UNIVERSITY OF FLORIDA

**School of Music** **College of Fine Arts**

**Florida Electroacoustic Music Studio**

***presents***

# UNBALCON 25

# impulse response

*James Paul Sain, Associate Professor of Music and FEMS Director*
*Paul Koonce, Associate Professor of Music*
*Sam Hamm, Doctoral Fellow and FEMS Assistant Director*
*Joo Won Park, Graduate Assistant*

**Friday, 17 October 2003, 8pm**
**MUB 120**

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| ***Pentatope*** | **Sylvia Pengilly** |
| ***Sheremetyevo Airport Rock*** | **Jon Appleton** |
| ***Thema, Ommagio*** | **Paul Rudy** |
| ***Sideshow*** | **Allen Strange** |

1. Shadowboxer; 2. White Lady; 3. Venus and Phroso; 4. Pigs; 5. Zip; 6. The FeeJee Mermaid

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| ***Decrescendo*** | **Joo Won Park** |
| ***Anacrusis*** | **Paul Koonce** |
| ***Out of Breath*** | **Paul Koonce** |

*24th Event of the 2003/2004 Season*

## PROGRAM NOTES

**Pentatope** - Just as a 3-dimensional box can be opened out and flattened into a 2-dimensional object made of squares, so an opened out and flattened version of a 4-dimensional object can be constructed by placing a cube on each of the surfaces, forming a hypercube, or tesseract. A pentatope is constructed in a similar way, but using triangles instead of squares to form the basic 3-dimensional unit. The pitch material consists of triangular pitch shapes nested within each other both in terms of frequency (pitch) and time (the point at which each begins and ends), and are further defined by different timbres. This constructive principle is intended to emulate the folding into each other that would occur in four dimensions. The sounds originated as samples of my voice, which were then processed using MetaSynth. **Sylvia Pengilly** is fascinated by the correlation between what the ear hears and what the eye sees. Although "officially" a composer, she has been willingly seduced into the worlds of video, computer graphics and dance, her current works combining all these elements in a unique real-time multimedia performance situation that amplifies the theme of each work by introducing it to the audience through the eye as well as the ear. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are also of great interest and frequently provide the basis for her compositions. She is professor emeritus of the College of Music at Loyola University, New Orleans, where she taught theory and composition for many years, and also founded and directed the electronic music composition studio. She holds the DMA degree in composition from the College/Conservatory of Music, University of Cincinnati, and the MA degree in composition from Kent State University. Her work has been widely presented throughout the United States and abroad, notably at the Fourth International Symposium on the Electronic Arts (FISEA) in Minneapolis and at the International Computer Music Conference (ICMC), August, 1996, in Hong Kong.

**Sheremetyevo Airport Rock** (2002) is the third of four pieces that ask the question, "What do you think of the new electronic music?" The first, "Newark Airport Rock" was composed in 1969. The second, "San Francisco Airport Rock" was composed in 1996. The fourth, "Narita Airport Rock" was composed in 2003. **Jon Appleton** is a composer, author and the Arthur R. Virgin Professor of Music at Dartmouth College. He was born in Los Angeles, California in 1939 and was educated at Reed College, the University of Oregon and Columbia University. A composer of both instrumental and electro-acoustic music, Appleton is best known for latter, much of it composed for the Synclavier, a digital performance instrument he helped develop. He is a founding member of both the International Confederation for Electro-Acoustic Music (CIME) and the Society for Electro-Acoustic Music in the United States (SEAMUS). His recent recordings include "Contes de la mémoire" (1996) on empreintes DIGITALes (IMED 9635), "Appleton Syntonic Menagerie 2" (2003)on phonomenia audio arts & multiples (PAAM-010CD) and "Wunderbra!" with Achim Treu (2003) on crippled dick hot wax (LC 09759). Appleton has been awarded Guggenheim, Fulbright, National Endowment for the Arts and American-Scandinavian Foundation fellowships. He has been a fellow at the Dibner Institute for the History of Science and Technology and M.I.T., and a Visiting Professor at Keio University in Tokyo, Japan.

**Thema: Omaggio** began with a 1:45" vocal improvisation recorded in the studio. This recording served as the basis for a composition in which I explored improvisational methods of working with sound material in the studio. Much of the final work resulted from recorded performance passes manipulating mixes of previously processed material. The result was a completely satisfying balance of improvisational instincts with compositional craft in an attempt to preserve the human presence and energy often lost in fixed works. Like Berio's work, variations stem from this theme but in a recursive rather than a linear manner. Sections of the theme are interspersed throughout followed by variations that encompass the rest of the theme from that starting point. As a result, it ends with the last portion of the theme heard after numerous variations. Thema: Omaggio was awarded the 2002 EMS Prize, Stockholm, Sweden. **Paul Rudy** (1962) is Assistant Professor of Composition and Director of the Inter-media/Music Production and Computer Technology Center at the Conservatory of Music, University of Missouri, Kansas City. From 1995-2001 he was the composition technologist at the Aspen Music Festival where he created "The Virtual Concert Hall" a radio program of electroacoustic music for public radio that also broadcast on Resonance FM (104.4) in London, England from June, 2002 to June, 2003. He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with other awards and honors from the Bourges Electroacoustic Music Competition, the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer USA, Music From China, New York New Music Ensemble, Kansas City Chorale, newEar, the Nelson-Atkins Museum of Art, the UMKC Accordion Orchestra, and the Missouri Music Teachers Association. His works, published by Twisted Trail Music, have been broadcast and performed worldwide (England, Scotland, France, Spain, Germany, Finland, Sweden, Croatia, Canada, Korea, China, New Zealand, Australia, Cuba, and New York) and can be found on Living Artist, SCI (Capstone), and Centaur recordings. In addition to composing he has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks.

