



UNIVERSITY OF  
FLORIDA

School of Music

College of Fine Arts

Florida Electroacoustic Music Studio

presents

UNBALCON 26

infinite Q

*Paul Koonce, Associate Professor & Concert Curator*  
*James Paul Sain, Associate Professor & FEMS Director*  
*Sam Hamm, Doctoral Fellow & FEMF Assistant Director*  
*Joo Won Park, Graduate Assistant*

**Friday, 14 November 2003, 8pm**  
**MUB 120**

**Sonance Shade** for flute, bass clarinet, voice, percussion, and tape *Gina Wilson*  
*Mary Hallan, flute; Russell Brown, bass clarinet;*  
*Gina Wilson, vocals; Matt Wardell and Russell Price, percussion*

**Dervish Dances** for two-channel tape *Russell Pinkston*

**Halmony JaJang-Ga (Grandma's Lullaby)** for two-channel tape *Chan Ji Kim*

**Journey** for two-channel tape *Kaija Saariaho*

⌘ Interval ⌘

**Midnight Oil** for two-channel tape *Paul Koonce*

**From Arrival to Departure** for four-channel tape *Mark Quatham*

**Sud**, movement III, for two-channel tape *Jean-Claude Risset*

**Acroyear2** for two-channel tape *Autechre*

34<sup>th</sup> Event of the 2003/2004 Season

*This evening's event is part of SEAMUS Electro-Acoustic Music Month*

## Program Notes

**Sonance Shade** is about the blanket of sound that covers us at all times. It is a work for instrumental ensemble and electronic tape. The electronic tape was produced using the software synthesis program Csound. **Gina Wilson** is currently a Graduate Student at the University of Florida studying with Dr. Paul Koonce and Dr. James Paul Sain. She received her B.A. in music composition from Roosevelt University in Chicago, Illinois where she studied with Dr. Don Malone.

The **Dervish Dances** are part of an electro-acoustic dance suite drawn from a 45-minute multimedia work commissioned and performed by the Sharir Dance Company of Austin, Texas. The original piece consisted of nine movements. Movements 1, 3, 5, and 7 were short music videos that were not choreographed, while the 9<sup>th</sup> movement involved projecting the final music video onto a solo dancer. The even numbered movements were more traditional dances, without video, and they form the basis for this suite. The sounds in this piece share the same source as those in *Dancing with the Virtual Dervish: Virtual Bodies*. **Russell Pinkston** (b. 1949) has written music in a wide variety of different media, ranging from concert works and sacred anthems to computer generated tape pieces and live electronic music for dance. His compositions have been played throughout Europe, South America and the United States, including performances by the Smith Quartet, the Honolulu Symphony Orchestra, the Kansas City Symphony Orchestra, the Sharir Dance Company and the Danish Royal Ballet. His research involving the use of interactive technologies for dance has received international attention, leading to interviews with CNN, CBCN, and BBC News and a feature article in *New Scientist Magazine*. His musical compositions and computer music research have also been widely recognized. Significant awards include a Guggenheim Fellowship, the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters and a senior Fulbright Fellowship in Composition and Computer Music to Brazil. Pinkston's music is recorded on Boston Skyline, Centaur, Finnadar, Folkways and Summit Records, and published by Galaxy Music, E. C. Schirmer and Columbia University Press. He currently resides in Austin Texas, where he is Professor of Music Composition and Director of the Electronic Music Studios at the University of Texas at Austin.

**Halmony JaJang-Ga (Grandma's Lullaby)**, for two channel audio, uses recordings of my ninety-year-old grandmother singing Korean traditional lullabies. The samples were manipulated in a wide variety of ways using spectral modulation functions implemented in Max/MSP and Csound. This piece was inspired by the memories of my grandma singing lullabies to me when I was very young. The melodies of the songs are easy to remember but the lyrics always seem to change as time goes by. **Chan Ji Kim**, a native of Korea, earned her BA at E-Wha Women's University in Seoul, Korea and her MA at New York University, where she studied composition with Dr. Ron Mazurek and Dr. Dinu Ghezzo. Her music has been released on CD and has aired on KBS radio in Korea. She traveled to Budapest and Romania where her piece for flute and tape was performed for the *World Music Days* in October of 1999. Chan Ji Kim was commissioned by NYU Dance Department where she composed a work for the *Millennium 2000 Concert*. Her chamber and multimedia pieces have been performed at the *Summer Music Festival* in Florence and Assisi, Italy in 2000, 2001 and 2002, and on the INMC 2003 concert series in Romania. She is the 1999/2000 recipient for best composer of INMC (International New Music Consortium). Her electroacoustic music has been performed at FEMS (Florida Electroacoustic Music Festival) in 2002 and 2003, and many dance concerts and chamber music concerts in New York and Seattle. Currently she is a teaching assistant in the Ph.D. music composition program, at the University of Florida, where she is studying with Dr. James Paul Sain and Dr. Paul Richards.

