



UNIVERSITY OF  
FLORIDA

School of Music

College of Fine Arts

Florida Electroacoustic Music Studio

presents

UNBALCON 30

RIP CURRENT

*James Paul Sain, Associate Professor & FEMS Director*

*Paul Koonce, Associate Professor*

*Joo Won Park, Graduate Assistant & FEMF Assistant Director*

*Tim Reed, Graduate Assistant*

**Friday, 19 November 2004, 730pm**  
**MUB 120**

**Samsara**

*Jonathan Chiam Reus*

*Noah Hussin, guitar; Sergio Rivera, electric bass; Jonathan Reus, ultraviolet music controller*

**Warm Liquid Shade of Violet**

*Andres Delikat*

**Chala (A Moment)**

*Seung Hye Kim*

**so many days to be here**

*Kristi McGarrity*

Interval

**faktura**

*Dennis H. Miller*

DVD

**What the Bird Saw**

*Suk Jun Kim*

**Awaiting**

*Chan Ji Kim*

**tubular**

*James Paul Sain*

29<sup>th</sup> Event of the 2004/2005 Season

*This evening's concert is part of the Society for Electroacoustic Music in the United States Electroacoustic Music Month*

### Program Notes

**Samsara** is an etude intended to exhibit an ultraviolet light-tracking music controller being developed by Jonathan Reus. This piece is an emotional interweaving of guitar, electric bass, and real-time computer synthesis. The computer instrument is controlled by the performer's hand movements while he wears fluorescent-colored gloves that glow brightly under ultraviolet light. Currently in the realm of electroacoustic music there is a great wealth of unique sounding instruments but a lack of deep, intuitive methods for controlling these instruments. The ultraviolet music controller used in *Samsara* is an attempt at bridging this gap. There's really something to this stuff, it's not just sound effects. It can be deep, involved, extremely intricate and at times pervasively emotional. I believe there is something beautifully raw about electroacoustic music. It is the art of sound itself. If the possibilities of traditional music are infinite then the possibilities of this music are beyond anything we could give a name to; and it continues to amaze me, that carefully arranged unique sounds are capable of being as moving as a Beethoven symphony or your favorite song on the radio, what you and I would casually term "music." But then what is music really? Nothing but organized noise. **Jonathan Chiam Reus** is a student at the University of Florida pursuing a bachelor's degree in digital arts and science. He is currently studying human computer interaction under Dr. Benjamin Lok of the Computer Science department at UF. A research field that, combined with interest in music, has led him to attempt the creation of a gesture-tracking music controller.

#### Warm Liquid Shade of Violet

Full Moon, submerged in Blind Faith

Out of phase feeling mixed with a dark shade of Violet like a protector

Vibrations take hold, memory slips- this is new

Moment becoming eternity

Pulling sensation growing stronger, Free-er, as I let go

Release envelopes. Afloat, Adrift in warmth, entropy of hope

Outside controlling Freedom from my own hands' strangling

Fusion-like feeling as all becoming one in the same

Quiet Muse - fusion of thought

Burning feeling mixed with inevitable trust

Free-fall, ecstasy of destruction

Hope now a blanket, frigid surface

Eternity becoming moments, Afloat in Ice,

Mirror with which to see only me . . .

Grayish white mixing in with Trust

Distant Cloud- submergence of Memory

Fate-type feeling mixed with a grayish-beige

Not this time, Broken Chain This new, Out of Phase

Newness pouring in, Warming Drowning

Wants, Needs, Desires, Fate, becoming one

**Andres (Andy) Delikat** is a native of Brimingham, Alabama. He is a graduate of Birmingham Southern College where he studied classical composition under Dr. Dorothy Hindman and Dr. Charles Mason and Piano performance under William Devan. Numerous work of his have been performed around the Brimingham area as well as Tuscaloosa and Chattanooga. His *Piece Erosion Void of Time* won 2nd place in the Associated Colleges of the South Student Works competition. For two years, Andy taught private lesson in Guitar, Bass, Piano, and Mandolin at Nuncios Music Lessons and Gardendale School of Fine Arts. Currently, he is pursuing his Masters Degree in music composition at the University of Florida

**Chala (A Moment)** - Life is the long endless flight of step. The moment taking a new step, which might last only instant, are accompanied by years of searching, doubts and frustration. Music is based on time: that is, it is a brief state and a sequence of instant. I began with the last sound before composing my composition, which helps me work where intuition suggests as Stravinsky mentioned. In terms of sound processing, I split the sound material-saxophone, piano-into even so tiny fragments, and then I only depended on rearranging, reconstructing and extreme accumulation of those fragments. **Seung Hye Kim** received her BA in Piano Performance from the Seoul National University of Arts and MA in Computer Music Composition from the Korean National University of Arts where she studied with Sung Ho Hwang and Christopher Dobrian. She was awarded 1st prize from the Computer Music Contest in 2004 held by the Korean Electro Acoustic Music Society. Her pieces are performed on many festivals such as Nong, SICMF, FEMF and LITSK.

