

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.

Sunday, Nov. 24 • 3 p.m., Beall Hall

OREGON WIND ENSEMBLE

UO Ensemble; \$5, \$3

Sunday, Nov. 25 • 6 p.m., Beall Hall

CAMPUS BAND, CAMPUS ORCHESTRA

UO Ensembles; Free

Monday, Nov. 25 • 8 p.m., Beall Hall

OREGON PERCUSSION ENSEMBLE

UO Ensemble; \$5, \$3

Tuesday, Nov. 26 • 8 p.m., Beall Hall

OREGON COMPOSERS FORUM

New music by graduate composers. Free

Sunday, Dec. 1 • 4:30 p.m., Beall Hall

AULOS ENSEMBLE

with soprano Julianne Baird

Chamber Music Series; \$27, \$22, \$12

"A Baroque Christmas," featuring seasonal music by Vivaldi, Scarlatti, Bach, and others. Musical Insights with Robert Hurwitz at 3:30 p.m. For tickets, call 682-5000 or 346-4363.

Wed., Dec. 4 • 8 p.m., Dougherty Theatre

DANCE QUARTERLY

UO Department of Dance; Free

Sunday, Dec. 8 • 2 p.m., Room 198 Music

UNIVERSITY PERCUSSION ENSEMBLE

UO Ensemble; \$5, \$3

Room 198
8:00 p.m.

Saturday evening
November 23, 2002

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

FUTURE MUSIC OREGON

Jeffrey Stolet, director

with guest artist

James Paul Sain

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103rd Season, 27th program

PROGRAM

- B's Virtual DJ** (2002) Brian Hall
for digital audio media, turntables,
kaos pad and voice
- snap, krackle... POP!** (2002) Melissa Stark
for digital audio media
- Natura Artificiala** (2002) Marisol Jimenez
for digital audio media
- so long** (2002) Nalin Silva
for digital audio media
- Drive** (2002) John Villec
for digital audio and video media
- Scattered Voices** (2002) James Paul Sain
for solo digital audio media

INTERMISSION

- xy(1 - y) Implementation Study No. 1a** (2002) Troy Rogers
for Max Interactive Environment,
Kyma and Yamaha Disklavier
- Parametric Mirrors** (2002) Michael Winter
for digital audio media
- Abestophema** (2002) Christopher Moore
for digital audio media
- Coriolis Effect** (2002) James Paul Sain
for solo digital audio media

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FUTURE MUSIC OREGON
The Computer Music Center
at the University of Oregon School of Music

Future Music Oregon, The Computer Music Center at the University of Oregon School of Music, is dedicated to the exploration of sound and its creation, and to the innovative use of computers and other recent technologies to create expressive music and media compositions. To this end we embrace our roles as both a focus of educational and creative pursuits. Student composers working in the FMO studios have been tremendously successful having their work presented at national and international experimental music and new media festivals.

In addition to establishing a creative and intellectually stimulating environment for education, Future Music Oregon sponsors a concert series featuring new electroacoustic music. Past guest artists have included noted composers of electroacoustic music such as Allen Strange, Carla Scaletti, Barry Truax, Dennis Miller, Chris Chafe, Gary Lee Nelson, Mark Applebaum, Brian Belet, Peter Terry and Gioacchino Rossini.

If you would like more information about Future Music Oregon or would like to support the work at Future Music Oregon, you may contact Jeffrey Stolet at the School of Music or via e-mail at: stolet@darkwing.uoregon.edu.

Future Music Oregon is on the Internet at:
<http://darkwing.uoregon.edu/~fmo>

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If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.

Sweden by invitation to compose at the Institute for Electroacoustic Music in Sweden (EMS) for the summer of 1995. The project initiated at EMS, "Recontextualization of Granulated and Concrete Sonic Resources," was awarded a Bicentennial Swedish-American Exchange Fund grant from the Consulate General of Sweden. During the summer of 1998 he presented and curated a concert of American electroacoustic music at the Folkwang-Hochschule/ICEM in Essen, Germany, as well as giving a workshop on computer music. His visit was funded by the Gesellschaft FCr Neue Musik Ruhr and the Folkwang-Hochschule, Essen. Most recently Sain was in residence at the Sonoim genes 2001 festival hosted by the University of Lans in Buenos Aires, Argentina, where he gave a workshop and premiered a new work for the M3 dance suit.

