

Dr. James Paul Sain

Professor & FEMS Director

Andrew Babcock, Garrett Hecker, & Rob Seaback

Graduate Assistants

PROGRAM

Friday, 20 February 2015 • 7:30pm • MUB 101

Toccoa River Blues (2011)

Matthew McCabe

Prologue to Malachit (2005)

Katharina Rosenberger

The_Line (2007)

Malachit (2005)

Emergence (2014)

Michael James Olson

Ricercare una melodia (1984/2011)

Jonathan Harvey

Peter Van Zandt Lane, bassoon

-intermission-

Parallax (2013)

Paul Koonce

Hidden Values (2012)

Natasha Barrett

Part I: The Umbrella

Part II: Optical Tubes

Part III: The Lock

An Event of the 2014/2015 Season

Toccoa River Blues (2011) –

come, see real

flowers

of this painful world

-Basho

Matthew McCabe joined the CSU music faculty in the Fall of 2009 as Visiting Assistant Professor of Audio Technology following studies at the University of Richmond, Bowling Green State University, and the University of Florida. Trained as a composer, he has focused on electroacoustic music and the creative use of music technology throughout his career. He worked as the music technology specialist at the University of Richmond for two years following graduation, and has served as the technical director for both the Florida and Third Practice Electroacoustic Music Festivals as well as working as a recording engineer and producer. He serves on the board of the Society of Composers, Inc. as a system administrator and web designer and regularly consults with Columbus-area live music venues and churches about amplification techniques. Dr. McCabe has also studied cognitive neuroscience and music psychology and has presented research at conferences hosted by the International Neuropsychological Society and the Society for Music Perception and Cognition. Most recently, he and his collaborators published a paper on semantic-motor integration which appeared in the journal PLoS ONE. His compositions can be found on the Centaur and Everglade labels, and his writings have appeared in Computer Music Journal, the New Grove Dictionary of American Music, PLoS ONE, and the Society of Composers, Inc. newsletter. He can also be seen as the guitarist in the Columbus area supergroup the Butter-Toast-Jam as well as the local alt-country band Freezer Burn.

The Line (2007) – *The Line* denotes metaphorically the enigmatic path we walk down every day... at times known... at times bewildering; a given, marked by an ever-mutating configuration of events and encounters, parading against the steady backdrop of passing time. **Introduction to Malachit / Malachit (2005)** – My ongoing interests in sound and its materiality and the fusion of music and the visual arts have brought me to collaborate with New York painter and sculptor Peter Mallo. I have started to record him while he is working on his art in his studio. The two pieces “Introduction to Malachit” and “Malachit” are a document of Peter smashing and grinding Malachit stones to make paint out of it. Every present sound is derived from working on the stones. Whereas the “Introduction to Malachit” features more processed sounds, alluding to its visual character with its beautiful fine lines and color gradations, “Malachit” in contrast, represents tactile rawness, the stone’s sharp edges and fractured surface when untreated. Many thanks to Peter Mallo for clueing me in to his work process and to Brian Thrash for his refined approach to audio recording techniques. Much of Swiss composer **Katharina Rosenberger**’s work manifests in an interdisciplinary context and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. Her compositions, installations and interdisciplinary operas have been featured at festivals such as the Weimarer Frühlingstage, Festival Archipel, Festival La Bâtie, Geneva, Zürcher Theaterspektakel, Festival Les Musiques, Marseille, Zoo Bizarre, Bordeaux, Festival Bernaola, Victoria, Spain, New Media Art, Yerevan, “atelier tridendi plus”, Prague, Spark Festival of Electronic Music and Art, Minneapolis, Fringe Festival, EMF at Chelsea Museum, New York, Shanghai New Music Days, Shanghai International Electro-Acoustic Music Week, October Contemporary in Hong Kong, as well as in many concert series throughout Europe and the United States. Rosenberger’s installation work *Viva Voce* and *Room V* have been awarded with the “Mediaprojects Award/Sitemapping” (2011/2005) of the Federal Office of Culture, Berne, Switzerland. She is the recipient of the Hellman Fellowship, San Francisco (2012/2010), the 2010 Sony Scholar Grant. Her portrait CD *TEXTUREN* with the Wet Ink Ensemble, released July 2012 on HatHut Records, has been awarded the prestigious Copland Recording Grant and was selected for the Preis der Deutschen Schallplattenkritik, Bestenliste 4, 2012. Katharina Rosenberger holds a Doctor of Musical Arts in Composition from Columbia University, New York, under the mentorship of Tristan Murail. She is currently on faculty at the Department of Music, University of California San Diego teaching composition and sound art.

Emergence (2014) – Emergence is a piece that chronicles a journey from multiple perspectives. A split screen narrative juxtaposes competing strains of thought; a process that converges, diverges, and reforms into new pathways. **Michael James Olson** is a composer, producer, and musician currently residing in Florida. Michael’s concert music has been performed throughout the world, including the International Computer Music Conference (New York), Beijing Science Museum (China), SEAMUS National Conference (Miami), Indian Institute of Technology TechFest (Mumbai), Noisefloor Festival (UK), International Saxophone Symposium (Virginia), Audiograf Festival (UK), Electroacoustic Juke Joint (Mississippi), Electronic Music Midwest (Illinois), Electroacoustic Barn Dance (Virginia), Drift Station Gallery (Nebraska), and the Cal State Sacramento Festival of New Music (California), among others. Michael has received numerous awards including ASCAPPlus Awards (2007-2012), Finalist for the ASCAP/SEAMUS Commission, and First Prize at the Georgia Southern Research Awards. Michael’s music, performance, and production can also be heard on more than 15 albums spanning the genres of folk to pop, on numerous record labels. His music has been featured in films and television, including programs on MTV, VH1, E!, Spike, ABC, NBC, PBS, and CBS. He holds a Bachelor of Music from Minnesota State University, a Master of Music from Georgia Southern University, and a Doctorate from Ball State University where his composition teachers include John Thompson, Michael Pounds, and Keith Kothman. Michael currently serves as Assistant Professor of Music at Jacksonville University where he teaches classes in music technology, and is the Director of the Dolphinium Records label.

