

PROGRAM NOTES



JOUNGBUM LEE

b. 1986, Munich, Germany

Jungbum Lee is a Chicago-based composer of chamber, electronic, film and orchestral music. Poetry, visual art, nature, and Eastern/Western philosophy are all elements that influence Lee's works. He completed a Bachelor degree at Eastman School of Music and Masters degree at Rice University. His main composition teachers have been Carlos Sanchez-Guitierrez, David Liptak, Ricardo Zohn Moolden, Pierre Jalbert, Shih-Hui Chen, Shulamit Ran, Anthony Cheung and Augusta Read Thomas.

Jungbum's music has been commissioned nationally and internationally by various groups and individuals such as Amy Briggs, MingHuan Xu, Rochester chamber music society, NME ensemble, Seoul Art Festival/ Dimension, Musiqa modern ensemble, Mivos Quartet, Eighth Blackbird, Quince vocal ensemble, Imani Winds, Spektral Quartet, Ensemble Suono Giallo, Ensemble Composit and Ensemble Dal Niente.

He also received awards and recognitions

such as first prize in Journal of Music composition competition 2004, Belle S. Gitelman Award, Bernard Rogers Prize (2008) at the Eastman School of Music, first prize in Rochester Chamber Music composition competition 2009, New York State regional winner of the annual SCI/ ASCAP Composers Competition (2009), 23rd IBLA Grand Prize 2014 special mention and Sejong International composition competition 2014 honorary mention.

Jungbum has also actively premiered his compositions at numerous music festival such as Bowdoin International Music Festival (2007), Atlantic Music Festival (2010), SoundSCAPE (2016), VIPA (2016), June in Buffalo (2016), ilSuono Academy in Italy (2017), Composit new music festival in Italy (2017).

Recent project includes film music for *Ratcatcher* for Mise-en-scène Short Film Festival (MSFF) (2016), Chicago Civic Orchestra/Composers project 2016 performance of his chamber orchestra piece *Information* conducted by Michael Lewanski, and a premiere of his recent electroacoustic chamber piece *pa-an* was performed by Ensemble Composit in Italy. Jungbum is currently pursuing PhD degree in University of Chicago.

mother rock, four eyed dog, stone tower and twin ponds

Duration: 21 minutes

I had a dream about a place I have never been to. There was a white rock shaped in a human form called mother rock. It was embracing the space with its unique

serenity. About 10 meters to the east from the mother rock, there was the dog rock and it was looking at the invisible things with four eyes below the white spot. There was a stone tower in the far north of mother rock. People worshiped a stone tower as well as their mother rock. Not too far from the mother rock there was two ponds with stone fences. One was 20 meters to north and the other was 20 meters to east. The northern pond provided spring water throughout the season so people could draw water and boil it to drink tea. These artifacts together formed a particular field around the space and people are left with only a corporeal knowledge within the field. To me the artifacts in the place exist as traces at the point where the language is broken. This piece as well as the whole process of composing is chasing these traces that exist before this space. I wanted to write a piece that is imbued with écriture before the embodiment of dream, the primordial vocality.

—Joungbum Lee



IGOR SANTOS

b. 1985, Curitiba, Brazil

Igor Santos is a Brazilian-American composer of acoustic and electro-acoustic concert music, currently based in Chicago. His works have been performed by groups such as Eighth Blackbird, Ensemble Intercontemporain, POING, Spektral Quartet and The Florida Orchestra. He also frequently writes incidental theater music in collaboration with director David Frankel and the Tampa Repertory Theatre.

Igor is a current PhD candidate in Music Composition at the University of Chicago, studying under Augusta Read Thomas, Shulamit Ran, Marta Ptaszyńska, Anthony Cheung, and Sam Pluta. He received his Master's degree from the Eastman School of Music, as a student of Ricardo Zohn-Muldoon and Carlos Sánchez-Gutiérrez. At Eastman he was an active member of the Ossia New Music group, assisting in organizing and promoting concerts of contemporary music. He received his BM in composition from the University of South Florida, where he also worked as board member and pianist for the USF

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Composer's Consortium.

Additional studies include workshops and festivals such as Mizzou (2018), Impuls (2017), Time of Music (2017), ManiFeste (2015), Fontainebleau (2010), among others.

In 2017 Igor won first prize in the Luigi Nono International Composition Prize, and was also awarded Best Sound Design from Theatre Tampa Bay.

suggested affinities

Duration: 23 minutes

suggested affinities is a concerto for piano, accompanied by ensemble and electronics, that concentrates on amplifying and analyzing the acoustic properties of the piano sound. The solo instrument's palette of pitches, articulation, volume, and resonance, are expanded by the acoustic ensemble, in addition to an *obbligato* set of instruments closely related to the piano: harp, vibraphone, and a "shadow" digital keyboard.

The solo piano and the trio of related cousins all exist as meta-instruments, whose musical parameters are constantly enhanced through electronic sounds — mainly digital simulations of acoustic instruments — and hardware "prosthetics" such as localized speakers, digital keyboards and pedals.

The narrative of the work is about finding paths of affinity and differences between the piano and its related family members, between the acoustic and digital domains, and finally, between mechanized and animate sound.

—Igor Santos



ALICAN ÇAMCI

b. 1989, Istanbul, Turkey

Alican Çamcı's output includes works for small and large ensembles, solo instrumental music, and electro-acoustic compositions. A native of Istanbul, Turkey, he studied composition at the Peabody Conservatory. Currently he is a PhD candidate at the University of Chicago, where he continues his studies with Augusta Read Thomas, Anthony Cheung, and Marta Ptaszyńska. In addition to his studies there, he has received further instruction from composers such as Clarence Barlow, Pierluigi Billone, Beat Furrer, Georg Friedrich Haas, Isabel Mundry, Alberto Posadas, and Matthias Spahlinger in masterclasses and academies such as ManiFeste 2017, Forum des Jeunes Compositeurs 2016, Impuls 2015, among others. His music has been performed by ensembles such as Ensemble Dal Niente, ECCE, Eighth Blackbird, Ensemble Intercontemporain, Le Nouvel Ensemble

Moderne, Oerknal!, Spektral Quartet, the [Switch~ Ensemble], and soloists such as Jerfi Aji, Miranda Cuckson, Gleb Kanasevich, Ciro Longobardi, Andrew Nogal, and Stas Venglevski. In addition to his concert music, his collaborative work with the Turkish film director and video artist Deniz Tortum have been featured in festivals and exhibitions such as Sharjah Biennial Istanbul Offsite 2017, IFF Colombo 2014, SXSW 2013, !F Istanbul 2013, and 22nd Istanbul Short Film Festival.

saha araştırması (fieldwork)

Duration: 20 minutes

saha araştırması (fieldwork) is first an attempt to make sense of composition in an academic context, and ultimately 'composing a dissertation.' In doing so, the music is accompanied by its exegesis, almost as a verbal counter melody to the sounds unfolding. Inspired by Richard Serra's *Verb List* where the artist '[distills] the nature of artistic activities down to their elemental physical actions (to drop, to split, to roll, to fold, to cut, etc.)'¹ I tried to conceive of a musical scenario that contemplates instrumental performance through basic tasks such as pulling, pushing, blowing, and so on.

saha araştırması (fieldwork) is written for Ensemble Dal Niente and dedicated to my mother Serap Can, who herself wrote her dissertation on the working women of rural Turkey.

—Alican Çamcı

¹ Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity*, (Cambridge: The MIT Press, 2004), 51.