



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

presents

UNBALCON 41

SUBLIMATION SODA POP

*James Paul Sain, Professor & FEMS Director*

*Chester Udell, Graduate Assistant & UnBalCon Coordinator*

*Seung Hye Kim, Juan Carlos Martínez, Matthew McCabe, Michael Solomon, & Jorge Variago  
Graduate Assistants*

Friday, 19 October 2008, 7:30pm • MUB 120

**hap4** *Hydrogen Arm*

**Hong Kong Crossing: you have to pay to get out?** *Joshua Fisher*

**Sound Mobile** *Joo Won Park*

*I. Forward; II. Backward; III. All Together*

**Bouncin' fugue (on an theme by Satoh)** *Jorge Elias Variago*

**Four Standard Categories of Problems** *Alexander Reed*

⌘ Interval ⌘

**Beondegi** *James Paul Sain*

**Kyai Pranaja** *Joseph Anderson*

**Program Notes**

In **hap4**, Hydrogen Arm will be performing on a pair of handmade musical instruments - a mounted metal spring and a tubular device through which metal bearings are channeled to produce cascading percussive sounds. The sounds of the handmade instruments are then combined with synthesizer tones and field recordings. All sound sources are manipulated live via a computer running a real-time audio processing application. **Hydrogen Arm** is an electronic music group that focuses on the textural aspects of music with an emphasis on live creation and manipulation of sound. It consists of members Loren Knack and John David Eriksen. **Loren Knack** is currently enrolled at the University of Florida pursuing a degree in creative photography. Over the years he has created ambient electronic music, and also worked on industrial music. **John David Eriksen** is an active musician, student, and professional computer programmer. He is currently pursuing an MS in computer engineering from the UF Electrical and Computing Engineering department and is participating in a sequence of courses in electroacoustic music offered by the Florida Electroacoustic Music Studio.

**Hong Kong Crossing: you have to pay to get out?** Is a selection of random conversations visitors have while in a new place folded into the composition of crossing the streets of Hong Kong. Then with a swipe of a card you reveal your location before traveling underground. You are held captive between the gap and a sea of travelers, each one swimming to the surface for air, only to find that the surface is a glass door and that one must again swipe a card, announce their location and pay a fee in order to breath. **Joshua Fisher** is a Master's Architecture student researching the process of documenting and representing objects, space, and time through musical composition.

**Sound Mobile** is a palindrome piece in three movements. As the titles of the movements might suggest, the first movement was flipped backward to create the following movement using 'reverse' function of an audio editing program. The two movements were juxtaposed to create the third movement. Thus, the third movement is a palindrome, which sounds exactly same when played forward and backward. The result is a study in absolute retrograde not only in terms of pitch, but also in the realm of pulse and timbre. **Joo Won Park** (b. 1980) is currently a Ph.D. candidate 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 and Contemporary Writing/Production, under the direction of Richard Boulanger. His music and audio applications have been featured at several conferences and festivals such as the Florida Electro Acoustic Music Festival, Society of Composers Inc. National Conference, Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, and International Computer Music Conference. His research can be found in print in Electronic Musician magazine and The Csound Book (MIT Press). He is also working as an associate director of the Florida Electroacoustic Music Festival, and teaches undergraduate and graduate music courses as a teaching assistant. His music is available at ICMC2004 DVD and spectrumpress.com.

