



UNIVERSITY OF  
FLORIDA

School of Music

College of Fine Arts

Florida Electroacoustic Music Studio

presents

UNBALCON 32

Thermodynamics

*James Paul Sain, Associate Professor & FEMS Director*

*Paul Koonce, Associate Professor*

*Joo Won Park, Graduate Assistant & FEMS Assistant Director*

*Tim Reed & Sa Woo Lee, Graduate Assistants*

Friday, 30 September 2005, 730pm  
MUB 120

**Walking with Moses**

*Jonathan Chaim Reus*

*Noah Hussin, electric guitar; Jonathan Reus, Jazz Mutant "Lemur" music controller and computer*

**Everything Must Be Beautiful**

*Matt McCabe*

**Tired**

*Sa Woo Lee*

**iCAGE**

*Patrick Pagano*

*Patrick Pagano, iPod*

*& Interval &*

**Music for the Biceps**

*Joo Won Park*

*Joo Won Park, melodica, bicycle tire pump, and computer*

**Drift**

*Ed Martin*

**fractures**

*Ronald Keith Parks*

12<sup>th</sup> Event of the 2005/2006 Season

## Program Notes

**Walking with Moses** is inspired by the recent trends in the United States' Federal Government, most notably its response to the destruction of New Orleans by Hurricane Katrina. Idealistically simple, violently emotional – carnal at times, loathing at others – I sought to capture these aspects of our times in a way that creates a deep feeling of reflection in the listener. *Walking with Moses* was written for performance with Jazz Mutant's Lemur touch-control surface and electric guitar. **Jonathan Chaim Reus** recently received his BS in Digital Arts and Science from the University of Florida, a newly conceived discipline in the study of digital media. He has studied under James Paul Sain for the past three years at UF where continues to his studies. Jonathan's main area of research in electro-acoustic music is bridging the gap between new electronic instruments and creating adequate means for real-time performance.

**Everything Must Be Beautiful** - Dr. Anne Kish, my friend, hero, and first music teacher, passed away suddenly on June 9, 2001. This work is an attempt to remember her and the wonderful artistic weekends we spent at her farm in Madison, Virginia. Remembering is difficult, but memories emerge - on occasion I will hear her saying something about music, beauty, or life - just like the clearly audible samples that emerge from blurry overtones in the piece. *Everything Must Be Beautiful* was completed in October of 2001 and premiered as an 8-channel work at Third Practice, the University of Richmond's electro-acoustic music festival, on November 3, 2001. It is available on Centaur Records, catalog no. CRC2672. **Matthew McCabe** (URL: <http://www.euph0r1a.net/>) completed his undergraduate work at the University of Richmond in 2001, and served on-staff there until 2003. In 2005 he completed his Master's degree at Bowling Green State University, and is now a Ph.D. student at the University of Florida. He focuses primarily on electroacoustic music, but also writes acoustic music and mixed media pieces. Other activities have included serving as the BGSU SCI chapter president, co-directing the Threshold student electroacoustic music festival, and acting as the technical director for the Third Practice festival at Richmond. Matt has also co-run a small design firm since 2000, Escapement Arts & Media, where he contributes to web projects as well as designing the blankets and pillows that are for sale on thinkgeek.com. Lately, Matt has taken up the Irish Bouzouki and talking to his dog.

**Tired** - Boring afternoon, the long lecture tires me. I dream of throwing my books and playing with friends excitedly. In this piece, I used mostly sounds that are made up of hands, notebooks (paper) and pens as materials and realized the delicate changes in the psychology of students. **Sa Woo Lee** holds a B.M. in Mechanical Engineering from Yonsei University, Korea, and an M.M. in Music Technology from the Korean National University of Arts. His piece *Tired* was performed at LITSK 2003 at Princeton University. Currently, he is pursuing an M.M. in Music Composition at the University of Florida.