**Journey** is the first scene from Maa, ballet music in seven scenes. The work was composed for the Finnish National Opera and premiered in 1991. The ballet does not have a plot as such, rather it is built around thematic archetypes such as doors, gates, stepping into new worlds, journeys and the crossing of waters. Both scenography and music are shrouded by deliberate mystery and characterized by a lucidity and minimalism of gesture. The Finnish composer **Kaija Saariaho** (born 1952) has lived and worked in Paris since 1982. She studied composition under Paavo Heininen at the Sibelius Academy and later at the Musikhochschule in Freiburg with Brian Ferneyhough and Klaus Huber, receiving her diploma there in 1983. In 1982 she attended courses in computer music at IRCAM in Paris, since then the computer has been an important element of her composing technique. She has received numerous prizes and commissions including the Kranichsteiner Preis in 1986 at the new music summer courses in Darmstadt, and the Prix Italia in 1988, for her work *Stilleben*. In 1989 *Stilleben* and *Io* were awarded the *Ars Electronica Prize*. More recently, in 2000 she received both the *Nordic Music Prize* (for *Lonh*) and the *Stoeger Award* of the Chamber Music Society of Lincoln Center (in recognition of outstanding services to chamber music). Saariaho's music is available on the Finlandia, Ondine, Wergo, Neuma and BIS record labels. Her CD-ROM *Prisma* is now available for purchase via her website: [www.petals.org](http://www.petals.org).

**Midnight Oil** is a study in the effect of changing intonations on our perception of sound, instrument, timbre and voice. The force for change in this experiment in intonation is a collection of closely-related tunings of the mixolydian scale that run a gamut from 12-tone equal-temperament to two different just-intoned scales. The collection of scales is designed and ordered to function as a kind of topology of tuning that features a central area of equal-temperament flanked on each of two sides by a series of scales that, with their increasing distance from the center, are increasingly tuned toward one-or-the-other just-intoned scale. The tuning topology gives shape and form to the music which opens focused on the equal-tempered center of the topology, and expands, over the course of the work, to a texture of quickly changing, four-voice counterpoint of differently-tuned scales. As the work moves from one to many simultaneous scales, I like to think that it takes us from a familiar, equal-tempered world, where instruments are in tune with each other but out of tune with themselves, into a world where instruments are in tune with themselves (through their use of just-intoned scales) but, ironically, out of tune with each other. **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. As a software developer, he has explored the invention of computer technologies for the manipulation of sound and timbre, developing tools for exploring the parallels between musical and environmental sound phenomena. 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, the Hopkins Center for the Arts at Dartmouth College,

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.

**From Arrival to Departure**, for four-channel audio. A piece inspired by the anticipation of what is to come. The waiting, wondering, and belief that expectations will be met are all a part of the suspense between arrival and departure. **Mark Quatham** is currently pursuing a master's degree in music composition at the University of Florida. His interests are in acoustic and electronic music composition. Mark was the technical director of the 11<sup>th</sup> and 12<sup>th</sup> annual Florida Electroacoustic music Festivals. His music has been performed on the Unbalanced Connection electroacoustic music concert series, the annual Florida Electroacoustic Music Festivals as well as SCI student composer's concerts at UF. Mark plays guitar and hosts a jazz radio show at the University of Florida. He is currently studying acoustic composition with Dr. Paul Richards. While at the University of Florida he has also studied acoustic composition with Dr. Mark Engebretson and electroacoustic music with Dr. James Paul Sain, and Dr. Paul Koonce. He earned his bachelor's degree in music from Lewis University in Romeoville Illinois, studying theory with Dr. Lawrence Sisk and composition with Dr. Mike McFerron.

**Sud** was commissioned by the French Ministry of Culture at the request of the GRM (Groupe de Recherches Musicales) of the INA (Institut National de l'Audiovisuel) where the piece was created. The piece uses a small number of sound sequences—recordings of the sea, insects, birds, wood and metal chimes, brief "gestures" played on the piano or synthesized by computer—which I multiplied by processing them in various ways (modulating, filtering, coloring, reverberating, spatializing, mixing, and hybridizing). Cezanne wanted to "unite feminine curves with hilly shoulders". Similarly, hybrid synthesizing allowed me to work "in the actual bones of nature" (H. Michaux), to produce chimeras, hybrids uniting birds and metal, wood and sea sounds. **Jean-Claude Risset** (born 1938, in Le Puy, France) undertook both musical (piano with Robert Trimaille and Huguette Goullon, composition with Suzanne Demarquez and André Jolivet) and scientific studies (École Normale Supérieure, Doctorat-Sciences with Pr. P. Grivet, 1967). He worked with Max Mathews at Bell Laboratories to develop the musical resources of computer sound synthesis and published a catalog of computer synthesized sounds. In 1975, Pierre Boulez asked him to head the Computer Department at Ircam. He was a Professor at the Faculté de Luminy, University of Aix-Marseille, and has taught at Dartmouth, Stanford University, and the Media Laboratory, MIT where he implemented the first real-time interaction between performer and computer with acoustic piano sounds. He is now Directeur de recherche de classe exceptionnelle, CNRS, and works on computer music in Marseille. Recordings of his music are available on the Wergo, Neuma, INA-GRM, Copsi-Empreinte, and GMEM/Effect Input labels.

**Acroyear2** is the opening track from **Autechre's** fifth and highest rated album released in 1998 on Warp Records; the album is unnamed but usually referred to as LP5. **Autechre** has produced six albums in the intelligent dance music and electronic ambient genre, characterized by its purist use of electronic sound. For more information see: [www.autechre.nu](http://www.autechre.nu).

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](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 free and open to the public. 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](mailto:jsain@ufl.edu) • <http://emu.music.ufl.edu/>



*presents*

*UNBALANCED CONNECTION 26*

**infinte Q**

*this event is part of  
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14 November 2003  
Room 120 Music Building  
8pm