**Sideshow** is a collection of "ear-movies" based on oddities, real and imaginary, from 19th turn-of-the century dime museums. The collection now numbers four and there are several more to come. Sideshow may be played as a collection, as individual works and in conjunction with the computer generated videos by David Van Brink.

1. Shadowboxer: akin to the tree falling silently in the forest, can a sound have a shadow?
2. White Lady: a red-eyed albino seductress or merely an opium dream?
3. Venus and Phroso: from Todd Browning classic film Freaks. Who are the real geeks, the observed or the observers?
4. Flying Pigs: they come out every Thursday night during the after-hours sessions at Belet's Bistro and Lounge.
5. Zip: razor teeth and amber skin- it bites!
6. The FeeJee Mermaid: Sewn together from a fish, monkey and an orangutan – she's not singing, she's screaming!

Involved with music technology since the middle 1960's, **Allen Strange** has remained active as a composer, performer, author and educator. In 1972 his text, Electronic Music: Systems, Techniques and Controls appeared as the first comprehensive work on analog music synthesis. After several editions the text still remains a classic reference and guide for studio synthesis. A student of Pauline

Oliveros and Harry Partch, Strange has worked in a variety media ranging from purely electronic works, music for live-electronic performance, multi-media, chamber, orchestral, choral and opera to music for the films and theater. With his wife, Patricia, he co-founded two electronic music ensembles: BIOME, a pioneering live-electronic music ensemble with Frank McCarty in 1969 and The Electric Weasel Ensemble with synthesizer designer Donald Buchla in 1976. Both ensembles have toured internationally and the Stranges have also concertized as a duo composer/performer team.

**Decrescendo**, for 4-channel tape - A sine wave with exponential amplitude decay is probably one of the most artificial sounds that can be created. Using this sound as the main source limits many possibilities that can be explored in the electronic music, but it also provides a unique transparency in perception of the pitch, contour, and space. The compositional goal of Decrescendo is to develop a pitch language within this environment, and then translate the idea into a realm of timbre. **Joo Won Park** is currently pursuing Master of Music Composition degree at the University of Florida where he is studying with James Paul Sain and Paul Koonce. He graduated from the Berklee College of Music majoring in Music Synthesis, under the direction of Richard Boulanger. Recent works include contributions to a new edition of The Csound Book and Csound Catalog. His music and audio application have been featured in several festivals and publications, such as Florida Electroacoustic Music Festival, Electronic Musician magazine, and SEAMUS 2003.

**Anacrusis** and **Out of Breath** - Performers work tirelessly to find their sound. I am inspired by their search—their vigil. I, too, a composer of recorded music, am engaged in such a search. In recent pieces I have worked to bring our searches together in tape compositions that present the specter of an invisible but no less familiar performer searching for sound in new domains of timbre and space. In *Anacrusis*, the search belongs to a virtual violinist, one whose studied strike and pull of odd scales is increasingly drawn into the sometimes reinforcing, sometimes incongruous, resonance of a simulated instrument and space. In *Out of Breath*, the virtual performer turns their search for sound to the flute, exploring, this time, only one note—once again, the space is oddly responsive. **Paul Koonce** (b.1956, U.S.A.) studied composition at the University of Illinois, and the University of California, San Diego where he received the Ph.D. in Music. His music focuses upon issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, with a particular emphasis on the synthesis of tools for exploring the parallels between musical and environmental sound phenomena. Recent work has turned to the use of data gloves and their use in the real-time compositional/improvisational control of virtual instruments. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, and the International Computer Music Association. His music is available on the SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, and Mode records 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.

*http://emu.music.ufl.edu/fems_concerts.html*

**13th Annual Florida Electroacoustic Music Festival** - this year's festival will be held April 1-3, 2004, in the University of Florida Center for the Performing Arts Black Box Theater. This year's composer-in-residence is Alvin Lucier. This event includes ten concerts of new electroacoustic music from an international array of composers. Several paper session and workshops will also be given. All events are open to the public. Free tickets are available through the FEMS staff. For more information:

*http://emu.music.ufl.edu/femf/*

We would like to thank our corporate sponsors for their generous support of the electroacoustic music program – Z-Systems, Tactex, MIDIMan, Lucid Technology, Lexicon, Sims Music & Sound.

*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 25*

# impulse response

17 October 2003
Room 120 Music Building
8pm