**ICAGE**, for ipod, fm transmitter and any number of FM radios, is an homage and a pun on contemporary consumer entertainment trends. It seeks to remind us of the possibilities embedded in electronics without providing a judgment system or defense of digital fine arts. It also serves as an overdue expression of personal gratitude to John Cage. Prior to the concert, the performer pre-loads either John Cage reading his diary, or Indeterminacy lectures from 1950 on the ipod. The piece can use any number of radios or "receivers" that can tune into the frequency emitted from the ipod. The radios are placed all around the performing space at variable distances from the performer and variable locations depending on the performance space. Using a readily available FM transmitter attached to ipod, an itrip, [made for tuning ipod to car and home stereos] the lecture or reading is broadcast to the radios arranged in the space. The menu dial on the ipod is randomly tweaked back and forth in scrub mode to reveal chance phrases and noises. The performance would conclude when the performer allows one entire sentence to be spoken by John Cage. Static and other interference from the radios is considered a plus. **Patrick Pagano**, B.S., M.F.A is currently a Digital Media Specialist at the Digital Worlds Institute at University of Florida. A filmmaker, musician, composer, computer programmer and researcher, his interests in digital fine arts are fueled by an interest in tuning [just intonation], postmodern aesthetics [minimalism and chance operations] & mysticism [Sufism]. These interests manifest through the use of arcane as well as popular technologies and strategies during performance, installation and other time-based media fine art.

**Music for the Biceps** - During my early elementary school years, I used to play melodica at the music class. Playing melodica (better known as melodihorn in my home country) along with fifty other classmates was my first ensemble experience, and I remember enjoying it very much. After more than a decade, I found myself attracted to the instrument again, for its rich timbre and keyboard-horn hybrid mechanism. I wrote this piece based on an alternative way to "blow" the instrument, which gives the performer more freedom to manipulate the sound with the computer. With the aid of technology, the piece creates a soundscape with simple intervals and articulations. The performance of the piece intentionally demands a significant amount of physical movements, and thus the performer will strengthen his arm muscle when performed correctly. Hence the name Music for the Biceps. **Joo Won Park** (b. 1980) is currently working towards the PhD 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 and audio applications have been featured in several festivals such as the Florida Electro Acoustic Music Festival, Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, and International Computer Music Conference, as well as in print in Electronic Musician, ICMC 2004 DVD, and The Csound Book. He is also the general manager of the Florida Electroacoustic Music Festival since 2002.

**Drift** is a depiction of the mind moving through different states of consciousness and how discrete thoughts become jumbled and distorted as the mind arrives in a dream-like state. These levels of consciousness are represented by distinct musical textures or sound worlds. The piece opens with abrupt changes between these textures, and as the piece progresses they are developed, layered, and morphed into one another until it is impossible to know which exists at any moment. By the end of the piece, the music represents the mind being trapped in a continuous spiral between consciousness and unconsciousness from which it cannot escape. *Drift* was composed at the University of Illinois Experimental Music Studios. **Ed Martin** is a composer of contemporary instrumental and electro-acoustic music. His music has been awarded first prize in the 2005 Electro-Acoustic Miniatures International Contest, the 2004 Craig and Janet Swan Composer Prize for orchestra music, the 2004 Tampa Bay Composers' Forum Prize for Excellence in Chamber Music Composition, and the 21st Century Piano Commission Competition at the University of Illinois. He was also recently awarded second prize in the 2005 ASCAP/SEAMUS Student Commission Competition and has twice been named a regional winner and national finalist in the SCI/ASCAP Student Composition Commission Competition. His works have received many performances throughout the United States and in Europe at such

