



UNIVERSITY OF
FLORIDA

School of Music

College of Fine Arts

Florida Electroacoustic Music Studio

presents

UNBALCON 35

VALENCE ELECTRON

James Paul Sain, Associate Professor & FEMS Director

Paul Koonce, Associate Professor

Joo Won Park, Graduate Assistant & FEMS Assistant Director

Tim Reed, Suk Jun Kim & Sa Woo Lee, Graduate Assistants

Friday, 17 February 2006, 730pm

MUB 120

In the Gloaming

Changing Weights

A Portrait of My Voice

Matthew McCabe

Ron Herrema

Joo Won Park

∞ Interval ∞

Photo Shopped Music, *from Müllmusik*

Klang

Scott Wilson

Jonty Harrison

Program Notes

In the Gloaming began as a diversion, the initial impulse occurring in my hotel room while at the Florida Electroacoustic Music Festival. While there, several pieces by Alvin Lucier were presented that involved closely-tuned oscillators. I found the phenomenon of beating patterns beautiful and fascinating, and set out to explore their "introspective" qualities. More importantly, the piece explores twilight, the ending of things, and the realization that, with time, vibrations fade away and the bubbling excitement in our lives is rarely perpetual. **Matthew McCabe** (URL: <http://www.euph0r1a.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 Executive Council of the Society of Composers, Inc. as Web Content Manager.

Informed that **Changing Weights** is an algorithmic composition, some listeners have expressed surprise at what they consider to be its "human" quality. While this clearly says something about the reputation of algorithmic composition, the perceived tension can be attributed in part to the mixed approach taken to music's composition, which began with the application of evolving probability functions to traditional harmonic entities (mostly ninth chords). The goal of this process was obviously not to emulate any past musical style, but simply to apply a stochastic process to a set of pitches whilst ignoring any concept of melody. While these stochastic evolutions work primarily at the local level, the idea of changing weights extends to the macro level, affecting the overall texture and the relative dynamics of simultaneously sounding chords. In the harmonic realm, the largest number of possible subsets is generated from a set of three chords. All of this progresses in a way that could be deemed narrative: end-accented in its complexity, texture and dynamic, and possessing a clear denouement. **Ron Herrema** is a composer, teacher and researcher working at De Montfort University's Music, Technology and Innovation Research Centre in Leicester, England. He is a native of Grand Rapids, Michigan and received his PhD in composition in 2001 from Michigan State University, where he studied with Mark Sullivan, Charles Ruggiero, and Jere Hutcheson. He has also studied with Gerard Pape and Julio Estrada at the Center for Computer Music Iannis Xenakis (CCMIX) in Paris. He composes both acoustic and electroacoustic music, specializing in algorithmic composition and in interdisciplinary approaches to music composition. His compositions have been played internationally in concerts presented by such organizations as the Centre de Cultura Contemporània de Barcelona, SEAMUS, ICMA, the Pennsylvania Academy of the Fine Arts, Longy School of Music, Florida International University, Dartmouth College, SCI, CCRMA, the University of Florida, and Cathedral, among others.

A Portrait of My Voice - In this piece, I make sounds with my mouth, but do not speak nor sing. I whistle and moan. I inhale and exhale, perhaps spitting a little bit. However, all these sounds are disembodied from me, and they try to find their own entity in an ever-changing space. The piece might a self-portrait in a sonic canvas, but my voice seems to have its own stories to tell. **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, Society of Composers Inc National Conference, and International Computer Music Conference, as well as in print in *Electronic Musician*, *ICMC 2004 DVD*, and *The Csound Book*. He is also the associate director of the Florida Electroacoustic Music Festival.

Photo Shopped Music - Kevin Austin pointed out to me a problem shared by digital imaging and audio: If everyone uses the same software and plug-ins doesn't everyone create the same art? Therefore an enthusiastic appeal to the potential of the arbitrary (seeking Cage's luminous accidents!): Why not imaging software as audio processor? Sound becomes image (huge in dimensions), becomes processed image returned to sound, adding rhythm, texture, more noise. A dance track to any election, techno for aging politicians. Raw image files of political rivals argue noisily and without sense, while windows open on other interpretations, other ironies. **Scott Wilson** is a musician and composer working in both acoustic and electroacoustic media. I am currently living in Birmingham, but have also lived in Canada, the U.S. and Germany, where I was a guest artist at the Zentrum für Kunst und Medientechnologie. I'm originally from Vancouver on the west coast of Canada. My music has been presented in many places, including Canada, the U.S., France, Belgium, Holland, Germany, Ireland, Switzerland, and New Zealand.

