Aeromancer and Hydromancer are the first and second pieces in a series of four pieces for bassoon and electronics (Mántreas: Aeromancer, Hydromancer, Pyromancer, and Chronomancer). Each interpollates processed sounds of the instrument with other 'elemental' samples. Some of these elements tap in to tried-and-true sacred Western religious practice. Thus, Hydromancer and Pyromancer more deliberately steal from (and salute, respectfully) Hugh LeCaine’s Drapody (1955) and Iannis Xenakis’s Concret Fil (1958). All of the pieces in Mántreas, in some way, grapple with my compositional impulse to embrace 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 Musicalintelligence), being “original . . . refreshingly relevant” (New York Times), “indistinctly and unattractive” (less friendly person at Boston Musical Intelligence), “quite un-beep-like” (someone marginalizing my music at Boston Musical Intelligence), “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 ecstatic 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 Hicenmi (commissioned by the Sydney Conservatorium Wind Symphony). Upcoming projects include new works for the Emory University Wind Ensemble, Fluitist Orlando Cela, and a new electroacoustic sinfonietta for EEQ 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 Kontakt. 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 sample in an effort to recreate the ride cymbal as a “new” percussion instrument. This processing lead 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. 1965) 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 el Quijote. Close microphone recordings of a ride cymbal were used as the source materials for the work. Further processing of the ride cymbal was done to distort its original audio sample in an effort to recreate the ride cymbal as a “new” percussion instrument. This processing lead 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. 1965) 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.
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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