

THE FLORIDA INTERNATIONAL UNIVERSITY SCHOOL OF MUSIC
PRESENTS

MUSIC FOR THE NEXT CENTURY:
ELECTROACOUSTIC MUSIC FROM LATIN AMERICA

FEATURING FIU'S NODUS ENSEMBLE

Friday, November 5, 2004, 8:00 PM
Wertheim Performing Arts Center - Instrumental Hall
Florida International University
University Park Campus

PROGRAM

Juan Pampin (Argentina)
Metal Hurlant for percussion and live electronics
Michael Launius, percussion

Orlando Jacinto Garcia (Cuba/USA)
paisaje del sonido I, for contrabass and tape
Luis Gomez Imbert, contrabass

Ricardo Dal Fara (Argentina)
Homotecia for violin and tape
Saul Bitran, violin

Gustavo Matamoros (Venezuela),
I saw a light in my chamber....
a. An old shoe would look wonderful in this room
b. In my mind as I work
Gustavo Matamoros, guest composer/performer saw and gated sounds

Ileana Perez Velasquez (Cuba/USA)
un ser con alas enormes, for violin and tape
Saul Bitran, violin

Javier Alvarez (Mexico)
Temazcal for maracas and tape
Michael Launius, maracas

PERFORMER BIOS

Bassist Luis Gomez-Imbert has received international recognition as a soloist and member of several excellent orchestras in the US and Latin America. With more than 50 works written for him by numerous composers from throughout North and South America, Gomez-Imbert maintains a busy schedule of solo recitals while performing with various South Florida orchestras including the Florida Philharmonic and several others. Gomez-Imbert's teachers have included such noted contrabassists as Bertram Turetzky, Gary Karr, Jeff Bradetich among others and he received his DMA Artist Diploma in contrabass performance from Northwestern University in Chicago. He is currently on the faculty of School of Music at Florida International University where he teaches contrabass lessons and other related courses, and performs with NODUS - the faculty new music ensemble at FIU.

Michael Launius received the BM in percussion performance from the University of Oregon, studying with Jeffrey Peyton and Charles Dowd. He went on to Florida State University as a graduate teaching fellow, earning the MM in percussion performance while studying with Gary Werdesheim. Most recently Michael has performed as timpanist and percussionist with many different groups including the Tallahassee Symphony Orchestra, the Greater Palm Beach Symphony, the Palm Beach Opera Orchestra, the Miami Symphony Orchestra, the National Symphony of the Dominican Republic, and the Charleston Symphony Orchestra (SC). Current positions include timpanist of the Atlantic Classical Orchestra, percussionist with the Southwest Florida Symphony and principal percussionist with the biennial Festival Musical de Santo Domingo.

Saul Bitran was born in 1961 in Mexico City. He began his violin studies in Rio de Janeiro, Brazil, continuing them at the National Conservatory of Chile until 1974, and then at the National Conservatory of Mexico until 1979. From 1980 until 1986, Saul Bitran studied at the Rubin Academy of Tel Aviv, Israel, under Prof. Yair Kless. During his stay in Israel, Saul played in the Israel Philharmonic Orchestra and was first violinist of the Rubin Academy String Quartet, with which he performed throughout Israel and Europe. In 1986 he joined the Cuarteto Latinoamericano as first violinist, group with which he has recorded extensively and toured worldwide. The twice Grammy-nominated Cuarteto Latinoamericano has been Quartet in Residence at Carnegie Mellon University in Pittsburgh since 1987, and since then, Saul has been Associate Professor and Artist in Residence at the School of Music. Saul Bitran has played as soloist with the Los Angeles Philharmonic, Dallas Symphony, Seattle Symphony, the San Antonio Symphony, the National Arts Center Orchestra in Ottawa, the Mexico City Philharmonic and others, under conductors Esa-Pekka Salonen, Gerard Schwarz, Eduardo Mata, Keith Lockhart, Juan Pablo Izquierdo, Kery Lynn Wilson, and Carlos Miguel Prieto, among many others. Bitran lives in Boca Raton, FL and Mexico City.

