

present

UNBALCON 54

speed limit

Dr. James Paul Sain

Professor & FEMS Director

Andrew Babcock, Garrett Hecker & Rob Seaback

Graduate Assistants

PROGRAM

Friday, 31 October 2014 • 7:30pm • MUB 101

Aeromancer

Peter Van Zandt Lane, bassoon

Peter Van Zandt Lane

Amicus

Garrett Hecker

Hydromancer

Peter Van Zandt Lane, bassoon

Peter Van Zandt Lane

Jostled

Michael Polo

La jungla

Jorge Variego

Anacoustic Zones

video

Ronald Keith Parks & Seth Rouser

catena

Rob Seaback

An Event of the 2014/2015 Season

Program Notes/Bios

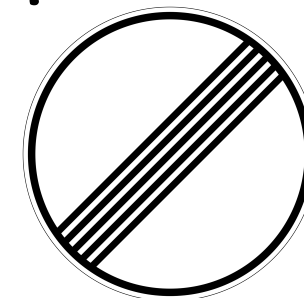
Aeromancer and **Hydromancer** are the first and second pieces in a series of four pieces for bassoon and electronics (*Manteia*: *Aeromancer*, *Hydromancer*, *Pyromancer*, and *Chronomancer*). Each interpolates processed sounds of the instrument with other 'elemental' samples. Some these elements tap in to tried-and-true sampling tropes in the electroacoustic tradition. Thus, *Hydromancer* and *Pyromancer* more deliberately steal from (and salute, respectively) Hugh LeCaine's *Dripsody* (1955) and Iannis Xenakis's *Concret PH* (1958). All of the pieces in *Manteia*, in some way, grapple with my compositional impulse to embrace the influence of EDM, while also exploring the timbral, expressive, and virtuosic capabilities of the bassoon as a solo instrument in an electroacoustic setting. **Peter Van Zandt Lane's** music has been praised for its "depth, character, and pleasing complexity" (*Boston Musical Intelligencer*), being "original . . . refreshingly relevant" (*New York Times*), "indistinctive and unattractive" (*less friendly person at Boston Musical Intelligencer*), "quite unbleep-bloopian" (*someone marginally nicer at Boston Musical Intelligencer*), "discordant" (*Forbes*), and "very, very well composed" (*Asymmetry Music Magazine*). Writing for both electroacoustic and traditional ensembles, he often taps into both classical and vernacular traditions, gravitating towards propulsive rhythms and an eclectic harmonic language. Recent projects include *HackPolitik*, an electroacoustic ballet for Juventas Ensemble (Boston) and People Movers Dance (NYC), *Studies in Momentum* for piano and electronics (composed for Keith Kirchoff), and *Hivemind* (commissioned by the Sydney Conservatorium Wind Symphony). Upcoming projects include new works for the Emory University Wind Ensemble, flutist Orlando Cela, and a new electroacoustic sinfonietta for EQ Ensemble. Peter studied composition with Melinda Wagner, David Rakowski, and Eric Chasalow.

Amicus is dedicated to Vonte Skinner and all others who have had their own artistic works used against them. The text is taken from an Amicus Brief submitted to the Supreme Court of New Jersey by the ACLU-New Jersey on behalf of Vonte Skinner. Skinner was the defendant in a trial where the only hard evidence against him were his own rap lyrics, which had general references to crimes of a similar nature to the one he was accused of; he was convicted of attempted murder. The text of the Amicus brief has been arranged into a narrative by the composer. **Garrett Austin Hecker** is a composer and percussionist from South Florida. His music explores stylistic hybridity, rhythmic complexity, socio-political subjects, and humor. He is currently pursuing his PhD in Composition at the University of Florida, where he also completed his MM. He earned his BM in Composition from University of Miami. He has primarily studied composition with James Paul Sain, Paul Koonce, Paul Richards, and Scott Stinson. Hecker's music has been performed in Florida, North Carolina, New Hampshire, and the United Kingdom.

Jostled was composed with the audio software Max/MSP and Kontakt5. Close microphone recordings of a ride cymbal played in a variety of methods served as the source materials for the work. Various digital signal processing techniques including granulation and formant synthesis processes were then applied to the source materials, after which an analysis of the FFT was done to determine which resonant frequencies were most prominent. Further processing of the ride cymbal was done to distort its original audio image in an effort to recreate the ride cymbal as a 'new' percussion instrument. This processing led to sounds that manifested as short instances or percussive bursts, which when placed next to each other creates a jostling effect. In this piece, this 'new ride cymbal' presents itself over 40 times in a varying, yet related fashion. **Mike Polo** (b. 1985) is currently working on a Ph.D. in Music Composition and Master of Science in Management at the University of Florida. He received his Master of Music degree in Composition from George Mason University in 2011 after completing a Bachelor of Music in Composition from Rowan University in May 2009. Michael began his formal composition training in 2002 at the Settlement School of Music in Philadelphia, PA. Michael has studied composition with; Roberto Pace, Harold Oliver, Dennis DiBlasio, Mark Camphouse, Jesse Guessford, James Paul Sain, Paul Richards, and Paul Koonce. Michael's research interests are based on physiological reactions to music. Beginning in Fall 2014, Michael will begin an empirical study on the physiological effects of listening to contemporary music as part of his dissertation research.