events as SEAMUS national conferences, Society of Composers, Inc. conferences, Florida Electro-acoustic Music Festivals, North American Saxophone Alliance conferences, and Confluences – Art and Technology at the Edge of the Millennium in Spain. Martin, originally from Bethlehem, PA, holds degrees from the University of Texas at Austin (MM), the University of Florida (BM) and is currently completing his doctorate in composition at the University of Illinois at Urbana-Champaign. He has studied composition and electronic music with Scott Wyatt, Stephen Taylor, Guy Garnett, Dan Welcher, Donald Grantham, Russell Pinkston, Steven Montague, James Paul Sain, and Budd Udell. In addition to composing, Martin has appeared as a guest conductor with the University of Illinois New Music Ensemble and has conducted several of his own works and the works of colleagues. He is active as a pianist and has studied piano with William Heiles and Kevin Sharpe. He is also passionate about teaching music and has been a Visiting Lecturer at the University of Illinois and is currently an instructor in electro-acoustic music at Illinois Wesleyan University. For more information, please visit [www.edmartincomposer.com](http://www.edmartincomposer.com).

**fractures** -The sound of something about to break is distinctive. It elicits alarm and can trigger a flight reflex. Such sounds are also fascinating sonically. Some imply motion, such as the sound of ice fractures splintering across a frozen pond. Some signal danger such as the sound of a tree losing integrity just before it falls. *fractures* is the creation and exploration of a sound world in which the listener is immersed, and sometimes saturated with sounds that embody stress and pressure acting on objects at or near their breaking point. *fractures* was realized at the Winthrop University Computer Music Studio and was written for the 14th Florida Electroacoustic Music Festival. The sound sources were recorded in the Winthrop Sculpture Studios. **Ronald Keith Parks** is an active composer of acoustic and electronic music. His diverse output includes large orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music. His compositions and papers have been selected for inclusion at numerous national and international festivals and conferences including the Florida Electroacoustic Music Festival, the Society for Electroacoustic Music in the United States conference, the International Computer Music Conference, the Electronic Music Midwest Festival, the National Flute Association conference, The Australian Flute Festival, Society of Composers, Inc. national and regional conferences, the The Two-Sided Triangle concert series in Essen, Germany, the NextWave- festival in Melbourne Australia, the Earfest and Computer Music at SUNY Stony Brook series, the Unbalanced Connection concerts at the University of Florida, the TIMARA Faculty and Guests Concert series at Oberlin College, the Hyperdrome arts festival at the University at Florida, Southeastern Composers' League concerts, the College Music Society composers' concerts and numerous performers' and composers' concert recitals. Dr. Parks' research into granular sampling and granular synthesis methods is included in the Amsterdam Catalogue of Csound Computer Instrument and has been featured at SEAMUS and SCI conferences. His honors and awards include the Aaron Copland Award and Residency, the Outstanding Junior Professor Award at Winthrop University, the South Carolina Music Teacher's Association Commission, and Honorable Mention in the Shepard Composer of the year award. His flute quartet *Counterparts* was selected as the set piece for the 11th annual Australian Flute Festival quartet competition. He has received a Meet the Composer grant. His music is available on the Electronic Music Foundation label (CD 031) and the Society of Composers, Inc. Student Chapter CD Volume 1 from the University of Florida. Dr. Parks received the BA in composition from the North Carolina School of the Arts, an MM in composition from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is currently assistant professor of music technology, theory, and composition and Director of the Winthrop Computer Music Labs at Winthrop University.

**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](http://emu.music.ufl.edu/fems_concerts.html)

**15th Annual Florida Electroacoustic Music Festival** - this year's festival will be held April 6-8, 2006, in the University of Florida Center for the Performing Arts Black Box Theater. This year's composer-in-residence is John Chowning. This event includes ten concerts of new electroacoustic music from an international array of composers. All events are free and open to the public. For more information:

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

For further information contact Dr. James Paul Sain at: (352) 392-0223 ext. 240 • [jsain@ufl.edu](mailto:jsain@ufl.edu) • <http://emu.music.ufl.edu/>



*presents*

*UNBALANCED CONNECTION* 32

## **Thermodynamics**

30 September 2005  
Room 120 Music Building  
730pm

