UNIVERSITY OF FLORIDA

School of Music **College of Fine Arts**

Florida Electroacoustic Music Studio

presents

UNBALCON 31 TYPHOON

Joo Won Park, Concert Curator, Graduate Assistant & FEMS Assistant Director
James Paul Sain, Associate Professor & FEMS Director
Paul Koonce, Associate Professor
Tim Reed, Graduate Assistant

Friday, 11 February 2005, 730pm
MUB 120

Adolescent Aulos *Paul Koonce*

for virtual oboes on eight-channel digital medium

Invisible Vectors *Tim Reed*

Flummox *Russell Brown*

Door Variations *Sam Hamm*

Interval

Open Circuits *Tim Howle*

Nick Cope, *Video*

Orange Grove *Christopher Ryan Spence*

mPHatic [sic] *Daniel Stewart McCoy*

Binge *Joo Won Park*

59th Event of the 2004/2005 Season

Program Notes

Adolescent Aulos, for eight-channel digital medium, is the second fruit of my latest project (and obsession): to synthesize convincing oboe tones, ones that are full of the oboe's uniquely varying spectrum that stretches and compresses in correlation with the changing pressure of the oboe's expressive vibrato. The goal (part of my recent work with electroacoustic performance using data gloves and additive synthesis procedures) is to play, in real-time, a kind of virtual twin-piped oboe, or aulos. Like the ancient aulos, the fingers of each hand will control a separate pipe. However, the aulos of *Adolescent Aulos,* like *Infant Aulos* before it, does not yet reveal such puppetry. *Adolescent Aulos* takes many of its cues from *Infant Aulos*, expanding its intonational palette while shuffling and fragmenting its voice in time and space. **Paul Koonce** (b.1956, U.S.A.) studied composition at the University of Illinois, and the University of California, San Diego where he received the Ph.D. in Music. His music focuses upon issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, with a particular emphasis on the synthesis of tools for exploring the parallels between musical and environmental sound phenomena. Recent work has turned to the use of data gloves and their use in the real-time compositional/improvisational control of virtual instruments, and microtonality. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, the International Computer Music Association, and the Hopkins Center at Dartmouth College. His music is available on CD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer Music Journal, and Mode records.

Invisible Vectors is a musical view into the mind of a person affected by Attention Deficit Disorder. An ADD mind frequently drifts when trying to concentrate on one thing for any significant period of time. The mind gradually wanders until the person becomes almost completely detached from reality. Usually there is a point where the individual snaps back to reality as if suddenly waking from a dream. Mildly afflicted (or perhaps blessed) with ADD myself, my intent in this piece is to portray the gradual, often surreal, separation from, and the sudden (often disorienting) return to reality that is frequently experienced by individuals with this condition. The piece consists of three sections, each representing a mental detour and a sudden return to reality. Each mental detour progressively builds in density and dynamic level (as if steadily moving farther from reality) until it is interrupted by an abrupt return to reality. There is a steady pulse throughout the piece, representing the steady passage of real time with which the ADD mind moves in synch (although oblivious). The source material in this piece consists entirely of short phrases played by myself on harmonica. **Tim Reed** graduated with a B.A. in Creative Music Technologies from LaGrange College in 1999 and subsequently attended the Dallas Sound Lab School for the Recording Arts in the fall of 2000. Tim completed his M.M. in Composition/Theory at Illinois State University in 2004. As a composer, Tim has received awards in several composition competitions including the Goliard Ensemble Composition Competition, the LaGrange Symphony Young Artist Composition Competition, and the 2004 Pedrick-Hutson Guitar Duo Commission Contest. Tim's work has recently been performed at the Festival of New Music at the University of Nebraska at Kearney and at the Music '04 festival at the University of Cincinnati Conservatory. In October of 2003, Tim composed a score for the WIP Studios film, "Prison-a-Go-Go!" which has won several awards including "Best Feature Film" in the Backseat Film Festival in Philadelphia. He has also written music for commercial projects including a CD for Intersound Records entitled "Affections: Music for Romance" and scores for the theater group, GMT productions. Tim is currently enrolled in the PhD program in Composition at the University of Florida.

Flummox is an exploration of tuning through a mix of artificial sounds and speech. **Russell Brown** is currently pursuing a PhD in Music Composition at the University of Florida. As a member of the Society of Composers, Mr. Brown's works have been performed on local concerts, the Region IV conference and most recently the National Student Conference. Mr. Brown also holds an M.M. in Music Composition from the University of Florida, an M.M. in Music Performance from The Ohio State University and a B.M. in Music Performance from Valdosta State University. His composition teachers include: Paul Koonce, James Paul Sain, Paul Richards, and Thomas Wells.