Initiated by faculty composer Orlando Jacinto García, NODUS is the faculty new music ensemble in residence at Florida International University's School of Music. Specializing in the Art music of our time, the makeup of the ensemble varies for each concert depending on the works being presented. The ensemble debut at the FIU Festival of the Arts in November 1998 and shortly thereafter was featured at the January 1999 New Music Miami Festival. In addition, NODUS was the featured group at a concert of new works by Cuban composers presented at

Florida International University in March 1999. Subsequent performances have included the 1999, 2000, and 2001 FIU Festival of the Arts, the 2001 Music of the Americas Festival, the 2000, 2002, 2003, 2004 New Music Miami Festival, ICMC 2004, and several concerts of new works held during the past four seasons. The internationally acclaimed musicians in NODUS include clarinetist Paul Green, flutist Yolanda Vasquez, pianist Jose Lopez, percussionist Michael Launius, violinist Saul Bitran, violist Laura Wilcox, cellist Iris van Eck, and contrabassist Luis Gomez Imbert.

COMPOSER BIOS AND PROGRAM NOTES

Juan Pampin (Buenos Aires, 1967) is Assistant Professor of Composition at the Center for Digital Arts and Experimental Media (DXARTS), University of Washington, Seattle. He holds a Masters in Computer Music from the Conservatoire National Supérieur de Musique (CNSM) de Lyon, France, and a DMA in Composition from Stanford University, where he studied with Jonathan Harvey. His compositions, including works for instrumental, digital, and mixed media, are performed around the world by soloists and ensembles such as Les Percussions de Strasbourg, Sinfonia 21, Arditti Quartet, etc.

Metal Hurlant (1996) has been composed for a percussion player (playing metallic instruments) and electronic sounds. The hybridity of the piece serves a qualitative logic. Atonal music and later serialism stressed what Adorno referred to as the inner logic of procedures. In contrast, this work follows the logic of the sound materials, not the logic of the procedures, to shape acoustic matter. The acoustic material for the piece comes from a studio recording of metallic percussion instruments. Spectral analysis of these sounds provides the raw matter for the composition. This data is a digital representation of the qualitative traits of metallic percussion. It defines the range of acoustic properties available for manipulation and determines the further behavior of qualitative traits in the overall composition. In this way, qualitative parameters supply compositional parameters. Access to the interiority of the sound material is mediated by the digital medium. Spectral analysis is used here to explore what can be called the sound "metalness" of the selected instruments. Since the range of compositional operations is provided by the isolated sound metalness, to certain extent the qualitative structure of the material takes command over the compositional process. Moreover, the metalness ruling the computer generated sounds furnishes the morphological boundaries of the instrumental part. *Metal Hurlant* is an expression of metalness sculpted on percussion and electronic sounds.

Through some one hundred works composed for a wide range of performance genres, Orlando Jacinto Garcia has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" with "a certain tightness and rigor infrequently found in music of this type" - qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia emigrated to the United States in 1961. In demand as a guest composer and lecturer at national and international festivals, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions, most recently including the Nuevas Resonancias, American Composers Forum Sonic Circuits, and Salvatore Martirano awards, several Rockefeller and Fulbright residencies, as well as fellowships from the Dutka and Cintas Foundations, and the State of Florida Council for the Arts. With performances in most of

the major capitols of the world by numerous distinguished soloists, ensembles, and orchestras, his works are recorded on New Albion, O.O. Discs, CRI (Emergency Music and eXchange labels), Albany, North/South, CRS, Rugginenti, Capstone and Opus One Records and are available from Kallisti Music Press, the American Composers Alliance, BHE and North/South Editions. The founder and director of several international festivals including the New Music Miami Festival and the Music of the Americas Festival, he is Professor of Music and director of the Composition Program as well as Graduate Studies for the School of Music at Florida International University.

