

Dr. James Paul Sain	Professor & FEMS Director
Andrew Babcock, Garrett Hecker, Zach Lovitch, & Rob Seaback	Graduate Assistants

PROGRAM

Friday, 14 March 2014 • 7:30pm • MUB 101

Improvisation	<i>Benjamin O'Brien</i>
vulgar empiricism	<i>Zach Lovitch</i>
Glass_Mod	<i>Michael Polo</i>
termites	<i>Cort Lippe</i>
Reprogram (after Ikeda)	<i>Rob Seaback</i>
cords	<i>Adam Scott Neal</i>
	<i>Michael Sterling Smith, electric guitar</i>
Vereco	<i>Cort Lippe</i>

Program Notes/Bios

termites: The Convolution Brothers (aka Cort Lippe, Miller Puckette, Zack Settel) were recently overjoyed to learn that Pedro Carneiro, an excellent chef who specializes in Marimba, had invited them to a taste test of one of his newest creations. Recently, on a balmy spring day, the Brothers sat down to what proved to be a highly unusual treat. Mr. Carniero's Marimba, which he serves on a special table resembling an ironing board, is an enormous meal. The meat turns out to be surprisingly tough. Mr. Carniero has made the courageous choice of serving it with little or no additional seasoning (although Convolution Brother One thought it needed ketchup, which he slathered liberally over his portion). The Marimba is eaten with four utensils resembling chopsticks with one enlarged end, which prevents them from sliding down between the hard, dark-brown morsels of Marimba. The Marimba was, nonetheless, difficult to eat. The pieces are rather heavy for picking up with chopsticks, and since they are too large to fit comfortably in the mouth, it is necessary to bite off pieces while still holding the remainder between the sticks. Brother Zero had some trouble chewing his portion, but this was not a problem for Brother One, whose technique was to lick off the ketchup (some of which landed on his shirt; next time perhaps he'll ask for a napkin). Brother Two could not participate in the tasting. Regrettably, he had a dentist appointment that day. **termites** is released on Sirr Records. (Program notes by Miller Smith Puckette).

Vereco, 2009, is a short (3 minute) piece created at the request of the composer Miquel Azguime, as part of the 25th anniversary celebration of Miso Music Portugal in 2010. **Vereco** is an exercise in personal musical archeology, and a tribute to the Surrealist technique of *cadaver exquis*. **Vereco** was premiered at the *Musica Viva* Festival in Lisbon, Portugal, 2010.

Cort Lippe is a leading figure in the field of interactive computer music. He studied composition and computer music with Larry Austin in the USA. He also followed composition and analysis seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis. From 1980-83 he studied and worked in The Netherlands, at the Instituut voor Sonologie with G.M. Koenig and Paul Berg in the fields of computer and formalized music. From 1983-1994 he lived in France where he worked for three years at the Centre d'Etudes de Mathematique et Automatique Musicales (CEMAMu), founded by Iannis Xenakis, while following Xenakis' courses on acoustics and formalized music at the University of Paris. Subsequently, he worked for nine years at IRCAM, founded by Pierre Boulez, where he gave courses on new technology in composition, and developed real-time computer music applications. Since 1994 he has taught in the Department of Music of the University at Buffalo, New York where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios.

vulgar empiricism will be presented outside of the program as part of the work.

Zach Lovitch 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.

cords is a short work for electric guitar and computer, with optional video. The performer controls a simple patch written in Pure Data that triggers sound files and changes delay times. The harmonies of this work were created by starting with a quartal harmony (as suggested by standard guitar tuning), then substituting pitches that are semi- or whole-tones away from this initial harmony. The delay times attempt to reflect the dissonance or consonance of the harmonies -- consonant harmonies have slower delay times, while dissonant harmonies have fast delays. The piece was written for composer-guitarist Michael Sterling Smith.

Adam Scott Neal is a composer whose work embraces a range of artistic engagement including acoustic and electroacoustic composition, video, electronics hardware, and improvisation. He is a PhD fellow at the University of Florida. Previously, Adam studied with Robert Scott Thompson at Georgia State University, earning a BM in music technology and an MM in composition. Following this, he earned an MA in sonic arts from Queen's University Belfast, where he studied with Pedro Rebelo. Adam has enjoyed over 100 performances of his music in 23 states, as well as the UK, Canada, China, Italy, Mexico, Slovenia, and Switzerland.

Improvisation: "But improvisation has no need of argument and justification. It exists because it meets the creative appetite that is a natural part of being a performing musician and because it invites complete involvement, to a degree otherwise unobtainable, in the act of music-making." (D. Bailey, *Improvisation: Its Nature and Practice in Music*. New York: Da Capo Press, 1993, p. 142).

Benjamin O'Brien composes, researches, and performs acoustic and electro-acoustic music. He is a Doctoral Fellow in Music Composition at the University of Florida. He holds a MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. He performs regularly with the international laptop quartet Glitch Lich.

Michael Polo is currently working on a Ph.D. in Music Composition and Master of Science in Management at UF. He received his M.M. in Composition from George Mason University in 2011 after completing a B.M. in Composition from Rowan University in 2009. Michael began his formal training in 2002 at the Settlement School of Music in Philadelphia. He has previously studied composition with Roberto Pace, Harold Oliver, Dennis DiBlasio, Mark Camphouse, and Jesse Guessford.

Rob Seaback is a composer and guitarist. 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 at the University of Florida.

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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Building
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schoolofmusic
university of florida + college of fine arts