

KYONG MEE CHOI • DMA

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1. EDUCATION

- **University of Illinois at Urbana-Champaign, Urbana, IL, U.S.A.**
Doctor of Musical Arts in Music Composition/Theory, 2005
Dissertation Composition: *Gestural Trajectory* for Two Pianos and Percussion
Dissertation Title: *Spatial Relationships in Electro-Acoustic Music and Painting*
- **Advanced Study**
 - CNMAT Max/MSP/Jitter Class, University of California, Berkeley, CA, July 11-18, 2005
 - Intensive Composition Course, Transitions and Leaps, with Stuart and Sylvia Smith, Baltimore, MD, June 7-9, 2005
- **Georgia State University, Atlanta, GA, U.S.A.**
Master of Arts in Music Composition, 1999
- **Seoul National University, Seoul, Korea**
Completed Course Work in Master Study in Korean Literature majoring in Poetry, 1997
- **Ewha Womans University, Seoul, Korea**
Bachelor of Science in Science Education majoring in Chemistry, 1995

PRINCIPAL STUDY

- **Composition:**
William Brooks, Agostino Di Scipio, Guy Garnett, Erik Lund, Jung-Hon On, Robert Thompson, Scott Wyatt
- **Lessons and Master Classes:**
Coriun Aharonian, Larry Austin, George Crumb, James Dashow, Mario Davidovsky, Nickitas Demos, Orlando Jacinto Garcia, Vinko Globokar, Tristan Murail, Russell Pinkston, David Rosenboom, Joseph Butch Rovon, Frederic Rzewski, Kaija Saariaho, Stuart Smith, Morton Subotnick, Chen Yi
- **Music Software Programming and Electro-Acoustic Music:**
Guy Garnett (Max/MSP), Rick Taube (Common music/CLM/Lisp), Robert Thompson (CSound/Max), Sever Tipei (C++/DIASS), Scott Wyatt (Electro-Acoustic Music Recording/Editing)
- **Painting and Art:**
Barbara Kendrick, Timothy Van Laar

2. CREATIVE WORKS

2.1. MAJOR AWARDS/HONORS/FELLOWSHIP/GRANTS

- IAS Artist Project Grant from the Illinois Arts Council 2013
- Winner of the Tempus Continuum Ensemble Composition Competition 2012
- Selection for the International Alliance for Women in Music Annual Concert 2012
- Honorary Mention for the Boston New Music Initiative Commissioning Competition 2012
- Winner of the Forecast Music 2012
- Aaron Copland Awards and Copland House Residency 2011
- Honorary prize for the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December 2009
- Honorary Mention in the Destellos Competition 2009
- Illinois Arts Council Fellowship in Music Composition 2009
- Roosevelt University Faculty Research and Professional Improvement Leave 2009
- The John Simon Guggenheim Memorial Foundation Fellowship 2008
- Honorary Prize for the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December, 2008
- Finalist at the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December, 2008
- Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine," 2008
- Roosevelt University Summer Grant 2011, 2008
- Honorary Prize for the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December 14, 2007
- Finalist for the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December 14, 2007
- First Place for the Birmingham Arts Music Alliance Concert Exchange program, ARTBURST Performance Series, Birmingham, AL, June 3, 2007
- Winner of the Robert Helps Prize 2007, Tampa Robert Helps Prize Festival, University of South Florida, FL, and New York Merkin Concert Hall, NY, February 12-18, 2007
- Finalist for Concurso Internacional de Composicai Eletroacoustica (CEMJKO) in Music and Art Week, Pouso Alegre-MG-Brasil, Brazil, November 6-10, 2006
- Honorable Mention for Palmarès du 33e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges, Degré II - Trivium/Quadrivium, 2e catégorie, France, 2006
- First Prize for ASCAP/SEAMUS Commission Competition 2006 at University of Oregon, Eugene, OR, March 30- April 1, 2006
- Finalist for MUSICA NOVA 2005, Society for Electroacoustic Music of Czech Republic, Prague, Czech Republic, December 7, 2005
- Second Prize for VI CIMESP 2005 Concurso Internacional de Música Eletroacústica de SãoPaulo, Brazil, November 1, 2005

