



UNIVERSITY OF  
FLORIDA

School of Music

College of Fine Arts

Florida Electroacoustic Music Studio

presents

UNBALCON 28

DANGEROUS SURF

James Paul Sain, Associate Professor & FEMS Director

Paul Koonce, Associate Professor

Joo Won Park, Graduate Assistant & FEMF Assistant Director

Tim Reed, Graduate Assistant

Friday, 17 September 2004, 730pm  
MUB 120

**Infant Aulos**, for virtual oboes on two-channel, digital medium

.mM\_1

Trace

Paul Koonce

Jaeho Chang

John Young

& Interval

**To Here Knows When: JW Remix**

**El mismo camino**

**Midong**

Joo Won Park

Raúl Minsburg

Suk Jun Kim

1<sup>st</sup> Event of the 2004/2005 Season

### Program Notes

**Infant Aulos**, composed in honor of Roger Reynolds on his 70th birthday, is the first fruit of my latest project (and obsession): to synthesize convincing oboe tones, ones that are full of the oboe's uniquely varying spectrum that stretches and compresses in correlation with the changing pressure of the oboe's expressive vibrato. The goal (part of my recent work with electroacoustic performance using data gloves and additive synthesis procedures) is to play, in real-time, a kind of virtual twin-piped oboe, or aulos. Like the ancient

aulos, the fingers of each hand will control a separate pipe. The aulos of *Infant Aulos*, however, does not yet reveal such puppeteers, trapped as it is in the prison of the digital recording medium. I trust that its unseen fanfare will be no less resolute! **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.

.mM stands for micro-meso-macro and is a series of the composer's experimentations that systematizes the structures from micro-level of sound to macro-level of music into a 'unified structure' or continuous structure. This is an attempt to change the traditional concept that clearly distinguishes microstructures and macro-structures, acoustic instruments and a score for example, and their interactivity is extremely limited. For this work, the first of mM series, the composer uses points on a complex plane for representing sounds, and introduce various rules and 'controlled' randomness into the movement of those points, which results in various pitches, amplitudes, timbres, and further, intensities, phrases, and the partial structures of music. **Jaeho Chang** studied musical composition at Seoul National University in Korea and electroacoustic music (sonology) at the Royal Conservatory in The Hague, The Netherlands. He is a composer of electronic music, interactive multimedia installation and film music. He is currently teaching various courses as an assistant professor for the Music Technology Program at the Korean National University of Arts (KNUA). His recent works focus on algorithmic sound synthesis.

**Trace** presents an electroacoustically extended sound-image of the saxophone. Samples were recorded with the Swedish saxophone virtuoso Jörgen Pettersson and the source material includes two basic types-multiphonics selected from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*, and more noisy improvised sounds made by Pettersson. The musical processes in the work depart from deconstruction of the characteristics of the instrument, such as noise attacks and individual spectral components of steady state sections of sound, which are recombined here to form new expressions of the instrument's sonic and gestural signature. Formally, the work is designed as a series of episodes that share sounds developed in different ways and dimensions. The material in this piece was recorded for a work for live saxophone and electroacoustic sounds, which will be a companion, work to Trace. However, the initial hearing of these sounds presented so many fragile, uniquely subtle shapes captured through recording, that they tempted me into making an acousmatic work! **John Young** was born in Christchurch, New Zealand in 1962. He studied at the University of Canterbury, completing a doctorate on the manipulation of environmental sound sources in electroacoustic music. In 1989, with the assistance of the QEII Arts Council, he traveled to the UK to further his studies of electroacoustic music composition. He returned to New Zealand the following year to take up a position at Victoria University of Wellington where he taught for 11 years, and became Senior Lecturer and Director of the Electroacoustic Music Studios. In 2000 he joined the Music, Technology and Innovation Research Group at [De Montfort University](#) in Leicester, UK where he is now Reader/Principal Lecturer in Music Technology. His main interest in composition continues to be in acousmatic music, particularly forms based on the distinction between recognizable natural sound sources and computer-based studio transformations. He was first prize winner in the 1996 Stockholm Electronic Arts Award (for his work *Inner*), second prize winner in the 2001 Concurso Internacional de Musica Electroacustica de Sao Paulo (International Electroacoustic Music Contest of Sao Paulo) (for *Liquid Sky*), and has received honorary mentions in the Prix Ars Electronica, Bourges and Noroit competitions. He has been a visiting composer at San Jose State University, Simon Fraser University (Vancouver), the Groupe de Recherches Musicales Studios (Paris), the iM-PACT Center of the University of Missouri-Kansas City and, with the assistance of the Swedish Institute, at EMS Stockholm. A solo CD of his music entitled *La Limite du bruit* is now available on the Empreintes Digitales label.

