

The Florida Electroacoustic Music Studio

present

evANGELICAL

Adam Scott Neal, Andrew Babcock, Zach Lovitch & Rob Seaback	Music Graduate Assistants
Aubrey Primer	Assistant Projection Designer
Eliana Pabon	Assistant Projection Designer
Ali Akbari	Streaming Media Technician

PROGRAM

Tuesday, 4 December 2012 • 7:30pm • Digital Worlds Institute REVE

VINTAGE ASTATIC D-104 (2012) *Zach Lovitch*
Zach Lovitch, synthesizers

Pianolanche (2012) *Andrew Babcock*

C/K/P (2012) *Adam Scott Neal*

culture shock (2009) *Rob Seaback*

Simoom (2012) *Adam Scott Neal*

• *Brief Interval* •

evANGELical (2012) *James Paul Sain*
Patrick Pagano, Projection Design
Karen Adair, soprano

Program Notes

VINTAGE ASTATIC D-104 is part of an exploration (and series of experiments) with the interaction between the two separate ideas of a fixed electronic "instrument" and the movable "score" that describes events occurring through time. This performance utilizes a collection of contemporary synthesizer modules patched together to form a dynamic "instrument" capable of a wide range of sounds. **Zach Lovitch** knows that all this can't stop the wars, can't make the old younger, or lower the price of bread... can't ease solitude or dull the tread outside the door. But maybe tomorrow we'll read that Bach's Passacaglia and Fugue in C minor made tulips grow in my garden, and even altered the flow of the ocean currents. He received his B.M. and M.M. from CSU Long Beach, studying primarily with Justus Matthews and Martin Herman. His creative work has, seemingly, been obsessed with appropriation and experimentation

Pianolanche - beware of the landsliding piano; it will consume and spit out everything in its path. **Andrew Babcock** is a 3rd year PhD student in music composition at the University of Florida. Previously, he earned his MA in composition at the University at Buffalo and his BA in music from Hamilton College in Clinton, NY.

In **C/K/P**, you will see three presentations of three video 'panels,' which change position in each presentation. The sounds associated with each panel are present throughout, but are brought forward in the mix when their panel takes the center position. **Adam Scott Neal** (b. 1981, Atlanta) is a Ph.D. Fellow at the University of Florida and holds an MA from Queen's University Belfast as well as the M.M. & B.M. from Georgia State University. He has had over 90 performances across 18 States and 5 foreign countries.

culture shock uses sounds from everyday media including television, radio, computers, etc. and reflects the bombardment of this material that we are often subject to. Reactions include tension, frustration, apathy, boredom, daydream... **Rob Seaback** is a guitarist and composer who has worked in a variety of musical styles. His recent focus has been on the composition of electroacoustic music that combines traditional instruments with precomposed electronic sound. 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. candidate at the University of Florida. Seaback's work has been presented at both national and international festivals such as the ICMC, the ISCM World New Music Days, the SEAMUS Conference, and the EMUfest of the Conservatory of Santa Cecilia, Rome. In 2011 he was awarded First Prize in the ASCAP/SEAMUS Student Commission Competition, and also received the Elizabeth Mills Crothers Award for Outstanding Musical Composition from Mills College. His principal instructors have included Mike Frengel, Ron Bruce Smith, John Bischoff, and Roscoe Mitchell.

Simoom, from Arabic for "poison," is a deadly windstorm in the Sahara.

evANGELical is loosely based on the science-fiction short story "For I Am A Jealous People" by renowned author and publisher Lester del Rey. In the story, aliens believe they are commanded by God to destroy all life on Earth, declaring war on mankind. After her son, husband and the family dog die as casualties of war, the evangelist struggles with grief, loss and feelings of abandonment by God. She realizes that her resolve to strengthen her own will to survive is to defy God's will. In the face of possible extermination, she rekindles her faith in humanity's ability to band together to fight and triumph over what seems certain annihilation. We join the evangelist as she prays in the sanctuary of a small Midwest American town church.

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. 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. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently Executive Committee Chair and President-Elect of the Society of Composers Inc. He previously served for several terms on American Composers Alliance Board of Governors. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.

Patrick Pagano uses the multi-disciplinary technological fields of computer science, video, audio, photography and the integration of these primary devices with a digital praxis. He has over 17 years of experience in the fields of Advanced Media Systems, Projection Design, Live Performance Production and is an expert in the use of numerous digital software production tools. Prior to joining the Digital Worlds Institute, Pagano received his B.S. in Telecommunications from the University of Florida, an M.F.A. in Digital Arts and Sciences from the University of Florida. Mr. Pagano's research in the area of digital fine arts has led to the development of a suite of open source tools specifically geared towards hybrid media performance, theatrical projection and electro-acoustic soundscapes. Since 2004, he has focused on projection design for theatrical and live dance performance in collaboration with the University of Florida, School of Theatre and Dance and has worked as Designer/Mentor for several theatrical performances including: 12th Night, the Real Thing, Rhinoceros, Dark Play or stories for boys, Electronic City, Roberto Zucco, & The Last Unicorn. Mr. Pagano teaches courses at Digital Worlds Institute on Projection Design, Audio Design for Digital Productions, Digital Performance Production, Interaction Design and Interactive Storytelling. Recently, Mr. Pagano has performed streaming live AudioVisual performances @ Emily Carr University in Vancouver during IDMAA 2010. Mr. Pagano has also recently curated a collaboration between UF Digital Worlds and Santa Fe College for a multimedia performance show, AVCLUB, presented at the new Santa Fe Arts Hall in Oct 2011. In March of 2012, he presented a two day Master Class at the South Eastern Theatre Conference 63rd Annual convention on Interactive Live Performance Technologies.

Karen Adair's credits include performances in New York, Slovakia, Bulgaria, and three nationally released CDs: "The Dramatic", "Karen Adair: Sacred Arias", and "When God Is a Child". "Hers is a most expressive voice", Marcus Kalipolites, *The Times Herald Record* (NY, 2003). Since the millennium, she performed with the Jacksonville Symphony, Slovak Radio Symphony (Bratislava), Sofia Philharmonic (Bulgaria), Ensemble Rosario (Argentina), First Coast Opera, Delaware Valley Opera, Jacksonville Lyric Opera, Jacksonville Masterworks Chorale, Messiah Society of Orlando, and Florida's First Coast Arts Festival. She emerged professionally with Central Florida Symphony, Dell'Arte Opera Ensemble (NYC), and as Resident Artist for Orlando Opera. Credits include soprano solos for Haydn's *Lord Nelson Mass*, Handel's *The Messiah*, Mozart's *Requiem*, Beethoven's Symphony No. 9, and *Choral Fantasy*, Mendelssohn's *Elijah*, Brahms' *Ein Deutsches Requiem*, J.S. Bach's *Magnificat*, Vivaldi's *Gloria*, Haydn's *The Creation*, Orff's *Carmina Burana*, the roles of Puccini's *Madama Butterfly*, Mother in Menotti's *Amahl & the Night Visitors*, Yum-Yum (*The Mikado*), and Lady Thiang (*The King & I*). A proponent of new music, with delight she reprises the title role in James Paul Sain's ElectroAcoustic micROPERA *evANGELical* at UF's Digital Worlds. Previous premiers include works by Bob Moore and Valerie Saalbach, among others. She's a Gator Alumna, a member of NATS, an active certified ERYT-200 with the international Yoga Alliance, and a full-time mom of three who loves chocolate and walks on the beach!

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REVE
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