



UNIVERSITY OF
FLORIDA

School of Music

College of Fine Arts

Florida Electroacoustic Music Studio

presents

UNBALCON 34

Quantum Mechanics

Suk Jun Kim, Doctoral Fellow & Program Curator
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, 18 November 2005, 730pm
MUB 120

GFH

Kyle Rowan

Communion | Voices

Daniel Stewart McCoy

Jason Dean Arnold, saxophones, pocket trumpet, & ancillary objects
Daniel Stewart McCoy, Lemur controller, MIDI controllers, & computer

The Lotus Flower

Chan Ji Kim

Elogio de lo efimero

Ricardo Mandolini

- hommage a l'Op. 7 - 3 de Anton Webern

⌘ Interval ⌘

Suite for Atari 2600 and Computer

Matthew McCabe

I. The Glass Slipper II. Pac Man Goes on a Bender III. AtariDance!

Ghost Mountain

Jonathan Chiam Reus

Kotmun

Suk Jun Kim

Cantos de antes (Songs of former times)

Beatriz Ferreyra

XXth Event of the 2005/2006 Season

Program Notes

GFH is my first electronically organized work; *GFH* is an extremely simple example of musique concrete. All but one of the source sounds were created using water in some way, giving the work form due to the similar timbres as well as the psychological connotations of the sounds themselves. The piece is organized in a sort of hastened ternary form, although it closely resembles an arch form due to its short duration. The piece has an ambient feel for the first minute; bubbling water is occasionally interrupted by the sounds of struck glass and squeaky faucets. This grows toward the entrance of cascading streams of sound. This thunderous waterfall roars louder and louder, ultimately silenced by the sound of a large object hitting the surface. The quiet murmuring returns and the piece comes to a close as the water quietly ventures down the drain. **Kyle Rowan** is a composer and clarinetist from Wellington, FL, in his third year pursuing the Bachelor of Music Composition degree at the University of Florida. *GFH* is his first attempt at writing electroacoustic music, as his focus to date has been on acoustic music. He is currently studying composition with Dr. James Paul Sain.

Communion | Voices represents ongoing explorations in the contextual generation of meaning; literal, emotive, symbolic, social and cultural. In this case meaning is generated through improvisational interaction between the performers within a specific environment, and the performers interacting with environment itself. Environmental variables are predetermined parameters within the Computer as well as the spatial and social milieu created by the performance space. **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.

The Lotus Flower, for two-channel audio, is a scene from the ballet, "The Lotus Flower". The lotus flower represents the reincarnation in the story of the ballet. The main character, Shim Choung is sacrificed for her dad in the previous scene. During this scene she meets the dragon king and the sea ladies in the surreal world of the dragon palace. The dragon king has pity on her and orders her to go back to the real world. The sea ladies put her into a giant lotus flower and bring her back to her village. **Chan Ji Kim**, a native of Korea, earned her BA at E-Wha Women's University in Seoul, Korea, and her MA at New York University. She is a Ph.D. candidate (ABD) and teaches music theory at the University of Florida. Her music has been released on several CDs and has aired on KBS radio in Korea. She was commissioned by New York University Dance Department to compose a work for the New York Millennium 2000 Concert. Her chamber pieces and multimedia pieces were performed at the World Music Days in Timisuaara, Romania in 1999, the Summer Music Festival in Florence and Assisi, Italy in 2000, 2001 and 2002, International New Music Consortium (INMC) 2003 concert series in Romania, the New Music Society concert in Seoul, Korea, the Berlin New Music Concert in Berlin, Germany, the Sigma Alpha Iota Women Composer's Showcase, the Southeastern Composers Symposium, and the Society of Composer, Inc. (SCI) national conference. Her orchestra piece, *SAN* (The Mountain) premiered at the Sinfonia Orchestra of Bucharest in Romania in 2004. Her awards include the 1999 and 2000 recipient for best composer of INMC, SCI/ASCAP 2002 student competition regional winner, and many other awards and scholarships. Her electroacoustic music has been performed on the Florida Electroacoustic Music Festival and many dance concerts, multimedia concerts and chamber music concerts in Asia, Europe, and North America. She was commissioned by major international chamber ensemble groups: Anton Webern Quartet in Berlin, Germany, ProContemporanea in Bucharest, Romania, Les Basses in Seoul, Korea, and R20 (String Orchestra) in Wroclaw, Poland.

Elogio de lo efimero is an homage to the op. 7, 4 Small Pieces for violin and piano of Anton Webern. I was particularly impressed with the electroacoustic appearance of the third of these wonderful pieces. The proportions I could recognize in this work (its duration is about 1 minute) are directly related with the golden number of Luca Pacioli and the Fibonacci series. These algebraic proportions let me transpose the structure of the piece in electroacoustic and acousmatic real-time music. The result is a number of multi-directional free variations over Webern's music, delimited by a form that strictly respects the character of the original. In spite of the differences of time and space, I intend to recuperate the message of Webern's poetical structure, based in the vanishing spirit of every sound. **Ricardo Mandolini** was born in Buenos Aires, Argentine, in 1950. He studied musical composition under Guillermo Graetzer and Francisco Kröpfl. From 1977-1983 he pursued electronic music studies under Hans Ulrich Humpert (DAAD Scholarship) at the Musikhochschule Köln, Germany. During this period he received several invitations to work at electronic music studios including EMS, Sweden, (Swedish Institute Scholarship), IPEM, Belgium, and Technical University, Berlin. In 1983 he obtained the title *kunstlerische reifprüfung* of the Musikhochschule Köln. He received his Ph.D. in 1987 from the University Paris VIII working under Daniel Charles (Doctorat en esthétique et sciences de l'art). Since 1988, he has lectured on musical composition at the University Lille III, Lille, France. In 1993 he obtained the title of *habilitation à diriger des recherches* from the University Paris I - Panthéon - Sorbonne, under Costin Miereanu. He worked as Director of the Department of Music, Univ. Lille III during 1994-97. In 1998 he was named Professor of the French universities, and head of the electronic music studio, Department of Music, University Lille III. Dr. Mandolini has been awarded several prizes for his electronic music compositions including the Prix Magistère from the Bourges' International competition in 2002, in recognition of his work in the field of electroacoustics.

