kim
Pinda Ho	How Would You Dress Her for fixed media (audio)
Mark Volker	Echoes of Yesterday for clarinet and interactive electronics Clarinet / Geonjoo Kim
Andrew Walters	Red Plastic Bell Abstract for fixed media (audio)

Suzin Rhee / Scatter Sound for flute and electronics

Suzin Rhee: Composer, Suzin Rhee majored Composing at Hanyang University, and and New Media Music at Graduate School of the same university. She also majored Media Design at SMIT. Her challenge is to diversely collaborate with not only music, but also other various genre such as art, acting, lighting, objet, dancing, video etc. Soo-Jin's inclination of her work is to express the unknown genre in her music by playing musical instrument in various styles creating new sounds and tones. Currently, many of her work including electric music and media work is being played in the USA as well as in Korea.

Scatter Sound for flute and electronics

This work was planned focusing on 'auditory of images', in which I am currently interested. With the inspiration to "action painting" of Jackson Pollock, I wanted to express the image of naturally spread paint. Like various colors integrating to become a piece of an art work, I wanted to express the colors with various playing styles and tones. Also I endeavored to translate the abstract images from each tones to sounds.

MOCO, and published in Leonardo, Organised Sound, Emille: The Journal of the Korean Electro-Acoustic Music Society. Steven received a Ph.D. in Composition and Computer Technologies from the University of Virginia, and is currently Assistant Professor of Music Technology and Composition at the Mason Gross School of the Arts, Rutgers University.

Lament for flute and computer

Flutist and poet Wayla Chambo commissioned Lament as part of her TranScript project that explores the intersections of text and music. Lament is a response to Chambo's poem "A History of Lament." The piece engages themes of space and location from the text, which is evocative of the Orpheus and the Underworld myth. These include the transition between death-life and indoors-outdoors, as well as musical themes of lament from the classical tradition. Lament unfolds through a series of layers; electroacoustic textures bookend sung text from the poem with flute and live processing at the center of the piece. The processing references the spatial oppositions in the poem by extending the acoustic flute into the virtual realm.

Pinda Ho / How Would You Dress Her for fixed media (audio)

Pinda Ho is an American born Taiwanese who has lived in Taiwan for most of his life and is now a composition doctoral student in the University of Illinois at Urbana Champaign. He has studied in Taiwan under Shu-Yin Guo and Chao-Ming Tung, and in the US under Erik Lund, Steve Taylor, Sever Tipei and Scott Wyatt. His pieces have been performed in both the US and Taiwan, participating in festivals and conferences such as WOCMAT, SEAMUS, EMM, NYCEMF and others. Pinda is also known for his strong interest in experimental art forms such as multimedia installations, modern dance, theater, music improvisation, and cross discipline collaboration. He has great interest in utilizing semiotics and media theory in transforming narratives into musical phenomena and structures, especially folklore religious myths from both ancient and modern Chinese/Taiwan; his heritage as a born American, historical Chinese, and cultural Taiwanese are his main inspiration for composition. In a rare opportunity having a master class with Vinko Globokar in 2014, the old meister asked him a single question, "for whom do you write your music?" This question resonated deeply in Pinda's self-identity and has thereafter served as a compass for his compositional process.

How Would You Dress Her for fixed media (audio)

How Will You Dress Her is a stereo electroacoustic describing emotional interactions between a loving couple while buying clothes and accessories as gifts to each other; the emotions includes, but not limited to, surprises, shyness, happiness, awkwardness, and love; the emotions were constantly being placed to contrast each other in a musical sense. The piece is through composed, roughly divided into three sections which resemble waist, chest, and neck/face; this analogy of form vs. body part was inspired by an English research demonstrating how body policies works, which then becomes the mirroring of how the couples interact in the process.

Mark Volker / Echoes of Yesterday for clarinet and interactive electronics

Mark Volker: Composer Mark Volker is Associate Professor of Music at the Belmont University School of Music, where he is Coordinator of Composition Studies and directs the New Music Ensemble. He received degrees from the University of Chicago (Ph.D), the University of Cincinnati (M.M.), and Ithaca College (B.M.). Known for his colorful harmonic language and orchestration, as well as his facility with both electronic and traditional instrumentations, Mark's music has been performed and recorded by performers around the world, including the Chicago Contemporary Chamber Players, eighth blackbird, the Pacifica String Quartet, Musica Moderna Poland, the Pinotage Ensemble, the New York New Music Ensemble, the Gryphon Trio, the Kiev Philharmonic, the Orchestra of the Finger Lakes, So Percussion, Luna Nova, the Orquesta de Baja California, the Boston Brass, the Society for New Music, the Cold Fusion Ensemble, the Young Opera Company of New England, and the Nashville Ballet. His music is featured regularly on music festivals and conferences around the world. Mark is a past winner of the SCI/ASCAP international prize, the ERM Masterworks Award, the Tennessee Music Teacher's Association Composer of the Year Award, as well as numerous grants and commissions. His music has been previously been released by Centaur Records and ERMMedia. He currently lives in Franklin, Tennessee with his wife Alyssa, and their children Molly and Jacob.

Echoes of Yesterday for clarinet and interactive electronics

Echoes of Yesterday is a work scored for clarinet and interactive electronics. The interactive electronics consist of a single microphone that passes the sound of the live clarinet to a patch built in the MAX