- Mention for Palmarès du 32e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges, France, October 2005
- Finalist for Palmarès du 31e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges 2004; Degré I-RESIDENCE, France, 2004
- Finalist for Concurso Internacional de Música Eletroacústica de SãoPaulo in SãoPaulo, Brazil, November 2003
- Phi Kappa Phi Honor Society, University of Illinois at Urbana-Champaign, Urbana, IL, November 2003
- Honorable Mention for SEAMUS Conference at ASCAP/SEAMUS, Arizona State University, Tempe, AZ, March 13-15, 2003
- Honorable Mention for the 24th Luigi Russolo International Competition, Bagaini, Italy, September 2002
- Winner of the 21st Century Piano Commission Award, Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, Urbana, IL, February 2002
- ASCAPULS Awards, 2012, 2011, 2010, 2009

2.2. RECORDINGS OF COMPOSITIONS

- *Tensile Strength*, Society of Composers, Inc. (SCI) CD Series #29, 2015
- *SORI*, Aucourant Records, 2013 (Supported by IAS Artist Project Grant from the Illinois Arts Council)
- *THE ETERNAL TAO*, Ravello Records, 2013 (Supported by the John Simon Guggenheim Memorial Foundation)
- *Ceaseless Cease*, Electronic Music Midwest CD Vol.1, 2013
- *Inner Space*, Society for Electro-Acoustic Music in the United States (SEAMUS) CD Series no.22, 2012
- *Gestural Trajectory*, Anthology of Contemporary Concert Music, PARMA Recordings, 2011
- *Tensile Strength*, International Computer Music Conference Selected Music, Montreal, QC, Canada, 2009
- *TRACK*, ERM Media, 2009
- *Tensile Strength*, 50th Anniversary Experimental Music Studios (EMS), University of Illinois at Urbana-Champaign, 2008
- *It only needs to be seen*, Society for Electro-Acoustic Music in the United States (SEAMUS) CD Series no.17, 2008
- *Kandinsky*, Society of Composers, Inc. (SCI) CD Series no.22, Musings, 2007
- *Sublimation*, MUSICA MAXIMALISTA • MAXIMAL MUSICI • VOL.12 VI, Concurso Internacional de Musical Electroacoustica de Sao Paulo (CIMESP), 2005
- *Sublimation*, Wavefields, Experimental Music Studios (EMS), University of Illinois at Urbana-Champaign, 2005
- *Onomatopoetic Mimesis*, Détonants Voyages, Studio Forum, France, 2002
- *Conceptual View of Worlds II*, Origins, Experimental Music Studios (EMS), University of Illinois at Urbana-Champaign, 2001

2.3. CREATIVE WORKS

SOLO

- **Breathe Life I** (2012) for solo piano (2'30")
- **Breathe Life II** (2014) for solo piano (2'30")
- **Flowerlips** (2006) for vibraphone solo (7'26")
- **For Elliptical Space** (1997) for piano solo (1'57")
- **Reminiscences** (1996) for piano solo (12')
- **Corde a vite** (1996) for violin solo

TWO PIANOS (two hands/four hands)

- **Water Bloom** (2012) for two pianos and eight hands (10'06")
- **In Void** (2012) for two pianos and four hands (15')
- **The mind that moves** (2011) for two pianos and eight hands (11'16")

CHAMBER

- **Breathe Life III** (2014) for baritone and piano (4'56")
- **Rippled Pond** (2013) for piano trio (10'7")
- **REFORM** (2012) for flute and percussion (7'14")
- **For those who left us** (2012) for guitar and piano (9')
- **MIRO** (2012) for flute, clarinet, violin, cello and piano (9'10")
- **Resilience** (2012) for two female voices and harp (7'23")
- **In a picture of freedom** (2011) for voice, flute, clarinet, piano, percussion, violin, cello (9'30")
- **Uncarved Water** (2010) for oboe, violin, viola, cello and percussion (7'21")
- **Broken Light** (2010) for Flute, Haegum, Piano and Percussion (11'52")
- **TRACK** (2008) for flute, clarinet, piano, violin, cello, and percussion (10'22")
- **Gestural Trajectory** (2004) for two pianos and percussion (16'41")
- **Conceptual View of Worlds I** (2001) for piano, cello, clarinet, trumpet and bass drum
- **Kandinsky** (2000) for voices, electric guitar, percussions, dancers and video projection (15'40")
- **Counterpoint** (2000) for voice, clarinet, bassoon, double bass and three dancers
- **Reflective Layers** (1999) for violin, viola, cello, double bass, trumpet and trombone (6'40")
- **Intuitive Abyss** (1999) for voice, flute, cello, electric guitar, percussions, and video projection (12'51")
- **Tangram** (1998) for cello duo (11'20")
- **Phi** (1998) for organ duo (5'50")
- **Merger** (1996) for string quartet

