



Paul Koonce, Associate Professor & Concert Curator
James Paul Sain, Professor & FEMS Director
Joo Won Park, Graduate Assistant & FEMS Assistant Director
Juan Carlos Martinez & Chester Udell, Graduate Assistants

Friday, 15 September 2006, 730pm
Digital Worlds Institute
REVE 101 Norman Gym

Truss Plant Concrète I: for Max/MSP and Flight Controls (2005)
Chester Udell, SAITEK X45's

Chester Udell

Tracings (2006)

Tim Reed

two-channel digital audio medium

Autarkeia Aggregatum (2005)

computer-realized video and sound

Bret Battey

∞ Interval ∞

A Brief Respite from Fear (2006)

Lena Cuglietta, alto saxophone; Julian Peterson, joystick-controlled computer

Julian Peterson

Thread of Breath (2006)

two-channel digital audio medium

Seung Hye Kim

Etude des lignes et des courbes (2006)

two-channel digital audio and video media

Mike Solomon

Impossible D (2006)

computer and video synthesis
Christian Kolodziej a.k.a. On tic and Patrick Pagano a.k.a. humansneedlumens

On-Tic with humansneedlumens

2nd Event of the 2006/2007 Season

Program Notes

Truss Plant Concrète I derives its name from Pierre Schaeffer's (1910-1995) musical invention *Musique Concrete*. In this early style of electronic music, natural (concrète) sounds were recorded, manipulated, and then played back in a musical context. This piece is composed entirely from recorded samples of hammers, chop saws, hydraulic nail guns, and many other machines of various purposes from Taunton's Truss Factory. I chose to explore these unique sounds and their natural musical elements in creating an interactive program/composition for my SAITEK X-45 flight controllers and Max/MSP. These controllers enable me to become a part of this real-time musical environment by giving me control of certain parameters that effect bringing in new sounds, fading old sounds out, the *energy level* in which the virtual instruments respond to, the path that the instruments follow throughout the room-space (4 channel quadrasonic setup), granular processing effects, and many other subtle elements. Though the basic structural concept behind the piece is predetermined, the actual musical events that take place are the result of my interaction with the controllers, the computer's interpretation of my gestures, and my consequent reaction to the computer's interpretations. The result is a unique musical experience realized in real time.

From the swamps of Wewahatchka, Florida, **Chester Udell** received his Bachelor of Music/Digital Arts from Stetson University in 2005. His recent work engages issues of interactivity in electro-acoustic performance through the use of alternative controllers as well as nonreal-time electro-acoustic composition with CSOUND. He is currently pursuing a Masters of Music Composition at the University of Florida.

Tracings explores the indistinct boundaries between the real, the surreal and the hyper-real through the presentation of performances by solo flute and by string orchestra in which the plausibility of these traditional instruments and the contexts in which they are presented is questionable. The title, *Tracings*, refers both to the partiality of the representation and to the imprints which the real, surreal, and hyper-real leave on one another.

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. He received a M.M. in composition/theory at Illinois State University in 2004 and has received awards from the Goliard Ensemble Composition Competition, the LaGrange Symphony Young Artist Composition Competition, and the 2004 Pedrick-Hutson Guitar Duo Commission Contest. His compositions have recently been performed at Music '04, the 2005 Nong Project, SEAMUS 2006, and by the string orchestra R20 in Wroclaw, Poland. He is currently enrolled in the Ph.D. program in composition at the University of Florida.

Autarkeia Aggregatum is an integrated sound and image composition emphasizing continuous flow and transformation. There are no cuts or splices in the visual aspect of the work; it unfolds instead as a constantly evolving, massed animation of a set of over 11,000 individual points. – When seeking a title for the piece, I turned to the *Monadology* – the philosopher Leibniz's theory of fundamental particles of reality (*monads*). I appropriated the two words from that work: *autarkeia* (Greek) for self-sufficiency, and *aggregatum* (Latin) meaning joined, aggregated. The terms together appropriately suggest an aggregation of the activities of autonomous entities. More subtly, a resonance with Classicism draws me to the words. The resonance is one of an inner fullness of being expressed outwardly in elegant, self-sufficient restraint.

