

*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](mailto: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.

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111th Season, 30th program



SCHOOL OF MUSIC AND DANCE

Thelma Schnitzer Hall  
8:00 p.m.

Saturday evening  
November 20, 2010

**FUTURE MUSIC  
OREGON**

*Jeffrey Stolet, director*

featuring guest artist

***John Chowning***



UNIVERSITY OF OREGON

*PROGRAM*

**Canned!** Simon Hutchinson  
for five Blue Air infrared sensors,  
interactive performance environment and Kyma  
OEDO (the Oregon Electronic Device Orchestra):  
Jon Bellona, Simon Hutchinson, Jenifer Jaseau,  
Jeremy Schropp, Chi (Iris) Wang

**Sonic Dog Tags** Jon Bellona  
for audio/video real-time generative software

**Huashan** Chi (Iris)Wang, music  
for dancer, Nintendo Wenwen Dong, choreography  
Wiimote performer and 8-channel audio  
Wenwen Dong, Dancer  
Chi (Iris) Wang, Nintendo Wiimote

**Vent** Jeremy Schropp  
for stereo digital audio media

**Sedna** Jenifer Jaseau, music  
for stereo digital audio Anna Waller, dance  
media and dance  
Anna Waller, Dancer

**Turenas (1972)** John Chowning  
for quadraphonic sound

*INTERMISSION*

**Wavy Cello** Wan-Ting Huang  
for solo cello and eight-channel audio  
Wan-Ting Huang, cello

**stria (1977)** John Chowning  
for quadraphonic sound

**Voices - v. 2 2007** John Chowning  
for soprano and interactive computer  
Maureen Chowning, soprano

*ABOUT TONIGHT'S GUEST ARTIST*

**John Chowning** is one of the leading figures in computer generated music and sound in the world.

Chowning was born in Salem, New Jersey, in 1934. Following military service he studied music at Wittenberg University where he concentrated on composition and received his degree in 1959. He then studied composition in Paris for three years with Nadia Boulanger. In 1966 he received the doctorate in composition from Stanford University, where he studied with Leland Smith.

With the help of Max Mathews of Bell Telephone Laboratories and David Poole of Stanford, in 1964 he set up a computer music program using the computer system of Stanford's Artificial Intelligence Laboratory. This was the first implementation of an on-line computer music system ever. Beginning in 1964 he began the research leading to the first generalized sound localization algorithm implemented in a quad format in 1966. In 1967, Chowning discovered the frequency modulation (FM) algorithm in which both the carrier frequency and the modulating frequency are within the audio band. This breakthrough in the synthesis of timbres allowed a very simple yet elegant way of creating and controlling time-varying spectra.

Over the next six years he worked toward turning this discovery into a system of musical importance. In 1973, he and Stanford University began a relationship with Yamaha in Japan, which led to the most successful synthesizer technology in the history of electronic musical instruments, known as 'FM synthesis.' John Chowning has received fellowship grants from the National Endowment for the Arts and was artist-in-residence with the Künstlerprogramm des Deutschen Akademischen Austauschdiensts for the City of Berlin in 1974, and guest artist in IRCAM, Paris in 1978, in 1981, and in 1985. His compositions have been recorded on compact disc, WERGO 2012-50.

In 1983 Chowning was honored for his contributions to the field of computer music at the International Computer Music Conference in Rochester, New York. He was elected to the American Academy of Arts and Sciences in 1988. In 1992 he was given The Osgood Hooker Professorship of Fine Arts by the School of Humanities and Sciences at Stanford. The French Ministry of Culture awarded him the Diplôme d'Officier de l'Ordre des Arts et Lettres in 1995 and he was given the Doctorat Honoris Causa December 2002 by the Université de la Méditerranée.

Chowning taught computer-sound synthesis and composition at Stanford University's Department of Music and was founder and director of the Center for Computer Research in Music and Acoustics (CCRMA), one of the leading centers for computer music and related research.