ELECTRONIC ALONE

- **Tensile Strength** (2008) for two-channel electronic fixed medium (co-commissioned) (6')
- **Photogene** (2005) for two-channel electronic fixed medium (7')
- **Tranquility** (2005) for two-channel electronic fixed medium (7')
- **Rumi-Rings of Being** (2003) for two-channel electronic fixed medium (7'45")
- **Onomatopoeic Mimesis** (2002) for two-channel electronic fixed medium (7'10")
- **Conceptual View of Worlds II** (2001) for two-channel electronic fixed medium (7'20")
- **3-3-Stream** (2001) for tape two-channel electronic fixed medium (9'50")
- **Dawn of Babel** (1998) for two-channel electronic fixed medium (9'20")
- **Zodiac** (1998) for two-channel electronic fixed medium (6'10")

LAPTOP ENSEMBLE

- **OM** (2009) for laptop ensemble (6'30")

SOLO/DUO with ELECTRONICS

- **In Flux** (2014) for Janggu and electronics
- **Freed** (2014) for bass flute and electronics (7'40")
- **Dawn and Dusk** (2012) for two pianos, four hands and electronics (13'30")
- **Ceaseless Cease** (2009) for clarinet and electronics (7')
- **To Unformed** (2009) for piano and electronics (8')
- **Inner Space** (2009) for cello and electronics (7'10")
- **The line we can't cross** (2008) for alto saxophone and electronics (7'10")
- **It only needs to be seen** (2007) for guitar and electronics (7'5")
- **Slight Uncertainty is Very Attractive** (2006) for flute and electronics (7'15")
- **Sublimation** (2004) for marimba and electronics (7')
- **Illusion** (2002) for prepared piano, electronics and live video processing (8'30")

CHAMBER with ELECTRONICS

- **Tender Spirit I** (2013) for flute, clarinet, violin, cello, piano, percussion, and electronics (9'24")
- **The words of Tagore** (2012) for voice, piano, narrator, and electronics (9'20")
- **TAO** (2002) for voice, piano and live electronics (12'30")

PERCUSSION ENSEMBLE

- **A New Earth** (2014) For percussion ensemble and electronics (13'13")

WIND ENSEMBLE

- **No Opposite** (2015) For Wind Ensemble (15')

ORCHESTRA

- **Open Arms** (2013) for orchestra and electronics (11'27")

OPERA

- **THE ETERNAL TAO** (2010) –One Act Multimedia Production (1 hour and 45 minutes)

VIDEO/INTERACTIVE

- **Tender Spirit II** (2013) for video (9'28")
- **GAIN** (2007) for DVD
- **Condolence** (2003) for DVD (7'40")
- **Merger II** (2002) for electronics and live video image processing
- **Conceptual View of Worlds III** (2001) for Interactive-experimental electronic music

3. AFFILIATIONS

- **ACF** (American Composers Forum)
- **AMC** (American Music Center)
- **ASCAP** (The American Society of Composers, Authors and Publishers)
- **BNMI** (Boston New Music Initiative)
- **CCC** (Chicago Composers Consortium)
- **CMS** (The College Music Society)
- **EMS** (Electroacoustic Music Studies Network)
- **EMF** (Electronic Music Foundation)
- **ICMA** (International Computer Music Association)
- **IAWN** (International Alliance for Women in Music)
- **SCI** (Society of Composers, Inc.)
- **SEAMUS** (Society for Electro-Acoustic music in the United States)
- **Projet-Itinerant** (<http://www.itinerant.com.ar/artists.html>)

REFERENCES

- Prof. Scott Wyatt
Professor Emeritus of Composition-Theory, University of Illinois at Urbana-Champaign
and Director of the Experimental Music Studios,
E-mail: s-wyatt@uiuc.edu, phone:(217) 333-1089
- Prof. Erik Lund
Associate Professor of Composition-Theory, University of Illinois at Urbana-Champaign
E-mail: eriklund@uiuc.edu, phone:(217) 333-7061
- Prof. Heidi Von Gunden
Associate Professor Emeritus of Composition-Theory, University of Illinois at Urbana-Champaign,
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- Prof. Steve Taylor
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- Prof. Rick Taube
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- Prof. Robert S. Thompson
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- Prof. Chris Hopkins
Associate Professor of Composition and Theory, Iowa State University
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- Prof. William Brooks
Professor of Composition Division, York University, England
E-mail: wfb3@york.ac.uk, phone: 011-44-1904-651759
- Prof. Yayoi Everett
Associate Professor of Music Theory, Emory University
E-mail: yeveret@emory.edu, phone: 404-727-3835