**Bouncin' fugue (on an theme by Satoh)** - Haroi Satoh was a renowned ping-pong player who introduced the foam rubber paddle to the game in 1953. This paddle made the game faster and more spin could be placed on the ball. The added spin and speed to the ball made it bounce unexpectedly. **Jorge Elias Variago** is a clarinetist and composer. Born in Rosario, Argentina, he received his Bachelors degree in the National University of Rosario. Mr. Variago obtained his Masters degree from Carnegie Mellon University in Pittsburgh, USA. He has been a scholar of the Fondo Nacional de las Artes (Argentina), Antorchas Foundation-Fulbright Commission (Argentina), Carnegie Mellon University (USA), Universidad de Santiago de Compostela (Spain). Jorge is a member of Pi Kappa Lambda Music Honors Society and Pittsburgh Concert Society (USA). His compositions have been performed by prestigious institutions in South America, the United States and Europe. As a clarinet soloist he has been featured with numerous chamber ensembles and with the most renowned orchestras of Argentina. He has been a featured artist with the Symphonic Orchestra of Rosario, Chamber Orchestra of Rosario, Youth Orchestra of the National University, Mayo Chamber Orchestra, Salta Symphonic Orchestra, and the Carnegie Mellon Contemporary Ensemble. Mr. Variago also worked in collaboration with the Pittsburgh Opera Theater, Junction Dance Theatre and the Pittsburgh Opera. Jorge is currently pursuing his Ph.D. in Composition at University of Florida, in Gainesville, where he lives with his wife and son.

**Four Standard Categories of Problems** is largely driven by the timbral stuttering of a synthesizer whose articulated chord is sampled and repitched monophonically to each of the tones that comprise the chord, in effect "squaring" the formants of the pitches. This timbral experiment is set amidst noise triggers, a vocal sample, and a largely tonal framework. **S. Alexander Reed** is Assistant Professor of Music Theory at the University of Florida School of Music. He earned his Ph.D. from the University of Pittsburgh in 2005. In addition to studying music, timbre, gesture, and meaning, he has given over one hundred electronic music performances.

**Beondegi** (번데기), for solo digital media, is in homage to the wonderful and resilient people of South Korea. During one of his visits to South Korea the composer toured Seoul making many of the source recordings used in this work. From the historic beauty of the Gyeongbokgung (경복궁) to the modern skyscrapers reaching towards tomorrow, he has been impressed at the beauty of this ancient culture and the industriousness of her people. Beondegi is also the pupa stage of the silkworm (*Bombyx mori*). The silkworm, also industrious and beautiful, is not only the insect that creates the cocoon from which silk thread is woven into glorious garments but the pupae byproduct also serves as a protein-rich food. This snack food has a rather nutty flavor. This work is meant to convey the beauty of South Korea, the people and land of the morning calm. **James Paul Sain** (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He is the founder and director of the internationally acclaimed annual Florida Electroacoustic Music Festival. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and a member of the American Composers Alliance. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Mark Masters and NACUSA labels.

**Kyai Pranaja** translates into English as something like "from the heart" or "from the interior." The suspension of moments, manifestations of veiled harmonies, the shifting of masses, these are born from the inner spaces and resonances of sounding bodies. Yet, there is delight in sensation, accumulation, the physicality and pressures of desire. Dazzling colors, faint shadows motivate... though on occasion the metaphor is broken. In the end it is all a push-pull of unseen, moving air. *Kyai Pranaja* was discovered in the studios at the University of Birmingham among recordings gathered with the help of Simon Gray and David Malham. Thanks go to both for their invaluable assistance. And, special thanks go to Dave for his advice and instruction regarding Ambisonic theory and techniques. **Dr. Joseph Anderson** B.M. (Austin), MMus, Ph.D. (Birmingham), Lecturer, has a broad background in the creative and industrial applications of music technologies having been employed as a surround sound mix engineer and consultant, a radio producer, and a digital signal processing algorithm developer. He has research interests in ambisonic surround sound, the sound image in acousmatic music, and acousmatic music composition. Recognitions for his compositions have included a "Grand Prix" from the 1997 Bourges Electroacoustic Music Competition for Change's Music, and he has been commissioned by organizations such as BBC Radio 3, and the Society for the Promotion of New Music.

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.

**17<sup>th</sup> 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](mailto:jsain@ufl.edu) • <http://emu.music.ufl.edu/>

## UNBALANCED CONNECTION 41

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19 October 2008  
School of Music, College of Fine Arts  
Room 120 Music Building  
730pm

Arts at UFL  
music