Suite for Atari 2600 and Computer - I love my Atari 2600. As a kid, I spent many hours playing Pac Man, Kaboom, Missile Command, and a host of other games. A few years ago I discovered a newly produced Atari 2600 cartridge, developed by circuit bender and musician Paul Slocumb. I ordered the cartridge, installed a 1/4" output on the back of my Atari, and set out to have a little fun. This improvisatory suite is what I came up with. It's entirely tongue-in-cheek, remotely artistic (if at all), and, honestly, quite silly. I hope you enjoy it. **Matthew McCabe** (URL: <http://www.euphoria.net/>) completed his undergraduate work at the University of Richmond in 2001, and served on the music department staff there until 2003. In 2005 he completed his Master's degree at Bowling Green State University, and is now a Ph.D. student in composition at the University of Florida. He focuses primarily on electroacoustic music, but also writes acoustic music and mixed media pieces. His other music-related 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. He also serves on the SCI Executive Council as Web Content Manager.

Ghost Mountain began as my final assignment for an electroacoustic class in Csound and bloomed into the inspiration to create a band. The idea was to combine an Appalachian sound with raw and (hopefully) beautiful electronics. The electronic elements of Ghost Mountain were made using the Csound music programming language on a PC running Windows. **Jonathan Chiam 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. For the past three years he has

studied at the Florida Electroacoustic Music Studio under James Paul Sain. Jonathan's main area of research in electro-acoustic music is in making the live performance of electronic music more natural and intuitive.

Kotmun (A Gate of Flowers) - In Korea, ornamenting on doors with the drawings or wood-sculpting of flowers was not just an act of decoration; it was one of the common practices to bring good spirits to houses and to people who would live there. Many pass or peek through these doors – an act of desire to get to another space. At some times, however, one just gazes at the doors, and their beautiful flowers and colors. One forgets why she/he was looking at them in the first place or what they wanted to seek beyond them. They are on the border in-between, enchanted by their exquisite beauty. With *Kotmun*, the composer hoped to *auralize* this moment of awareness. With the help of poetic elements of recorded sounds and thematic structures of the composition, the composer aimed at creating the uneasiness and yet, spell-binding experience of this border. *Kotmun* was commissioned by IMEB (Institut de Musique Electroacoustique de Bourges), Bourges, France. **Suk Jun Kim** studied theology at Yonsei University, South Korea, and recording engineering at OIART (Ontario Institute of Audio and Recording Technology). He earned a master's degree in Music Technology in Northwestern University. Having finished a yearlong course at CCMIX, he is now a doctoral fellow in University of Florida studying with Paul Koonce and James Paul Sain. He has received prizes and mentions in Métamorphoses (the Biennial Acousmatic Composition Competition, Belgium), the ASCAP/SEAMUS Student Commission Competition, the International Competition of Electroacoustic Music and Sonic in Bourges, France, and MUSICA VIVA, Lisbon, Portugal, and commissions from ASCAP/SEAMUS and IMEB.

Cantos de antes (Songs of former times) was commissioned by the Association Pour la Recherche et l'Expérimentation Musicale (APREM) 2002, Nevers, France and is dedicated to Simone Rist and Roger Cochini. This piece is composed from transformed Dadaist texts performed by Simone Rist from Roger Cochini's voice and electroacoustic sounds. It speaks about very old stories, lost thousands of years ago. But, are they really these old stories? **Beatriz Ferreyra** was born in Argentina. She has studied electroacoustic music with Edgardo Canton (GRM 1963) and composition with Earl Brown and György Ligeti (Darmstadt 1967). Ms. Ferreyra worked for French Television (Research Department) with Pierre Schaeffer (1963-70) and contributed to Pierre Schaeffer's book *Traité des Objets Musicaux* (1966) as well as his records, *Solfège de l'Objet Sonore* (1967). She has been an educator at the GRM and the National Conservatory of Music in Paris. She has worked on computers (Dartmouth College, USA 1976/1998) and has been a member of international juries. Since 1967 Ms. Ferreyra has had commissions for concerts, festivals, films and has written articles, given seminars and lectures, and received prizes and honors. Since 1970 she has been a freelance composer.

Performers

Jason Dean Arnold has been playing music for nineteen years, composing and improvising for ten. His main instruments are trumpet and saxophone, but he creates sound using a vast array of tools. Beginning as a visual artist (painter and sculptor), Mr. Arnold creates music with an emphasis on texture and space. With an equal knowledge and love of contemporary classical, experimental and improvisational music, Mr. Arnold creates sound structures that employ a varying range of techniques not usually associated with the instruments.

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

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/>

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UNIVERSITY
OF FLORIDA
school of
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presents

UNBALANCED CONNECTION ³⁴ Quantum Mechanics

18 November 2005
Room 120 Music Building
730pm