

THE UNIVERSITY OF OKLAHOMA
School of Music
presents

inner sOUndscapes II

Monday, 6:00 PM
April 19, 2010
Pitman Recital Hall

Program

Group Improvisation I

**Students of
Real-Time MIDI
Control Class**

Workin' Class Organ
Acousmatic

Alan Hiserodt

Drishti III
Video Animation

Jen-Kuang Chang

Scrap Metal
Piano and fixed media

Jason Bolte

Andreas Levisianos, Piano

Group Improvisation II

**Students of
Real-Time MIDI
Control Class**

Piano Chimera
Videoart

Chikashi Miyama

Tranquility
Acousmatic

Kyong Mee Choi

Please turn off all cellular phones, pagers and alarms prior to the concert. Photography and recording devices are prohibited. In case of an emergency, contact a School of Music usher (dressed in black and white) in the lobby area.

Program

Workin' Class Organ

Alan Hiserodt

"Workin' Class Organ" is an auditory chronology of the rebuilding and installation of the Moller Opus 5819, "Mini Mo" in Sharp Concert Hall at the University of Oklahoma. I attempted to capture the controlled chaos that was happening around me and over my head that was associated with the rebuilding process. This includes; construction noises, yelling, the sound of wind lines, out of tune pipes, the organ blower and all the bells and whistles in the organ chamber. The piece begins and ends with Dr. John Schwandt's recognizable and confidently joyful laugh which captures the whimsical mood of the organ project and this piece.

Drishti III

Jen-Kuang Chen

"Drishti III", a term describing visions one experiences during meditative states, is the third installment in the series realized when taking up an artist residency at the Kimmel Harding Nelson Center for the Arts in 2008. Both computer-generated and sampled sounds are incorporated as to achieve the intended variety of sonic landscapes to match the vivid, but delicate visualization. By presenting this composition, the composer invites listener to actively contemplate one's Self and the interaction between Self and the immediate surroundings that might be fallacious and misleading to one's true understanding of inner divinity.

Scrap Metal

Jason Bolte

Scrap Metal is an electroacoustic work that explores relationships between sonic material produced on the piano and various metal produced sounds. *Scrap Metal* was commissioned by the Music Teachers National Association and the Missouri Music Teachers Association.

Piano Chimera

Chikashi Miyama

The goal of this work is to establish a contrapuntal relationship between image and sound, treating video images as a musical instrument. These two instruments, video images and electronic sounds, sometimes play chords and other times play alternate passages. All audio and visual materials employed in this piece originate from a piano. I recorded a large number of sounds from the instrument and tried to find natural, gestural connections among them. For the video part, I applied monochrome, masking, and blurring effects to recorded piano images in order to emphasize motions and keep a certain level of abstractness.

Tranquility

Kyong Mee Choi

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`.

Program

Students of the Real-Time MIDI Control Class:

Ryan Collins, Patrick Conlon, Dexter Ford, Joseph Hasper,
Andreas Levisianos, Anthony Nagid, Wen (Mervin) Tay

Alan Hiserodt

Alan Ray Hiserodt , born in Tulsa, OK on Aug. 6th 1968.
Studied percussion at Rogers Stage College from 1986-88 under Mr. John Aldridge.
Attended the University of Oklahoma and graduated with a psychology degree in 1993. Since then has been an active musician in local and regional music scene with original musical acts. Currently is the Concert Hall Manager for the University of Oklahoma School of Music and continues to work as a live sound and recording technician and producer. Alan also owns and operates an online recording company , Sprockett Records, that specializes in original music.

Jen-Kuang Chen

Jen-Kuang Chang, a native of Taiwan, is working on the acoustic composition, electro-acoustic, and audiovisual as expressive agents. Mr. Chang is the recipient of the Music Omi International Musicians Residency Award, the Millay Colony for the Arts Residency Award, and the CLIC Foundation Digital Art International Contest Award. His "Chakra" was named the Second Prize winner of the JIMS "Stadtpeifer" International Composition Contest for Improvised Chamber Music in Salzburg and was selected for the SCI Journal of Music Scores. His works have been selected for inclusion in ICMC, SEAMUS National Conference, Spark Festival, SCI National Conference, and other events.

Jason Bolte

Jason Bolte (b.1976) is currently serving as an Adjunct Instructor of Music at the University of Central Missouri while completing his D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance. Jason holds degrees in Music Composition and Music Engineering Technology from Ball State University. He currently serves as a co-director of the Electronic Music Midwest Festival, and is a founding board member of the Kansas City Electronic Music Alliance. Jason's music has received awards and recognition from Confluencias, CEMVA, IMEB, SEAMUS, ASCAP, ETH, MTNA, MMTA, and ISB.

Program

Chikashi Miyama

Chikashi Miyama is a composer, video artist, interface designer, and performer. He is currently attending University at Buffalo for his ph.D, and teaching electronic music as a TA. He has studied under Takayuki Rai, Erik Oña, and Cort Lippe. His compositions have received a special prize in Prix Destellos (2009/Argentina), and a honorable mention in Bourges Electroacoustic Music Competition (2002/France). His works and papers have been accepted by ICMC ten times, and selected by various international festivals, such as Mix, Re:New, Musica Viva, Agora Resonance, SHIFT, SCRIME, NWEAMO, SPARK, NYCEMF, SEAMUS, SuperCollider symposium, Dorkbot, Pdcon, Sonoimágenes, and NIME.

Kyong Mee Choi

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/SEAMUS 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 Eletroacústica 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 Composicaí eletroacoustica 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.
<http://www.kyongmeechoi.com>