The words in **so many days to be here** are quotations from interviews conducted in shelters for families, teenagers, and children. Special thanks to Claudia Hampston Daly, executive producer of For Kids' Sake Radio, for permission to use excerpts from the radio program "Lives of the Children." Thanks also to Lesley A. Marin for permission to use a quotation from Mary Ellen Mark's book "A Cry for Help," published by Umbra Editions (1996). **Kristi McGarrity** is a graduate student in music composition with a background in both acoustic and electronic media. She is currently pursuing a doctoral degree at the University of Texas, where she has studied with Russell Pinkston, Donald Grantham, Dan Welcher, and Kevin Puts. Recent awards and honors include first prize in the 2001 ASCAP/SEAMUS Commission competition for her electronic piece "Mystery" and a prize in the Athena 2001 Festival Competition for her choral piece "Three e.e. cummings Poems." Her piece "How the Hell Are You Feeling?" for violin and guitar has been recorded by Duo46 on the Summit Records label. Her teaching experience includes a teaching assistantship in the University of Texas electronic music studios and electronic music classes at Austin Community College. Along with her work as a composer, Kristi has played oboe in UT's New Music Ensemble and she keeps a full studio of oboe students.

**faktura** is a work that explores a series of virtual environments, focusing on the infinite variety of forms and textures one might find. Morphing, evolving abstract objects appear against a backdrop of evocative music that sets the tone and affect of each scene. The piece develops over a 9-minute time frame, yet presents a timeless, shifting and (perhaps?) disorienting experience to the viewer. **Dennis H. Miller** is on the faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. His animations have been shown at numerous venues throughout the world, most recently the DeCordova Museum, the 9<sup>th</sup> New York Digital Salon, the 2003 Art in motion screenings, Images do Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the New England Film and Video Festival. His work was also presented at SIGGRAPH 2001 in the Emerging Technologies gallery. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Arts and Technology, as well as publication in Sonic Graphics: Seeing Sound (Rizzoli Books). Miller's music and artworks

are available at [www.dennismiller.neu.edu](http://www.dennismiller.neu.edu)

**What the Bird Saw - 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 at 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.

**Awaiting** has an internal calling, like a siren from a surreal place. It portrays a gently disturbed soul, a solitary unknown figure with a spirit drawing from deep within. This piece explores the internal world and attempts to discover what feeds the soul. But only glimpses of the destination appear. Throughout the piece, the meaning of the cryptic message begins to become clear. I am, however, still waiting. **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. Her piece for flute and tape was performed at the World Music Days in Romania in 1999. Her chamber and multimedia pieces have been performed at the Summer Music Festival in Florence and Assisi, Italy in 2000, 2001 and 2002 as well as on the INMC 2003 concert series in Romania, SAI (Sigma Alpha Iota) Women Composer's Showcase and Southeastern Composers Symposium. She was the recipient for best composer award for the 1999/2000 INMC (International New Music Consortium). Her electroacoustic music has been performed at the Florida Electroacoustic Music Festival and numerous dance concerts and chamber music concerts in America, Europe, and Korea. Currently she is a teaching assistant in the Ph.D in Music Composition program at the University of Florida where she is studying with Dr. James Paul Sain, Dr. Paul Koonce, and Dr. Paul Richards.

**Tubular**, for solo digital media, is the third in a series of works that focus on the sounds and activities found in and around subway systems. Following in the tracks of *Tåg till...* and *Coriolis Effect*, *Tubular* blossomed from sound source recordings the composer made while in San Francisco, California. The backbone of transportation in the Bay Area, B.A.R.T. comes to life with more than bland mechanistic sounds. People and machine blend together to become one during their cannular transport from suburb to civic center. **James Paul Sain** is an Associate Professor 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. Residencies include those at the Swedish Royal Academy of Music, University of Oregon, University of North Carolina at Greensboro, University of Lanús (Buenos Aires), Luther College, Mercer University, Folkwang-Hochschule Essen, Korean National University of Arts, Winthrop University, and EMS (Stockholm). 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 and Electronic Music Foundation 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](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/>

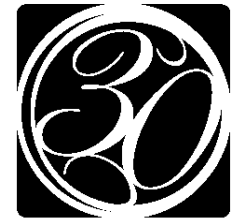
We would like to thank our corporate sponsors for their generous support of the electroacoustic music program – Z-Systems, Tactex, M-Audio, Lucid Technology, Lexicon, Sims Music & Sound.

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 30 Rip Current



UNIVERSITY OF FLORIDA  
COLLEGE OF FINE ARTS  
30th anniversary

19 November 2004  
Room 120 Music Building  
730pm