**To Here Knows When: JW Remix** is an electroacoustic remix of My Bloody Valentine's two songs; 'To Here Knows When' and 'Epilogue'. Here are some requirements from the commissioner of the remix.

- should be billowy and thunderous at times, while also sensitive and maintaining an ethereal quality.
- texture should be mostly saturated and dense, but thin at certain points for contrast
- should stay between a 6 and 8 on the scale of listening accessibility (say Arnold Schoenberg being a 1; Paul

Lansky a 5; and Brian Eno a 10)

**Joo Won Park** (b. 1980) is currently working towards the Ph.D. 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, under the direction of Richard Boulanger. His music and audio applications have been featured in several festivals such as the Florida Electro Acoustic Music Festival, Society for Electro-Acoustic Music in the United States Conference, and Seoul International Computer Music Festival as well as in print in *Electronic Musician* and *The Csound Book*.

**El mismo camino** (The same path) was conceived as a kind of musical "homage" to Enrique Belloc, a pioneer of electroacoustic music in Argentina and the person who introduced me to electroacoustic composition. It has different discursive resources inspired and derived from different works by Belloc and also from many conversations we have had together. It contains many different sound objects, but all converge at a point where each new section starts. **Raúl Minsburg** (b. 1965) obtained a degree in guitar and music in 1988, and later he took regular courses in philosophy and history in the UBA (University of Buenos Aires). He also studied in instrumental and electroacoustic composition privately. In 1994 he won the award of Residence in the Bourges Competition with his work "El otro espejo" and in 1996 his work "Voces del recuerdo" (composed in the University of Birmingham) won the First Prize in the Juan C. Paz Competition in Argentina. In 1997 he received a scholarship from the National Endowment for the Arts in order to compose a new work. Currently, he is professor and researcher at the Universidad Nacional de Lanús, where he is co-director of the International Festival "Sonoimágenes", and professor at the UNTREF (National University of Tres de Febrero) and Maimónides University in Buenos Aires, Argentina. His music has been performed in concerts and festivals in Argentina, Brazil, Chile, Cuba, United Kingdom, Canada, Spain, France and in the United States. Some of his works can be found on CD, edited by the Universidad Nacional de Lanús and on the Irco label.

**Midong** (a Korean word) is translated as "a motion or a movement that is so little that you are not sure of it." This piece is mainly driven by the propensity of circulation and the characteristics of a few discernible sounds. The unity of the piece is therefore maintained by these continuous, yet being in still, movements and characteristics of the sounds that are in memories. Another important character of the piece is silence that gives it an understated rhythm and it works as one of the factors that bind the piece as a whole. **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 in Northwestern University. Having just finished a yearlong course in CCMIX and finished an IMEB commission in 2004, he is now a doctoral fellow in University of Florida studying with James Paul Sain and Paul Koonce. He won prizes in the Biennial Acousmatic Composition Competition, Belgium, the ASCAP/SEAMUS Student Commission Competition, and the International Competition of Electroacoustic Music and Sound in Bourges, France.

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)

**14th Annual Florida Electroacoustic Music Festival** - this year's festival will be held April 7-9, 2005, in the University of Florida Center for the Performing Arts Black Box Theater. This year's composer-in-residence is Morton Subotnick. 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/femfl>

We would like to thank our corporate sponsors for their generous support of the electroacoustic music program - Z-Systems, Tactex, M-Audio, 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/>



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## UNBALANCED CONNECTION 28 DANGEROUS SURF

17 September 2004  
Room 120 Music Building  
730pm

