

James Paul Sain, Professor & FEMS Director

Paul Koonce, Associate Professor

Joo Won Park, Graduate Assistant & FEMS Assistant Director

Suk Jun Kim, Juan Carlos Martínez & Chester Udell, Graduate Assistants

Tim Reed, Concert Curator

Friday, 3 November 2006, 7:30pm • MUB 120

Structure VII

Mad Lib #42

Mortuous Plango, Vivos Voco

Mad Lib #11

Interval

Roberto

Mad Lib #4

Inside the Mind of a Killer

Mad Lib #157

Gaesim

Peter Adriaansz

Mike Solomon

Jonathan Harvey

Mike Solomon

Tim Reed

Mike Solomon

Jaycob Timmer

Mike Solomon

Suk Jun Kim

## Program Notes

*Structure VII* is part of a six-hour-long series of works, written in 2005, which deal with aspects of infinity and variable color-change. Subdivided into separate sections, the works can be performed individually or within a sequence of works for any set-up including electrical instruments and ranging from small chamber ensembles to large orchestras, with or without live-delay. The music is notated entirely according to the so called technique of 'available pitches': a system in which a gamut of pitches is notated within a time-segment and the musicians are left 'free' to choose both pitch and entrance. In an attempt to create a perception of time, which is both timeless as well as tangible, each interval is linked to a set time-length (mostly based on multiplications of a minor second, but sometimes itself variable too) so that the distance of each traversed interval finds a natural correspondence in the time necessary to overlap it. Together with the flexibility of the individual entrances this helps create an environment in which formal rigidity and personal freedom can co-exist and *sound* itself serve as the main protagonist. The musicians all have one primary sound source (basically, straight tones), but are allowed to interrupt it periodically with a secondary or third one. The sounds are then channeled through a relatively simple form of electronic delay, from which the attacks have been removed and which basically serves as an extra acoustic space, reflecting upon what the musicians have played and, in return, serving as a source for the musicians to respond to. **Peter Adriaansz** was born in Seattle in 1966 and studied composition and organ at the conservatories of The Hague and Rotterdam, where his teachers included Louis Andriessen, Brian Ferneyhough and Peter-Jan Wagemans. He completed his studies with distinction in 1994. From 1993 Adriaansz has worked as a free-lance composer receiving numerous commissions and performances from among others ARRAY Music (Toronto), the Aurelia Saxophone Quartet, California EAR Unit, ensemble Continuum (Toronto), Crash Ensemble (Dublin), the Doelenensemble, eNsemble (St. Petersburg), Ives Ensemble, ensemble KORE (Montreal), Maarten Altena Ensemble, ensemble MusikFabrik, the Netherlands Radio Philharmonic and Symphony Orchestras, the Nieuw Ensemble, ensemble Omnibus (Tashkent), Orkest de Volharding, the Schonberg Ensemble, Slagwerkgroep Den Haag and the Ural Philharmonic (Yekaterinburg) as well as writing for ensembles with more unusual instrumentations for specific projects.

**Mad Libs** is a [noun] for [number] [noun] that attempts to [verb] a [adjective] [noun] while [verb] [adverb]. The composer [verb] that you [verb] its [noun] as well as its [adjective] [noun]. [Exclamation]! **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 with Paul Koonce, James Paul Sain, and Paul Richards. Believing with every fiber of his being in the exploration and development of new ideas, he composes without regard for consistency in medium, duration, 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 middle ground between Ma Vlast and An American in Paris.

*Mortuous Plango, Vivos Voco* From 1976 to 1980 my son Dominic was a chorister at Winchester cathedral. During that period, and ever since, I have written a number of works associated with that wonderful building and choir. Listening to the choir rehearse, as I often did, with the bells simultaneously ringing above, was one of the mingled impressions which started me on this work: it is entirely based on the boy's voice and that of the largest bell. On this huge black bell is inscribed in beautiful lettering the following text: HORAS AVOLANTES NUMERO, MORTUOS PLANGO, VIVOS AD PRECES VOCO (I count the feeling hours, I lament the dead, I call the living to prayer). The bell counts time (each section has a differently pitched bell stroke at its beginning): it is itself a 'dead' sound for all its richness of sonority: the boy represents the living element. The bell surrounds the audience; they are, as it were, inside it: the boy 'flies' around like a free spirit **Jonathan Harvey** has a truly global reputation, particularly for his work in the field of electro-acoustic music (he has been commissioned by IRCAM on eight separate occasions), where he is considered as one of the most skilled and imaginative composers using the electronic medium today. He has also composed for most other genres, including large orchestra, ensemble and solo instrumental. He is particularly renowned for his choral music, much of which is suited for church performance, most notably

his church opera *Passion and Resurrection*. He is frequently featured at all the major European music festivals. From 2005 he is Composer-in-Residence at the BBC Scottish Symphony Orchestra.

**Roberto** is a composition for fixed digital media. **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. Tim has received awards in the Goliard Ensemble Composition Competition, the LaGrange Symphony Young Artist Composition Competition, and the 2004 Pedrick-Hutson Guitar Duo Commission Contest. Tim's compositions have recently been performed at Music '04, the 2005 Nong Project, SEAMUS 2006 and by the string orchestra, R20 in Wroclaw, Poland. In October of 2003, Tim composed a score for the WIP Studios film, "Prison-a-Go-Go!", which has received several awards including "Best Feature Film" in the Backseat Film Festival. Tim is currently enrolled in the PhD program in composition at the University of Florida.

*Inside the Mind of a Killer* is an ambient/electronic mix of sounds that were recorded outside the composer's house as well as analogue synth samples. This piece is performed live using a Roland MC 909 and a Roland SP 808. **Jaycob Timmer** has been using electronic devices since the age of 6 when he first used his fathers old reel to reel to sample his voice and put his finger on the tape to slow down the playback. Jaycob has been a part of many different bands and projects some of these being... Metal, Punk, Hardcore, Jazz, Industrial, Noise, Drum and Bass, and Hip Hop. Jaycob also produces electronic dance music under the names Koabra and Jolly Roger. His music has been featured in games for X-box, commercials for Dodge and he has also produced the entrance music for the UFC Heavyweight Champ Tim Sylvia.

*Gaesim* (Korean) is the name of a Korean Buddhist temple and means "opening your heart." This piece was commissioned through the 2001 ASCAP/SEAMUS Student Commission Award and premiered in the SEAMUS Conference in Iowa, 2002. The piece was a finalist in 2002 MUSICA VIVA. *Gaesim* is dedicated to my wife, Sung Eun Kim. **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 at Northwestern University, Evanston, IL and a diploma at CCMIX, Paris. Now a doctoral fellow at the University of Florida, Kim 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 MUSICA NOVA, Prague, Czech. His recent commissions include an electroacoustic music for the 2006 World Cup, SpACE-Net First Commission, and two Bourges commissions. Kim's music has been performed worldwide and can be heard on ICMC, IMEB, and SEAMUS, M&R labels.

**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.

**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 year's composer-in-residence is Charles Dodge. 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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