FUTURE MUSIC OREGON  
The Computer Music Center  
at the University of Oregon School of Music  
http://www.uoregon.edu/~fmo

Future Music Oregon 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, FMO sponsors a concert series featuring new electroacoustic music. Past guest artists have included noted composers of electroacoustic music such as Scott Wyatt, James Paul Sain, James Dashow, Stephen David Beck, Carl Stone, Russell Pinkston, Allen Strange, Xiaofu Zhang, Yuanlin Chen, Carla Scaletti, Eric Chasalow, John Chowning, Burton Beerman, Barry Truax, Dennis Miller, Chris Chafe, Gary Lee Nelson, Mark Applebaum, Michael Alcorn, 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@uoregon.edu.

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SPECIAL THANKS

We would like 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.

Anonymous Donors (3)  
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110th Season, 18th program
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 when appropriate.

PROGRAM

**Ichorus**  Jenifer Jaseau
for BlueAir Infrared sensor and custom software
Jenifer Jaseau, BlueAir Infrared Sensor

**Residual**  Ron Parks
for stereo digital audio media

**The Death of Peckover**  Ryan Wiggans
for stereo digital audio media

**INTERMISSION**

**Ewha, Nabi** (Chongbo)  Simon Hutchinson
for stereo digital audio media

**The Scream**  Jeremy Schropp
for stereo digital audio media

**Light has no back or front**  Jeffrey Stolet
for Kyma and two Wacom tablets
Jeffrey Stolet, Wacom Tablets

PROGRAM NOTES

**The Death of Peckover**
- Room 1 Linotype
- Room 2 Machine a Impression Sur Cylindre Rotatif
- Room 3 Presse 1870
- Room 4 Presse a Imprimer Typographique
- Room 5 Machine a Gauffrer

is a narrative based on a scene set in Henry Miller’s *Tropic of Cancer*. It follows the final day of a French proofreader in the early 1900’s. The protagonist travels through five rooms and reacts to the unexpected beauty and ultimate insanity that arises from the world around him. Each room is derived from a single audio sample of an antique printing machine. These audio samples were recorded by Cedric Peyronnet and downloaded from “http://www.freesound.org/packsViewSingle.php?id=977”. Sounds were generated in Kyma and arranged in Logic.

Text for **Ewha, Nabi** by Yi Chongbo (1693-1766)

*Gwangpunge deollin ewha omyeo gamyeo nalidaga*

*Gajie motoreugo geomijeogeoda*

*Jeo geomi nakhwain jul moreugo nabi jabdeut hareonda.*

Falling pear-blossoms whirl madly about in the wind,
Unable to return to the tree; they are caught in spider’s webs
And those spiders pounce on them, thinking they are butterflies.

Vocal sample was read by Hye-Jung Yoon; gayageum sample was read by Yusun Kim.

**Light has no back or front** is a real-time performance composition that uses two digital drawing tablets and Symbolic Sound’s Kyma system to shape a nuanced and ethereal multi-channel sound world. Using data streams created by the pen location, the pen pressure and the pen tilt angle the frequency, timbre, rhythm and spatialization of the individual sounds are controlled. The spectral character of the piece is created by applying Kyma’s analysis and resynthesis techniques to spoken Zen k an (公案 - g ng-àn).

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