

substructured surprise

Iso for woodwind trio derives its name from the Greek word, "isos" which means "same". The piece uses isorhythm, isomelism, and isodynamic elements.

In *Concurrence* for flute and piano, each note is treated as an atomic particle in continuous interaction, transformation and generation of subsequent music material. At the beginning, these atoms are condensed into chords (or molecules) played by the piano. Varying the entropy of such structures, they are transformed into different states of matter, that will have different textures and organization. For instance, the solid state suggested at the beginning is transformed into a gas-like texture. As a consequence, harmony, rhythm, and other internal relationships will follow another pattern of occurrence. Furthermore, procedures of echoing, super-positioning, expanding-compressing, and shaping the micro-structures generated throughout the piece will delineate its overall form. The piece is dedicated to Lucia and Sergio Barrenechea.

Attn. Span - This culminating honors project came out of inspiration by the absurd. Contrary to popular belief, there are three attention spans- the short, medium and long. This work collaborates the fluid nature of the three in its large-scale structure.

Impressions II was written in the fall of 1999 as a continuation of a previous piece which was composed three years ago. The basic concept worked throughout *Impressions II* is based on a scale of proportional relations on many levels of the work. Beyond this technical aspect, however, the important element is that these relations provide the mean for the transition from density and contradiction to simplicity and homophony. The process is a gradual alteration of events which recalls the sense of a trip in a world with continuously changing dimensions. The conflicts produced by the changes stop at the point where the "events" recognize their common source. They are not different but the same. The imaginary pictures of such a world are the fugitive impressions of the piece. The work is dedicated to Brook Cuden with whom my acquaintance was a significant motivation to compose it.

Monologos reflects the situation of an internal monologue about an event of the past which has not been completed. Its reminiscence evokes thoughts and questions that lead to this silent conversation hoping and wishing for a coming completeness. However, a resolution does not appear. The monologue does not really complete the event and consequently it does not terminate it. What happens is the opposite: the event and all its questions are revived and they are still present.

Stile Moderno is my first string quartet. The first movement will be performed tonight.

Points of Departure has taken shape over the last year between periods of stagnation and work on other projects. Originally conceived for the piano, a major task was redressing the work for string quartet. Also involved was the task of reshaping the original idea (a pentatonic melodic fragment) to something that fit my evolving personal style. Hence the title, *Points of Departure*, because of the movement away from the original conception of the piece. The "points" also refer to the pointillistic nature of the movement.

The University of Iowa Composers' Workshop Concert

April 18, 1999
Clapp Recital Hall
8:00 p.m.

The image shows a handwritten musical score for a woodwind trio. The score is written on five staves, with lyrics written below the notes. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written in a cursive hand and include phrases like "to re- mean- ber", "mean no know", and "let us know". The score is framed by a decorative arch at the top. Below the score, there are two paragraphs of handwritten notes providing performance instructions.

The flute has a dialogue with the King, replying to his phrases (with mimicking preceding versions of - from, freely). & accompanying him with the given figures discretely, in any order, quite freely.
The percussion player intersperses & accompanies with bird calls (toy, masking). The other players operate mechanical bird noises (mechanical nightingales, etc.).

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program

Collision Fragments	Eric DURIAN
	digital tape and MIDI piano
Calm	Shinjung KIM
	Annette Machetta, <i>clarinet</i>
Iso	Edgar CROCKETT
	Sonja Feig, <i>piccolo</i> Mike Giles, <i>alto saxophone</i> David Bryant, <i>bassoon</i>
Concurrence	Alexandre LUNSQUI
	Sergio Barrenechea, <i>flute</i> Lucia Barrenechea, <i>piano</i>
Attn. span	Elizabeth HOPP
	Elizabeth Hopp, <i>double bass</i> Alison Mann, <i>comedian</i> Cecil Slaughter, <i>dancer</i>

Impressions II *	Evangelia KIKOU
	Brook Cuden, <i>piano</i>
Monologos	Evangelia KIKOU
	Sonja Feig, <i>alto flute</i>
Stile Moderno	Michael CASH
	Miki Yuasa, <i>violin I</i> Stephen Sheperd, <i>violin II</i> Luiz Lange, <i>viola</i> Cora Kuyvenhoven, <i>violincello</i>
Points of Departure from String Quartet No. I	Mark CHUBB
	Stephen Sheperd, <i>violin I</i> Spencer Howard, <i>violin II</i> Luiz Lange, <i>viola</i> Cora Kuyvenhoven, <i>violincello</i>

program notes

Collision Fragments was intended for live piano and electronic tape. Over time the ideas in the piano part expanded so much that it became impractical for a human to play, so I encoded the piano on the tape with the other sounds. The MIDI piano, although complex, remains a stable component of ideas that reoccur to give a sense of form in an otherwise unstable environment that the tape creates. The short high pitched sounds of the tape part are fragments of a whole idea that the piano imitates and then attempts to fill in with its rhythmical, intense motives.

Calm for solo clarinet was inspired by traditional Korean Music.