Ricercare una melodia (1984) – Jonathan Harvey originally composed *Ricercare una melodia* for trumpet and four-channel tape delays in 1984. It has since been arranged for a number of different instruments over the past three decades (including oboe, viola, and cello), and the composer granted me permission to arrange and premiere a version for bassoon in 2011. The piece uses quadraphonic delay lines to create a 5-part canon, and culminates in a transposed and rhythmically expanded prolation canon (originally using analog means, and thus sending final iteration of the canon beyond the low end of the audible spectrum). While these techniques evoke very old music, I feel that the piece, thirty years after its premiere, still sounds new and compelling. Like so many of Harvey’s electroacoustic pieces, I find that the brilliance in this short work is how it manages to create a music that is both enticingly cerebral yet profoundly spiritual. There is an intricacy in the counterpoint of the delay lines that is quite challenging, yet the sensuous surface of the music draws the listener into the elegance of its structure. – *Peter Van Zandt Lane* **Jonathan Harvey** (1939-2012) was a chorister at St Michael’s College, Tenbury and later a

major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and (on the advice of Benjamin Britten) also studied privately with Erwin Stein and Hans Keller. In the early 1980s Jonathan Harvey was invited by Boulez to work at IRCAM, a connection that has resulted in many new commissions in recent years. His works are performed internationally and are acknowledged as of outstanding imagination and lucidity, demonstrating remarkable skills in orchestration.

Parallax (2013) - *Parallax* explores the violin as an object of both sound and performance. Using my PVCplus audio processing software and a collection of individual bowed, hammered, and plucked tone samples, the work presents series of constructed sounds designed to carry the listener along trajectories of timbre, tuning, and space. As each advances, it reframes and shifts the listening experience, suggesting, at times, a kind of auditory parallax that pits our memory of the instrument against its virtualization. **Paul Koonce** (b.1956) 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 on 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, focusing on 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, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, the International Computer Music Association, and the Hopkins Center at Dartmouth College. His music is available on CD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer Music Journal, and Mode records. He holds the position of Professor of Music at the University of Florida.

Hidden Values (2012) - Every year, new inventions push the boundaries of science and enrich our understanding of the natural world. Ancient and seemingly minor inventions have also shaped our societies and affect our everyday in a multitude of ways. A single object can connect to the history of the world, yet the utility of these simple devices go unnoticed. Hidden Value takes a moment to reflect on three of these inventions: the umbrella, the lock (and key) and sight correction. The work was composed at IRCAM during a music research residency exploring advanced sound spatialisation techniques in composition. From the abundance of inventions that have found their way into everyday objects, I chose themes that would yield to the compositional use of space, the projection of near and far information and the transformation between sound masses, sound scenes and precise spatial points. Special thanks to soprano Evdokija Danajloska and percussionist Gilles Durot for their collaboration in the sound materials used in the composition of this work. The research residency was funded by IRCAM, The Oslo City Cultural Grant for International collaboration, and the Norwegian Cultural Council. 'Hidden Value' was composed at IRCAM with support from the Norwegian Composers' Fund. The work was composed in 7th order 3D ambisonics and also exists in a number of other spatial formats. **Natasha Barrett** (UK / Norway) is a freelance composer and performer. Her output encompasses instrumental and electroacoustic composition, sound-art, sound-architectural installations, theatre compositions and interactive projects. In addition to collaborating with performers, she often involves experimental designers and scientists in her work, which features an understanding of auditory perception and sound's spatio-musical potential in 3D. She holds masters and doctoral degrees in composition from the UK. Both degrees were funded by the Humanities Section of the British Academy. She has recently been appointed as research fellow at the University of Oslo, Department of Musicology. Barrett has been invited worldwide to present master classes and seminars in all areas of electroacoustic composition. Her works are performed and commissioned throughout the world, receiving numerous prizes, including the Nordic Council Music Prize (Norden 2006), Giga-Hertz Award (Germany 2008), Edvard Prize (Norway 2004), Noroit-Leonce Petitot (France 2002 & 1998), Bourges International Electroacoustic Music Awards (France 2008, 2006, 2001, 1998 & 1995), Musica Nova (Prague 2001), CIMESP (Brazil 2001), Concours Scime, (France 2000), International Electroacoustic Creation Competition of Ciberart (Italy 2000), Concours Luigi Russolo (Italy 1995 & 1998), Prix Ars Electronica (Austria 1998), 9th International Rostrum for electroacoustic music (2002). Her work is available on a number of CD, DVD-audio and SACD releases.

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.

For further information contact Dr. James Paul Sain at: (352) 273-3176 • jsain@ufl.edu • <http://emu.music.ufl.es/>

UNBALANCED CONNECTION 55

DETENTION HEARING

20 February 2015
Room 101
Music Building
7:30pm

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university of florida + college of fine arts