



UNIVERSITY OF
FLORIDA

School of Music

College of Fine Arts

Florida Electroacoustic Music Studio

presents

UNBALCON 29

WAVE BREAK

James Paul Sain, Associate Professor & FEMS Director

Paul Koonce, Associate Professor

Joo Won Park, Graduate Assistant & FEMF Assistant Director

Tim Reed, Graduate Assistant

Friday, 15 October 2004, 730pm
MUB 120

Friction of things in other places

Eroica

Detour

Rodrigo Sigal

Paul Koonce

John Gibson

⌘ *Interval* ⌘

Below the cold ocean

Through the Course of Hours

SamulJing

Erdem Helvacioğlu

Jason Thomas

Suk Jun Kim

13th Event of the 2004/2005 Season

Program Notes

Friction of things in other places - When things occur simultaneously there will always be different levels of friction. Energy, disagreement, pitch, physical action are areas where difference can generate musical material. 'Friction of things in other places' explores various ways of structuring sound ideas through differences in material and sound sources. Created at the composer's studio with funds from FONCA. **Rodrigo Sigal** (Mexico City-1971) Holds a PhD in Electroacoustic composition from City University in London and a BA in composition from the Musical Studies and Research Center (CIEM) in Mexico City, and was part of the composition workshop directed by Prof. Mario Lavista. He also studied with Denis Smalley, Javier Alvarez, Franco Donatoni, Judith Weir, Michael Jarrel and Juan Trigos among others. Since 1991 he has been working as composer, sound and recording engineer in his private studio in Mexico and London, composing for dance, video, radio and T.V., and he was the coordinator of the Computer Music Lab at the CIEM from 1994 until 1998. He has received awards from the Mexican National Fund for Culture and the Arts (FONCA), The CIEM, The Banff Centre for the Arts in Canada, ORS and The Sidney Perry Foundation in England and the LIEM Studios and The Ministry of Culture in Spain, the 1st. Prize (Cycles, 1999), honorary mentions (Tolerance, 2000 and Twilight, 2001) at the Luigi Russolo Composition Prize and finalist at Bourges 2002 (Twilight). Some of his works are available on CD, and his CD "MANIFIESTO" (CIEM006), has received positive reviews and radio broadcast in Mexico and abroad. Since 1998 he takes active part in DAM (www.dam-music.com), a group of six composers that is working on different interdisciplinary projects including "Altenative Sessions" with The Maarten Altena Ensemble presented in Mexico, France and The Netherlands. He now lives and works in Santiago de Chile. His new solo CD "Space within" (CIEM007) with electroacoustic music is out now from www.rodrigosigal.com.

Eroica was composed in 1988 at the Computer Audio Research Laboratory, La Jolla, California, using the sound synthesis language CMUSIC created by F. Richard Moore. The work explores the use of granular sound synthesis to create sound events with the resonant and reverberant characteristics of large acoustical spaces or ensembles. Sounds were created using a two step, cross-synthetic, process that first granularly synthesized large collections of band-limited pulse waves, then processed them, in a similarly granular fashion, using dense collections of comb filters. The pitch structure of granular events came from a small collection of spectral transitions. Different transitions were used for the pulse wave vs. comb filter stages, thus producing sounds that often exhibit two spectral characteristics, one coming from the pulse wave source material, and another from the spectral characteristic imposed on this source material through filtering. In many sounds, the two-stage process has the effect of distancing the original pulse wave source sounds behind the filter-stage spectrum, turning the synthetic source sounds into phantoms that speak from behind the veil of filter characteristics shrouding them. The title was chosen in reaction to these sounds whose spacious and orchestral character suggested, for me, a kind of 19th c. romanticism of distant or failed heroic mannerisms. **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.