Door Variations originated in a "back-to-basics" compositional exercise: select a brief sample (in this case a 1.5 second sample of a slamming door), subject the sample to a single method of processing, and use the results to assemble a stereo composition of two minutes in duration. Door Variations is a collection of three of these exercises, each using a different technique of audio manipulation. **Samuel J. Hamm, Jr.** (b. 1968) is a composer of acoustic, electroacoustic, and mixed-media music within a variety of genres including concert music, theatre, and dance, with a focus upon live-performance interaction between musicians and technology. His works have been performed at conferences and festivals in the United States, Europe, and South America, and have been selected for radio broadcast in the United States and South America. Sam holds a B.M. in Composition from the University of Alabama (1991), studying with Harry Phillips, Fred Goossen, and Marvin Johnson, and a M.M. in Composition from the University of Florida (1995), studying with John White and Budd Udell. Sam has also studied composition with Cort Lippe at the University of Buffalo. Currently, he is an Adjunct Lecturer in Music Composition and Theory at the University of Florida, where he also a Ph.D. Candidate in Composition under the guidance of Dr. James Paul Sain. Sam also serves as Associate Director of the Florida Electroacoustic Music Festival. Professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), Society for Electro-Acoustic Music in the United States (SEAMUS), and Society of Composers, Incorporated (SCI), and the College Music Society (CMS).

Taking its title from a Nam June Paik manifesto of 1965, **Open Circuits** is a collaborative piece taking the viewer on a journey through a world where the distinctions between real and virtual, conscious and unconscious, daydream and nightmare become indistinguishable and the borders break down. The video contains several visual archetypes that have been mixed 'live' creating a series of fluid gestures. The first draft of the music was a simple synchronization of sound and image. Through re-ordering and superimposition –successive versions of the soundtrack are progressively distanced from the origin – creating a palate of sonic material that functions both 'in' and 'out' of the frame. **Tim Howle** is Director of Studies for the Creative Music Technology course at the University of Hull, Scarborough Campus. He read music at Keele University, studying under Roger Marsh and Mike Vaughan. His work centers on electroacoustic music including pieces for tape, performer and live electronics and interactive pieces involving visual media.

Orange Grove is the product of many etudes that explored the different rhythmic uses of pseudo-random opcodes and algorithms in Csound. The duration of note events, their pitches, oscillator wave shapes and sample playback speed were pseudo randomly picked out of a predetermined arrangement of possibilities, and all to exploit formal logic and pop music. The title Orange Grove was arrived at post-production and is used as reference to the history of computer music and Florida's unique place within it. **Christopher Ryan Spence** has a B.A in Sociology from the University of Florida. He has studied electro acoustic music under Dr. James Sain and beside many sets of stereo speakers and amplifiers. His electro-acoustic pieces have been played at the Unbalanced Connection Recital Series at UF's School of Music and performed at some installations around Gainesville, Palm Beach and Orlando, Florida. He will be attending law school in the fall of 2005.

mPHatic [sic] represents ongoing explorations in the contextual generation of meaning; literal, emotive, symbolic, social and cultural. It is intended to be presented in a performative context, i.e. where certain formal structures are followed, generating specific cultural expectations. **Daniel Stewart McCoy** studied anthropology and music at San Francisco State University, UCLA and Northwestern. His research has ranged from the political construction of cultural identity in Eritrea, to musical improvisation in social context in Chicago. He is currently on staff at the University of Florida developing educational software for the College of Dentistry.

Binge is a textural variation on seven percussion samples. The construction and deconstruction of the density through repetition and juxtaposition drive the piece forward. Throughout the piece, the combination of the different, or the same, percussive instruments might suggest a mere imitation of human performance, a state of soundscape that can be only realized by the machine, or anything in between. **Joo Won Park** (b. 1980) is currently working towards the Ph.D. in Composition at the University of Florida where he is studying with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from the Berklee College of Music majoring in music synthesis under the direction of Richard Boulanger. His music has been featured in festivals such as the Florida Electro Acoustic Music Festival, Society for Electro-Acoustic Music in the United States Conferences, Seoul International Computer Music Festival, International Computer Music Conference, and Nong Festival of Contemporary Music. His writings and audio applications are available in print in Electronic Musician and The Csound Book as well as recorded on the ICMC 2004 DVD. He has also the general manager of the Florida Electroacoustic Music Festival since 2002.

The Florida Electroacoustic Music Studio (FEMS) is designed to support electroacoustic music composition and research. The primary focus of the facility is in the furtherance of contemporary art music. Courses are offered at both the graduate and undergraduate level in topics such as the history and literature of electroacoustic music as well as the composition of electroacoustic music utilizing MIDI, hard disc recording and editing, direct-digital software synthesis systems, and real-time interactive applications. **UnBalanced Connection** (UnBalCon) is a series of four annual concerts aimed at presenting the most recent work of both established and emerging composers in the electroacoustic music community. It is hoped that by presenting these works on a state-of-the-art sound system in a comfortable venue that the compositions become more attractive and interesting to the audience.

http://emu.music.ufl.edu/fems_concerts.html

14th Annual Florida Electroacoustic Music Festival - this year's festival will be held April 7-9, 2005, in the University of Florida Center for the Performing Arts Black Box Theater. This year's composer-in-residence is Morton Subotnick. This event includes ten concerts of new electroacoustic music from an international array of composers. Several paper session and workshops will also be given. All events are free and open to the public. For more information:

http://emu.music.ufl.edu/femf/

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UnBalanced Connection 31

TYPHOON

11 February 2005
Room 120 Music Building
730pm

UNIVERSITY OF FLORIDA
COLLEGE OF FINE ARTS
30th anniversary