Bret Battey (b. 1967) creates electronic, acoustic, and multimedia concert works and installations, synthesizing a diverse professional and educational background in music composition, computer science, graphic and web design, and electronics. His works have been presented in a wide range of international venues, from International Computer Music Conferences to MTV Europe. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions from Austria's Prix Ars Electronica and the Bourges Concours International de Musique Electroacoustique for his video and computer music compositions. His pursues research in areas related to algorithmic music, digital signal processing, image and sound relationship, and expressive synthesis, with papers published in Computer Music Journal and Organized Sound. He completed his masters and doctoral studies in Music Composition at the University of Washington and his Bachelors of Music in Electronic and Computer Music at Oberlin Conservatory. He also served as a Research Associate for the University of Washington's pioneering Center for Digital Arts and Experimental Media. He is a Senior Lecturer with the Music, Technology, and Innovation Research Group at De Montfort University, Leicester, UK. <http://www.BatHatMedia.com/>

A Brief Respite from Fear for alto saxophone and joystick controlled computer was written during the winter of 2005/2006. As a performer I have often felt that musical expression is limited in works for solo instrument with prerecorded tape. Such rigid accompaniment limits expressive freedom with respect to tempo, and the preoccupation with remaining in sync with the tape is a continuous distraction. Because of these perceived limitations, I sought to compose a work that embraced the traditions of this format while providing the soloist with more expressive freedom.

This would make the performance of such a work more inviting to the instrumentalist and would allow for both the acoustic and electronic elements of the work to be more idiomatic to the instrument's capabilities. This work was commissioned by and written for saxophonist Ryan Bledsoe, who premiered the work at the North American Saxophone Alliance Biennial Conference on February 17, 2006.

Julian Peterson is originally from Winslow, Arizona, a small town nestled in the heart of the Painted deserts of northern Arizona. He attended Arizona State University, where he studied music composition and saxophone performance. While there he helped to form the Helios Saxophone Quartet, a nationally recognized chamber ensemble that earned prestige by winning the Gold Medal at the Fischhoff National Chamber Music Competition and taking first place at the Coleman Chamber Music Competition. After his undergraduate studies, Julian moved to Florida with the quartet, which has performed numerous concerts around the southeastern United States and been in residence at Brevard College in Brevard, North Carolina. Julian has now resumed his studies in composition at the University of Florida and spends his time raising tortoises, tinkering with computers, and attempting to recreate the culinary delights of his desert home.

Thread of Breath is built upon the idea of the long breath that performers use when holding a note for as long as possible and the tension associated with that moment. The primary sound material for the piece comes from the Daegum, a Korean woodwind instrument. I focused on the unique way the Daegum makes sudden changes in amplitude, and worked, using inserted voice and string sounds, to create coincidental moments that mimic the Daegum's shifts in timbre.

Seung Hye Kim received her BM and MA in Korea in piano performance and composition, and currently is working on her Ph.D at the University of Florida. Her electronic pieces and collaborative performances have been performed at various festivals including ICMC, FEMF, SEAMUS, MODAFE, and SIGGRAPH.

Etude des lignes et des courbes is a study of three materials (all derived from the sound of a rolling marble) and their layerings into various single icti and continuous glissandi. Certain parameters in the audio field (such as pitch, density of events, predominant material, and amplitude) are coordinated with a shadow-art show, establishing relationships between sound and movement during the first half and obscuring them during the second.

Mike Solomon is a composer of occasionally compromising, sometimes marketable, and not-too-abstruse modern classical music. A graduate of Stanford University (BA Music Composition) and Queen's University Belfast (MA Composition), he currently studies at the University of Florida in their Ph.D. program. Believing with every fiber of his being in the exploration and development of new ideas, he composes without regard for consistency in medium, duration, form, harmony, rhythm, volume, timbre, expression, or any particular technical/stylistic milieu. His major works include the monodrama *For Paul*, the opera *Pinkertons*, the solo cello work *In Memoriam: Albus Dumbledore*, the chamber work *Norman (age 11) Visits the Optometrist*, and the piano fantasy *Norman (age 8) Ascends the Refrigerator to Find the Matzah*. He is currently working on a series of tone paeans to his adopted home of Ireland, hovering in the ideological middleground between Ma Vlast and An American in Paris.

Impossible D - In August of 2004, Chris K. began writing a series of electronic compositions for the sole purpose of making the listener question if indeed they were or were not listening to an actual recording made by individual players. Hence, taking a more acousmatic approach to popular electronic music, he produced *Impossible D* or an impossible drumline.

Currently working with **humans need lumens** in collaboration/conspiracy, **ontic** is seeking to express a symmetric and reactive visual synthesis extending a concept of digital expression as a performative real time sound and light environment.

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

16th Annual Florida Electroacoustic Music Festival - this year's festival will be held April 12-14, 2007, in the University of Florida Center for the Performing Arts Black Box Theater. 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 • <http://emu.music.ufl.edu/>



presents

UNBALANCED CONNECTION ³⁶

Neutrino Noise

15 September 2006
Digital Worlds Institute REVE
Norman Gym
730pm