



School of Music College of Fine Arts
The Florida Electroacoustic Music Studio

presents

UNBALCON 40 PSYCHODYNAMIC SHIFT

*James Paul Sain, Professor & FEMS Director
Chester Udell, Graduate Assistant & UnBalCon Coordinator
Seung Hye Kim, Juan Carlos Martínez, Matthew McCabe, Michael Solomon, & Jorge Variego
Graduate Assistants*

Friday, 21 September 2008, 7:30pm • MUB 120

Unbalanced Florida
Language Lesson
Contrapunctus I

Ironing
Joshua Fisher
Julian Peterson

& Interval &

Spun Brass
Conversation (1-4)
frthr

Matthew McCabe
Charles Dodge
Jaeho Chang

Program Notes

Unbalanced Florida - Ironing is focused on manipulating and recontextualizing somewhat autobiographical sound sources by means of cast off equipment, hissy tapes, damaged records, micro-cassettes and local radio. Since beginning in March 2005 he has performed at over 80 events, including Sonic Circuits earlier this week in Washington, DC and the annual International Noise Conference in Miami, FL. **Andrew Chadwick** (Ironing) hails from Gainesville, FL, where he also spends time on the bedroom label Hymns and helps organize shows for touring and local artists under the banner of Action Research.

Language Lesson is a soundscape composition depicting multiple days of learning to speak Mandarin. **Joshua Fisher** is a Master's Architecture student researching the process of documenting and representing objects, space, and time through musical composition.

Contrapunctus I is an etude on the algorithmic generation of contrapuntal lines. Streams of random numbers are filtered and mapped to musical gestures. **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 attained degrees in both saxophone performance and music composition. He is currently pursuing a Master's degree in composition at the University of Florida. When not composing, he spends his time raising tortoises and trying to recreate the culinary delights of his desert home.

Spun Brass - A "singing bowl" (also known as a "rin gong" in Japan) is a type of gong that originated in Asia. Instead of being suspended and struck, a singing bowl is played by rubbing a wood, plastic, or leather-wrapped mallet around the edge of the bowl. Though little is known about their origins, antique bowls from the 10th century can be found in some museums and private collections. Their meditative tones are interesting and beautiful, and in order to coax out the most complex tones, the player must focus intently on the action at hand: the slightest slip of the hand or shake of the wrist will make the bowl stutter. "Spun Brass" is a view of this unique object in the realm of electroacoustic music, intended to address not only the sonic qualities of the bowl, but also the performative actions associated with its use.

Conversation is based on a recording made in the early 1960's of a dialog between two composers I knew and whose company I enjoyed very much, John Cage and Morton Feldman. The occasion was a live broadcast which New York FM radio station WBAI called, in the spirit of the times, "A Radio Happening." In this conversation the two composers express their reactions to and reservations about contemporary audio technology. It shows how each expressed their feelings with wisdom and humor. I based the musical lines in Conversation largely on the pitch contours, inflection, timbre and intensity of the composers' voices. You could think of the piece as a sort of a non-verbal trope on the dialog. Conversation was commissioned in 2002 by LIEM at the Queen Sofia Museum in Madrid. The piece was begun that year in the LIEM studio and finished in the composer's home studio in 2003.

Charles Dodge inaugurated the graduate study of computer music at Columbia University where he taught in the music department from 1970-1980. Subsequently, he founded the Center for Computer Music at Brooklyn College of the City University of New York and taught at the City University Graduate Center. He has received a Woodrow Wilson Graduate Fellowship and two Guggenheim Fellowships as well as numerous commissions and awards for his compositions. Dodge is best known for his many electro-acoustic works incorporating speech

synthesis and for a series of works that combine computer music with live performance. With Thomas A. Jerse, he is co-author of the leading textbook in the field, *Computer Music: Synthesis, Composition and Performance*.

frthr, is an obscure pronunciation of "further." Although it is somewhat difficult to be comprehended, it constantly struggles to convey the meaning of "further." Fragments of sounds get discarded in the process of creating electronic music. Some would be discarded since they couldn't fill my satisfaction, others would be discarded being inharmonious with other sounds. However, I did not desert these defectives, but have collected them. All of them are very precious to me, despite the fact that some sounds were created over nights, whereas others were created in a mere minute. This piece was created by gathering the deserted sounds from my previous works. Although the voice may sound rather inarticulate, I must say it was the power of creation that pushed me further. And now, it attempts to communicate. **Jaeho Chang** is a composer and sound artist. He is currently directing the Music Technology program at the Korean National University of Arts (KNUA) as an assistant professor. His music composition, including both acoustic and electroacoustic, have been performed at many concerts and festivals such as the ICMC and SICMF (Seoul International Computer Music Festival). His multimedia installation works have been exhibited at renowned galleries in Korea such as Leeum and Art Center Nabi. He studied musical composition at Seoul National University in Korea and electroacoustic music (sonology) at Royal Conservatory in The Hague, The Netherlands.

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.

17th Annual Florida Electroacoustic Music Festival - this year's festival will be held April 10-12, 2008, in the University of Florida Center for the Performing Arts Black Box Theater. This year's composer-in-residence is Annea Lockwood. 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/>



UNIVERSITY
OF FLORIDA
school of
MUSIC

presents

UNBALANCED CONNECTION 40

PSYCHODYNAMIC SHIFT

21 September 2008
Room 120 Music Building
730pm