In **Detour**, the subways of Tokyo and Kyoto – with their swirling machine roar and platform announcements – mingle with spiky synthetic textures. These two layers often intertwine, but now and then one suddenly interrupts the other, as if you were jostled while dozing on a busy train. The electronic sounds are meant to sharpen the qualities of the soundscape recordings, which I made on a trip to Japan in 2002, and sometimes to evoke the raucous sound and dazzling lights that form part of the Japanese urban experience. The disjointed continuity of the piece, which occasionally borders on the nonsensical, suggests the feelings of disorientation and dislocation that come with traveling in an unfamiliar, fast-paced city. **John Gibson's** acoustic and electroacoustic music has been presented in the US, Europe, South America and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, the Da Capo Chamber Players, the Seattle Symphony, the Music Today Ensemble, Speculum Musicae, Ekko!, and at the Tanglewood, Marlboro and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Brazilian Symposium on Computer Music, the International Biennial for Electroacoustic Music of Sao Paulo, Keio University in Japan, the Florida Electroacoustic Music Festival, and several ICMC and SEAMUS conferences. His A Bao A Qu is recorded by the New York Camerata on the Centaur label. His electroacoustic piece, Thrum, appears on a CD from the Virginia Center for Computer Music, as volume 29 in the CDCM series. Thrum received a Finalist Prize in the Bourges 26th International Electroacoustic Music Competition. Among his grants and awards are a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute

of Arts and Letters, two ASCAP Foundation Grants, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia and Duke University. He is now Assistant Director of the Center for Electronic and Computer Music at Indiana University.

Below the cold ocean - Man has always been curious about the unknown. He has been up on the moon, at heights of thousands of feet, or down below in unnamed waters. This piece is about the experiences of a diving crew, wandering above and below the cold Arctic Ocean. First we hear the rhythmic push and glide of steel blades on frozen water, the click and clack of the ice, the blowing wind and the bitter cold. Then, the crew dives below, taking us with them to the deepest and the coldest parts of the ocean where we experience the view, the flora, the fauna and even the atmosphere... **Erdem Helvacioğlu** (b.1975) received two consecutive "3rd prize" in the 2002 and 2003 Luigi Russolo Electroacoustic Competition with his pieces "Blank Mirror" and "Below The Cold Ocean". His latest album "A Walk Through The Bazaar" was released by Locustmusic, USA in June 2003. He contributed to the soundart compilation cd "ctrl-alt-del" with his piece "Personal Crisis", together with other composers such as Scanner, Kim Cascone and Merzbow. His compositions have been performed in various countries such as Canada, France, Italy, USA, Austria, Singapore, Turkey and at electronic music festivals and exhibitions such as the 1st Istanbul International Electronic Music Festival, CEAIT 2003, Pulsefield International Soundart Exhibition 2003, San Francisco Tape Music Festival 2004, Sonorities Festival of Contemporary Music 2004, Nuit Bleue Electronic Music Festival 2004, Seoul International Computer Music Festival 2004 and the 10th International Electroacoustic Music Festival "Primavera en La Habana". Currently, he is continuing PhD in electroacoustic composition at MIAM, Istanbul and working on his processed guitar recordings that will be released by Locustmusic.

Through the Course of Hours - "Time cools, time clarifies; no mood can be maintained quite unaltered through the course of hours." (Mark Twain) **Jason Thomas** is currently an M.F.A. candidate at California Institute of the Arts, after having completed previous studies at Berklee College of Music. His teachers have included Morton Subotnick and Sir Harrison Birtwistle. He now writes mostly electronic music and is interested in the passing of time in music, as well as our perception of it.

SamulJing references Jing, a Korean percussion instrument. The piece tries to reflect upon the characteristics of the instrument, which may not necessarily focus on its qualities or as a sound object; rather, it tries to wonder about the environments in which it resonates. The piece is the first part of a five-sectionalized piece, Samul, which refers to a fairly new form of Korean traditional percussion ensemble that calls for four different percussive Korean instruments. Jing symbolizes the wind and creates a sound space in which the other three instruments can play. **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

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/femf/>

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.

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UNBALANCED CONNECTION 29 WAVE BREAK

15 October 2004
Room 120 Music Building
730pm



UNIVERSITY OF FLORIDA
COLLEGE OF FINE ARTS
30th anniversary