Paisaje del Sonido (Soundscapes) for contrabass and tape was written for Luis Gomez Imbert in 1992 while I was in Caracas, Venezuela as part of a Fulbright artist/lectureship. The work was created at the Center for Acoustic and Music Research (CEDIAM) housed in the Universidad Central de Venezuela. A second version of the work, for contrabass, string quartet, and 3 performers playing wind chimes and glasses was written in 2000. This second version titled Paisaje del Sonido II was recorded by Luis Gomez Imbert and the Miami String Quartet and released on CRI's eXchange series CD 900. The original version of the work for contrabass and tape was revised in 2004 and premiered shortly thereafter by Mr. Imbert in Miami as part of a multi media presentation with the photography of Rafael Salazar. Unlike many works that feature a soloist, Paisaje del Sonido (Soundscapes) does not require a "traditional" form of virtuosity from the soloist. Instead of pyrotechnics, the performer is required to control minute subtleties of timbre, tone quality, and intonation often having to navigate through exposed passages of difficult artificial harmonics, double stops, and extended techniques. As with much of my music, the work is relatively quiet and delicate. The slow evolution of events as well as the counterpoint between register, timbre, density, and pacing are important aesthetic concerns.

Ricardo Dal Farra (Buenos Aires, Argentina, 1957) has been developing activities in the meeting field of arts, sciences and new technologies for more than 25 years as composer and multimedia artist, educator, researcher, performer and curator. Dal Farra's music has been played in concerts and symposiums in more than 40 countries and has been recorded in 15 different editions. His work has been distinguished with grants and commissions by the International Computer Music Association, the International Arts Biennial of São Paulo - Brazil, the Concourse International the Musique Electroacoustique de Bourges - France, the National Rostrum of Composers from Argentina, and Centro di Sonologia Computazionale from Padova's University - Italy, among others. Ricardo Dal Farra has been Coordinator of the Multimedia Communication National Program at Argentina's National Ministry of Education, Science and Technology (1996 - 2003); appointee Director of the Electronic Arts Experimental and Research Center (CEIArtE) - Buenos Aires (2002); Director of Musical Production specialty at ORT Technical School - Buenos Aires (1992 - 1999); Director of the Electroacoustic Music Studio (1978 - 2003); and Consultant for UNESCO's Digi-Arts worldwide project (since 2002). He is a member of the Board of Advisory Editors for the Journal of New Music Research since 1988 and International Editor for Leonardo Music Journal - International Society for the Arts, Sciences and Technology since 1995. Ricardo Dal Farra received in 2003 a grant for Researchers in Residence from the Daniel Langlois Foundation for Art, Science and Technology where is developing now an archive with electroacoustic music by Latin American composers.

Homotecia was composed by Ricardo Dal Farra in 1992 for bandoneón and CD and later revised for other mixed versions (flute or piano or marimba or string quartet and CD). The original sound events in Homotecia were algorithmically generated using a computer music program and later edited by the composer according to different procedures. The score for the acoustic instrument was also elaborated with a computer to extract only some parts or voices from the full CD part; its notation represents what the performer could play and not what he/she must play. The musician is instructed to follow a set of rules guiding the performance starting with freedom and independence regarding the pre-recorded part, and ending with total adaptation and integration with it.

“In my work I experiment with sound’s ability to contain and deliver information and my attitude towards sound is such that the result of my experiments ultimately influences the way I live.” – GM. Gustavo’s output includes mixed pieces, recorded sound portraits, installations, text, video and radiophonic works. Over his 20-some year career he has made music and friendships with numerous artists and musicians. Some recent ones include Alison Knowles, Russell Frehling, Malcolm Goldstein, Jacqueline Humbert, Shahreyar Ataie, David Manson, Charles Recher, Lou Mallozzi, Helena Thevenot, Dinorah Rodriguez, Fred Lonberg-Holm, Davey and Jan Williams. During a residency with Robert Ashley at ACA in New Smyrna Beach, he recently trained and organized the first performance of SEE the SAW BAND, a handsaw quartet featuring Ryan Agnew, Ulrike Heydenreich, Stephanie lie and himself on handsaws, accompanied with piano sounds by Nicholas Chase and a sound recording by Frenchman Jean-Luc Therminarias. Gustavo’s solo projects also include performances for the handsaw and other gated instruments of his own design. His activities have lead to grants and commissions from Florida’s Art in State Buildings, the Florida Consortium’s 2000-Visual and Media Arts Fellowship, and two of Venezuela’s national prizes in composition. Born in Caracas, he currently lives in the U.S. where he has been the artistic director of the Subtropics experimental music festival in Miami since 1989 and director of the Sound Arts Workshop since 1996.

