



UNIVERSITY OF
FLORIDA

School of Music

College of Fine Arts

The Florida Electroacoustic Music Studio

presents

UNBALCON 39

HAPTIC FEEDBACK LOOP

James Paul Sain, Professor & FEMS Director

Paul Koonce, Associate Professor

Joo Won Park, Graduate Assistant & FEMS Assistant Director

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

Friday, 16 February 2007, 7:30pm • MUB 120

Caged In Freedom

Seung Hye Kim

Lena Cuglietta, saxophone

ABZ/A

Corresponding

Pete Stollery

Suk Jun Kim

∞ Interval ∞

(De)rail(ed)

One island

Dysthymia

Chester Udell

Alistair MacDonald

Matthew McCabe

LXXth Event of the 2006/2007 Season

Program Notes

Caged In Freedom is the result of collaboration with Saxophone player, Lena Cuglietta. The idea represented in this piece is a continual effort to break through certain boundaries. Relative degrees of freedom and constraint are simultaneously present throughout the piece, but the constraints are gradually removed as an increasing variety of musical gestures are explored. **Seung Hye Kim** received her BM in piano performance from Seoul National University and MA in electro-acoustic music composition from Korean National University of Arts. She has been focusing on computer music with live instruments and interactive performances in collaborations with video artists and choreographers. Her pieces have been performed in various festivals such as FEMF, LITSK, SICMF, DINMAF, MODAFE, ICMC, SEAMUS, Third Practice, and Siggraph. Currently, she's working toward her Ph.D. in music composition at the University of Florida.

ABZ/A consists of a number of scenes using sounds from in and around Aberdeen which kind of call up what Aberdeen means to me as someone who lives there, but which will also mean something to everyone who listens to it; here are some fairly untreated sounds which are instantly recognizable to everyone (airport, cars on cobbled streets, shopping centre). There is text but not that needs to be understood. There is no story line - it's more a collection of scenes glued together by opening/closing gestures derived from the sounds themselves. These scenes get longer and longer with the last one lasting for over half the piece. It is best listened to over headphones to really get into the piece and to listen to the minute and subtle transformations of sounds. These sounds are sometimes real/familiar (beach, cars) and sometimes unreal/unfamiliar (opening sound, big drone at climax). Most of the time I am playing around with the images created by the juxtapositions of these sound types. Is the accordionist playing in a shopping centre, on a street, by the sea, or in an unfamiliar space? All of these - and sometimes at the same time! This is what I find interesting about composing in this medium - I like to take the listener on a journey where everything around them is constantly changing from familiar to unfamiliar. **ABZ/A** is part of a larger collaboration called "...silhouettes/resonances..." by four sound artists based in Scotland. The work was commissioned by the BBC for Radio Scotland's Week of Sound in March 1998 and was released on CD in 2000 (MPS CD 013). **Pete Stollery** (born Halifax, UK 1960) studied composition with Jonty Harrison. He now composes almost exclusively in the electroacoustic medium, particularly music where there exists an interplay between the original "meaning" of sounds and sounds existing purely as sound, divorced from their physical origins. In his music, this is achieved by the juxtaposition of real (familiar) and unreal (unfamiliar) sounds to create surreal landscapes. His music is performed and broadcast throughout the world. Most of his works are available on CD. He is currently Head of the Music Department and Reader in Electroacoustic Music and Composition at the University of Aberdeen where he is able to guide school children, students and teachers in the creative use of technology in music education. He is also Artistic Director of discoveries - an occasional series of concerts in Aberdeen that aims to bring together electroacoustic works by school children and students to be performed alongside works by established composers from around the world. He is Chair of Sonic Arts Network, the national organization supporting electroacoustic music and sonic art in the UK, for which he has been a board member since 1985; he was also editor of the Journal of Electroacoustic Music published annually by SAN. In 1996, along with Alistair MacDonald, Robert Dow and Simon Atkinson, he established the group invisibEARts whose aim is to perform acousmatic music throughout Scotland and to promote Scottish acousmatic music to a wider audience, both in Scotland and abroad.

Corresponding - How does one experience place? Or more relevantly, how does one experience the experiences of place? By longing, I would say, and by suspended doubt. Wanting to return, thus, haunts us. *Corresponding* was commissioned by SpACE-Net. **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 a diploma at CCMIX, Paris. He is 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 Sound (Bourges, France), MUSICA VIVA (Lisbon, Portugal), and MUSICA NOVA (Prague, Czech Republic). His recent commissions include electroacoustic music for the 2006 World Cup, a 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.