Sain has studied composition privately with Frederic Goossen, David Ward-Steinman, Hubert Howe, Jr., and Brent Dutton. His works have been featured at societal events, including the Society of Composers, Inc., Society for Electro-Acoustic Music in the United States, College Music Society, American Guild of Organists, T.U.B.A., International Clarinet Association, World Saxophone Congress, North American Saxophone Alliance, Southeastern Composer's League, Southeast Horn Workshop, and at Computer Music at Clark [U.S.A.], Arts Now [U.S.A.], 3rd Practice [U.S.A.], New Music Today [U.S.A.], Discoveries [U.K.], Sonoim genes [ARGENTINA], and Stanford University's CCRMA. Dr. Sain served as Board Member in Composition for the College Music Society Southern Chapter.

He is an elected member of the American Composers Alliance and he currently sits on the Executive Committee for the Society of Composers Inc. Sain's composition Dystopia, duo for saxophone and piano, is on Volume 14 of the Society of Composers Inc. CD Series. His music is published by Brazinmusikanta Publications of Amityville, NY and American Composers Editions of New York, NY.

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SPECIAL THANKS

We would like to take this opportunity to thank Sony Disc Manufacturing for their exceptional and significant gifts to the School of Music. We also received the valuable support from a number of other wonderful individuals and groups. We wish to take this moment to thank them.

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PROGRAM NOTES

Scattered Voices (2002), for solo digital media, was written in homage to humanity. The voice is the most personal and powerful of all modes of communication. It can shatter the soul, announce a holocaust, tell of love, and uplift the spirit. The composer has struggled with the sincere expression of his viewpoint on current world events. The listener is encouraged journey through the soundscape, revealing their own point of view.

Coriolis Effect (2002), for solo digital media, gets its title from the "effect" that determines, among other things, the swirl direction of water going down the drain. Like most Northern Hemisphere dwellers, I was delighted my first morning in Buenos Aires to witness the hemispherical difference of the swirl direction first hand. Coriolis Effect was composed as a tribute to all my wonderful Argentine friends as they search for the return of economic and cultural stability to the country they love so much. From the crunch of the harmonies in the tango to the exhalations of the bandene, from the creative navigation of their cars to the sharing of mate (a tea made from *ilex paraguayensis*) between dear friends, the passion of the Argentine people is evident in every part of their lives. This composition emerged from research initiated in the summer of 2001 when the composer was invited to Buenos Aires, Argentina, for the "Sonoim genes 2001" festival of electroacoustic music.

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ABOUT TONIGHT'S GUEST ARTIST

James Paul Sain, a native of San Diego, California, is Associate Professor of Music at the University of Florida where he teaches acoustic and electroacoustic music composition as well as music theory. He is Composition, Music Theory and Technology Area Coordinator and the Director of Electroacoustic Music. His duties include directing the internationally acclaimed annual Florida Electroacoustic Music Festival, now in its eleventh year of programming an international selection of electroacoustic music. Composers-in-residence for the festival have included renowned electroacoustic music composers such as Hubert Howe, Cort Lippe, Gary Nelson, Jon Appleton, Joel Chadabe, Larry Austin, Barry Truax, Richard Boulanger, and Paul Lansky. His ongoing dedication to the design and implementation of interdisciplinary projects led to a cooperative project with colleagues in dance and electrical engineering aimed toward developing an alternative MIDI controller for dance. This project culminated in the premiere of his techno-ballet, *Ender's Game*, during the summer of 1994 at the University of Utrecht with an additional performance at the University of Amsterdam. The MIDI Movement Module, M3, developed for *Ender's Game* was nominated by the editors of *Discover Magazine* for their 1998 Award for Technological Innovation in Sound.

In the fall of 1993, Sain was in residence at the Swedish Royal Academy of Music as part of the Swedish-American Music Exchange. He returned to