I picked up the saw about 5 years ago when I did a project with the Swiss vocalist Dorothea Schüch who encouraged me to try it and showed me how to hold it Swiss Style. So I bought an expensive \$65 Stradivarious made in Switzerland and went at it. Couple on months months later I ran into Hal Ramel at a festival in Saint Louis. He has been playing the saw for years and showed me how to hold the saw North American style. This made my life so much easier. When I got back, I give my son a saw for his birthday, which I bought at the local hardware store. He returned it to me and picked up the double bass. Boy, I like that saw. I guess I tell you all this because the actual notes to accompany these short pieces are very short. With these I thought I show two different styles of using the saw in performance. To perform “An Old Shoe ...” I use a violin bow. For “In My Mind...” I go back to the old way and use a plank of wood. Each piece is complemented with sounds I gathered or made at the time I had the idea. Gustavo Matamoros

Ileana Perez-Velazquez is a Cuban born composer currently an Assistant Professor of Music Composition and Electronic Music at Williams College, MA. She received several national composition awards in Cuba. Her compositions have been performed in concerts and International Festivals in Cuba, the United States, Venezuela, Colombia, Spain, the Netherlands,

and France. She has been commissioned by soloists, ensembles, and orchestras, including commissions from the Flux Quartet, Cuarteto Eco from Madrid, Insomnio instrumental ensemble from the Netherlands, Minneapolis Guitar Quartet, and the Instrumental Ensemble Nuestro Tiempo from the National Symphony Orchestra of Cuba. She is currently working on a commission from the Berkshire Symphony Orchestra. She earned a Doctoral Degree in Music Composition from Indiana University, a Masters in Electroacoustic Music from Dartmouth College, and a Bachelors in Composition and Piano from the Instituto Superior de Artes (ISA) Cuba.

"...Un ser con unas alas enormes..." which translates as "... a being with enormous wings...", was inspired by the 17th Freeman Etude for violin by John Cage. Within the hectic gestures that are a major part of this etude are passages reminiscent of Cuban rhythms. An important idea for Cage is that human beings can be better themselves by overcoming their limitations. This piece translates that spirit; humans improve through the use of their imagination. The title is also related to the literary work by Gabriel Garcia Marquez: " un hombre muy viejo con unas alas muy grandes". The tape part, as my departure of style, is fragmentary, and contains processed excerpts from the Freeman Etude. The piece also includes some concepts of silence that are present in non-Western music. The use of silence as a conscious part of the piece yet again reflects back to Cage.

Javier Alvarez has been active as a composer since 1974. Born in 1956, he studied composition in his native Mexico City with Mario Lavista. In 1980 he relocated to the USA where he completed a Masters Degree in Composition at the University of Wisconsin in Milwaukee. Subsequently he moved to the UK to study at the Royal College of Music, obtaining a Doctorate at the City University in London. He lived in England between 1981 and 2004, where he was active as a freelance composer and animateur. He was a founding member and a past Chairperson of Sonic Arts Network and was the Artistic Director of the Society for the Promotion of New Music during the 95-96 season and was Visiting Professor of Composition at the Malm^o Music Academy of Music in Sweden and a Fellow in Composition at the University of Hertfordshire. Alvarez's work has been performed amongst others by Lontano, American Composers Orchestra, Music Projects London, Brodsky Quartet, Los Angeles Philharmonic New Music Group, London Sinfonietta, L'itinÉraire and the Chicago Symphony New Music Ensemble. International honours have included the 1987 ICEM prize, for Papalotl for piano and computer, and prizes at the Bourges Competition (1985-87-89) and at the Prix Ars Electronica (1988,93 and 95). He has been the recipient of several distinctions in the UK including Arts Council Composition Bursaries, the Mendelssohn Scholarship, the Lionel Robbins Memorial Award and the 1988-89 Gemini Fellowship. Since 1993 he has been a member of the Sistema Nacional de Creadores in Mexico. Alvarez has recently returned to his native Mexico where he has accepted a teaching position at the University in Merida.