Klang - the title ("Klang" is the German for sound) reflects the onomatopoeic nature of the family of sounds providing the raw material for the piece - sharp, metallic attacks with interesting resonances rich in harmonics. The real starting point for *Klang* was the discovery of two earthenware casseroles, the sounds of which were recorded in the Electroacoustic Music Studio of the University of East Anglia during the summer of 1981. Material of two kinds was recorded - attack/resonance sounds made by tapping the lids on or in the bowls, and continuous rolling sounds made by running the lids around the insides of the bowls. Different pitches resulted from the various combinations of lids and bowls, and different qualities of resonance emerged according to the attack position. The microphones were placed very close to the

bowls to maximize the movement within the stereophonic image. Other related material, accumulated over the previous three or four years, was also used. This included both "concrete" sounds, such as cowbells, metal rods and aluminum bars, and electronically generated sounds, both analogue and digital. The final impetus to compose the piece came in June 1981 when the composer was invited by Janos Decsenyi of Magyar Radio to work in the Radio's Electronic Music Studio in Budapest. As studio time would be limited he was advised to take a certain amount of taped material with him; the two weeks prior to the visit were therefore spent in preliminary work in the Electroacoustic Music Studio of The University of Birmingham. Most of the opening two sections of the piece were composed before going to Hungary. *Klang* was commissioned by MAFILM and composed in the Electronic Music Studio of Magyar Radio in 1982. It was awarded Second Prize in the Analogue Category of the Bourges International Electroacoustic Music Awards in 1983. It has been performed and broadcast in many parts of the world, including at the 1984 ISCM World Music Days in Toronto, Canada. It appeared on the UEA record label and has just been released on CD on the NMC label (London). In 1992 it was awarded a Euphonie d'Or at Bourges as one of the twenty most significant works from two decades of the Bourges Awards. **Jonty Harrison** (born 1952) studied with Bernard Rands at the University of York, graduating with a DPhil in Composition in 1980. Between 1976 and 1980 he lived in London, working at the National Theatre (where he produced the tape components for many productions, including Tamburlaine the Great, Julius Caesar, Brand and Amadeus) and City University. In 1980 he joined the Music Department of The University of Birmingham, where he is now Senior Lecturer, as well as Director of BEAST (Birmingham ElectroAcoustic Sound Theatre) and the Electroacoustic Music Studios; for ten years he was Artistic Director of the Department's annual Barber Festival of Contemporary Music. He has been a Board member of Sonic Arts Network for many years (Chair 1993-96), his main responsibility being liaison with agencies in various parts of the UK in an attempt to establish a National Studio. He has been a member of the Music Advisory Panel of the Arts Council of Great Britain and of the Council of the Society for the Promotion of New Music. As a composer he has received several Prizes and Mentions in the Bourges International Electroacoustic Music Awards (including, in 1992, a Euphonie d'Or for *Klang*), Distinction and Mention in the Prix Ars Electronica in Linz, Austria, First Prize in the Musica Nova competition, Prague, the Lloyds Bank National Composers' Award, the PRS Prize for Electroacoustic Composition, an Arts Council Composition Bursary and a Leverhulme Research Grant. Commissions have come from many leading performers and studios, including the Groupe de Recherches Musicales, Paris, the Groupe de Musique Expérimentale de Bourges, the International Computer Music Association, MAFILM/Magyar Rádió, Budapest, IRCAM/Ensemble InterContemporain, Paris, the BBC, the Birmingham Contemporary Music Group, the Fine Arts Brass Ensemble, the Nash Ensemble, Singcircle, John Harle, Beverly Davison, Harry Sparnaay and Jos Zwaanenburg. His music is performed and broadcast worldwide, and several works are available on CD: *Pair / Impair, ...et ainsi de suite...*, *Unsound Objects*, *Aria* and *Hot Air* on Articles indéfinis, a Jonty Harrison "solo" CD on the empreintes DIGITALeslabel (Montreal); *Klang* and *EQ* on NMC (London). Upcoming releases include *Sons transmutants/sans transmutant* and *Ottone* on Merlin and *Unsound Objects* as part of the CDCM collection on Centaur.



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UNBALANCED CONNECTION 35
VALENCE ELECTRON

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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