La jungla is an automated algorithmic composition that combines textures of varying density with the manipulation of samples in real time. Written in SuperCollider, the piece uses a library of sounds taken from the book *Apuntes sobre nuevos recursos tímbricos para instrumentos de cuerda frotada* by Marcelo Ajubita. **Jorge Variego** earned his doctorate in composition at the University of Florida and his master's degree in clarinet and composition at Carnegie Mellon University, where he attended as a Fulbright scholar. He did research at the Institute of Sonology and is currently a faculty member at the University of Tennessee. As part of his activities as a clarinetist and composer, in July 2014 he premiered his *Líneas y manchas* with the Orquesta Sinfónica Provincial de Rosario.

The anacoustic zone is the region of the earth's atmosphere, above an altitude of about 160 kilometers, where the distance between the air molecules is greater than the wavelength of sound, and sound waves can no longer be propagated. In **Anacoustic Zones** I was intrigued by the possibility of creating metaphorical anacoustic zones through which sound-generating sources pass into and out of and the sounds they emit are disintegrated or reanimated in the process. The

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substance of the music becomes the aural evidence of anacoustic processes acting on sound generating sources as they near, pass through, and emerge from these zones. It is the transition from a normal state to immersion in the anacoustic zone (or visa versa) that is elevated to the perceptual surface of the music. The current version features a video by visual artist Seth Rouser. **Ronald Keith Parks'** output includes orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music. His works have been featured worldwide at numerous professional conferences, performers' recitals, and ensemble/orchestra concerts. Recent commissions have come from Duo XXI, Blue Ridge Chamber Players, Out of Bounds Ensemble, Red Clay Saxophone Quartet, the Charlotte Civic Orchestra, Next Ens, Force of Nature, and the South Carolina Music Teacher's Association. Awards include the Aaron Copland Award and honorable mentions in the Minnesota Forum and the Shepard Composer of the Year contests. His music is available on EMF, Parma, and the 2007 ICMC Proceedings CD. He received the BM from the UNC School of the Arts, MM from the University of Florida, and Ph.D. in composition from the University at Buffalo. He is currently associate professor of music composition and Director of the Winthrop Computer Music Labs at Winthrop University. **Seth Rouser** is a painter and print-maker whose work has ranged in style from abstraction to realism. He is a native of Fountain Inn, S.C. In his time at East Carolina University, Rouser studied painting and drawing briefly in northern Italy. His time at Winthrop has been spent instructing a range of classes, from foundation-level drawing, design, and basic figure drawing to basic and advanced-level painting and drawing. From 2007-spring 2010, Rouser held the position of foundations coordinator for the Department of Fine Arts. He is currently Associate Professor of Fine Arts at Winthrop University. He has exhibited work at various North and South Carolina venues, including The Art Space in Raleigh, N.C. He has completed numerous commissioned portraits from patrons residing in the Carolinas. Recently, Rouser represented Winthrop in the traveling exhibition from the annual South Carolina Watermedia Society Juried Exhibition.

In **catena**, the typical tone-producing capacity of the piano is altered to include spectral microtonality and inharmonic timbres. While never straying far from its identity as 'piano,' the instrument rarely behaves in a normal fashion. Its deviation from reality is characterized by increased pitch resolution, gestural complexity, and spectromorphological control. The spoken voice often assumes characteristics of the piano, and engages in its own dialogue between proximity and distance in relation to its original (source) identity. **Robert Seaback** is a composer and guitarist working primarily in the electroacoustic genre. He has composed works that pair acoustic instruments with precomposed electronic sound, purely electronic works for fixed media, and sound installations. His output is characterized by stylistic elements drawn from musique concrete, spectralism, and glitch. He holds a B.S. in Music Technology from Northeastern University, an M.A. in Composition from Mills College, and is currently a Ph.D. Fellow and the University of Florida. Seaback's electroacoustic work has been presented both nationally and internationally at festivals such as SEAMUS, NYCEMF, Electronic Music Midwest, the Arts and Technology Symposium at Connecticut College, ICMC, the ISCM World New Music Days, and the EMUfest of the Conservatory of Santa Cecilia, Rome. In 2011, he was awarded First Prize in the ASCAP/SEAMUS Student Commission Competition.

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 two 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.

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31 October 2014
Room 101
Music Building
7:30pm

schoolofmusic
university of florida + college of fine arts