(De)rail(ed) is an algorithmic piece based entirely on the deconstruction, harmonization, reconstruction, and development of a single sound sample. The original sound comes from connecting a contact microphone to a guardrail. I rubbed my finger up and down this guardrail to excite its natural resonant frequencies. After this, I generated a spectrogram of the sound so I could deconstruct it into its individual pitch components. This allowed me to visually observe each frequency's relationship and compute the ratios in between the significant frequency bands. Next, I utilized PVC to generate thicker and richer harmonies within the sound, constructed on the ratios that I had computed above. I then used a performance algorithm in Supercollider to explore these newly developed sounds and their relationships with one another by progressing between each sound in its entirety and deconstructing the sound into its significant frequency bands (using bandpass filters). Speeding up and slowing down the rate at which the frequencies are excited create a kind of progression to and away from a sense of timbre and a sense of a melodic series of pitches. This creates another illustration of construction versus deconstruction. From the swamps of Wewahitchka, Florida, **Chester Udell** received his Bachelor of Music/Digital Arts degree from Stetson University (2005) and is currently pursuing a Masters of Music degree in Composition at the University of Florida. He can be seen late at light roaming around the vast distances of sonic spectra.

One island grew out of collaboration with choreographer Shobana Jeyasingh called So many islands. Both works have their roots in Derek Walcott's poem The Schooner "Flight" with its vivid images of the sea and islands of the Caribbean. The piece doesn't use Walcott's story, but paints, in sound, some of the pictures he draws in words. The music is made from the materials in the poem, so the sound of the sea dominates, both in its natural state, and also in a slightly surreal state where it is "tuned" (using a computer) to some of the pitches that it shares with the vocal sounds. There is also a contrast between recordings made from a distance and others made very close to rock pools as they were filled by the tide. Other sounds come from the water's edge reinforcing the idea of an island: footsteps on a beach, seagulls and kicked

pebbles and the sounds of dried driftwood being kicked and snapped. And the remaining sounds in the piece come from a voice, recorded and mixed to take on the shapes of the images of the poem. We hear layers of whispering become the "hissing weeds"; swooping voices suggest the wind and hurricanes and at other times, seagulls; the short, distant, sung fragments move like the "tuned" sea sounds and the longer, smoother layered voices take on the shape of the swelling sea. The singer, though, is never centre stage. We only hear her echo like footprints in the sand.... **Alistair MacDonald** is a composer and performer of electroacoustic music. His work draws on a wide range of influences reflecting a keen interest in improvisation, transformation of sound, and space. Many of his works are made in collaboration with other artists from a range of media, and explore a range of contexts beyond the concert hall, often using interactive technology. His music has won a number of awards including a Creative Scotland Award, and is performed and broadcast in the UK and abroad. Several works are available on compact disc. Recent work includes Sensuous Geographies in collaboration with Sarah Rubidge (seen in the UK and USA); SeaUnsea with choreographer Carol Brown and architect Mette Ramsgard Thomsen; commissions from The Paragon Ensemble, BBC Radio Scotland, Reeling and Writhing, the Australian ensemble Elision, choreographer Shobana Jeyasingh; music and sound design for Theatre Cryptic's production of Electra; and a collaborative work with the poet Aonghas MacNeacail for the opening of the New Museum of Scotland. He is a member of invisibLEARts, a group of Scottish based acousmatic composers, has worked extensively with the electroacoustic ensemble BEAST producing and diffusing concerts, and was, for many years, on the board of Sonic Arts Network, the UK association for electroacoustic music. He teaches composition and regularly directs workshops in schools colleges and arts centres, and is Director of the Electroacoustic Studios at the Royal Scottish Academy of Music & Drama in Glasgow.

Dysthymia is a depressive mood disorder characterized by a lack of enjoyment and pleasure in life continuing for at least two years. It differs from clinical depression in the severity of the symptoms. *Dysthymia* can, though not always, prevent a person from functioning, affecting sleep pattern and daily activities. *Dysthymia* may seem a paradoxical disorder in that sufferers exhibit fairly mild symptoms on a day-to-day basis, however, over a life time it can have severe effects: high rates of suicide, work impairment, and social isolation. The symptoms of patients with dysthymic disorder are not as severe as those associated with major depression; however, the duration of these symptoms is much longer. **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 music composition at the University of Florida, where he teaches the introductory Music Technology class. His music is available on the Centaur and Everglade labels.

Performers

Lena Cuglietta is a second year Masters student at the University of Florida, studying with Dr. Jonathan Helton. Lena received a Bachelor of Music in Saxophone Performance from the University of British Columbia under the tutelage of Julia Nolan. Lena has performed as a soloist with the UBC Wind Symphony, Orchestra, and Contemporary Players. In Florida, Lena is a member of the Wind Symphony, New Music Ensemble, Jacare Brazil and the Graduate Saxophone Quartet.

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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school of
MUSIC

presents

UNBALANCED CONNECTION 39

Haptic Feedback LOOP

16 February 2007
Room 120 Music Building
730pm