

*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, 84th program



SCHOOL OF MUSIC AND DANCE

Thelma Schnitzer Hall  
8:00 p.m.

Saturday evening  
April 30, 2011

**FUTURE MUSIC  
OREGON**

*Jeffrey Stolet, director*

featuring guest artists

*The SoundProof Ensemble*  
*Patricia Strange, violin*  
*Stephen Ruppenthal, flugelhorn*  
*Brian Belet, viola*

with guest composer

*Elainie Lillios*



*PROGRAM*

- Chang Xiang Shou** Chi (Iris) Wang  
for sound and video, the digital  
intermedia music controller, the *Lou Kong*  
Chi Wang, Lou Kong
- Fish** Kyle Linninen  
for stereo fixed media
- Ethereal Echoes** Alyssa Aska  
for Violin, Marimba, and Kyma  
Jonathan Dinsfriend, violin  
Evan Marquardt, marimba
- Right Here... Over There** Jenifer and Mark Knippel  
for interactive performance environment  
and the Game Trak  
Jenifer and Mark Knippel  
Game Trak
- November Twilight (World Premiere)** Elaine Lillios  
for solo trumpet and live, interactive electro-acoustics  
Stephen Ruppenthal, trumpet

*INTERMISSION*

- Running Expressions** Jon Bellona  
for heart-rate monitor, two Nintendo Wiimotes,  
two dual-axis accelerometers and  
custom performance software  
Jon Bellona, performer
- Ghost String** Jeffrey Stolet  
for solo violin and electronics  
Patricia Strange, violin

**Elainie Lillios'** music reflects her fascination with listening, sound, space, time, immersion and anecdote. She has received grants/commissions from R eseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, National Foundation for the Advancement of the Arts and others. Awards include First Prize in the 2010 Electroacoustic Piano International Competition, Special Mention in the 2010 Prix Destellos, and First Prize in the 2009 Concours Internationale de Bourges, along with other recognition from Concurso Internacional de M usica Electroac ustica de S ao Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition and La Muse en Circuit Radiophonic Competition. Numerous performances of her work include guest invitations to the GRM, Rien   Voir, festival l'espace du son and June in Buffalo. Find Elaine's music on Empreintes DIGITALES, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art and SEAMUS labels.

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***Recording of UO concerts without prior permission is prohibited.***

*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 patrons. House management reserves the right to request exiting the hall when appropriate.*

**Patricia Strange** has been at the leading edge and creative forefront of contemporary violin performance for many decades. Her playing and interpretations have continually re-defined the musical possibilities of extended violin performance techniques. Along with her late husband, Allen Strange, she co-authored the book *The Contemporary Violin; Extended Performance Techniques*, published by Scarecrow Press. She co-founded two live electronic music ensembles, BIOME and The Electric Weasel Ensemble which have toured the USA, Canada, Mexico and Europe. She currently lives on Bainbridge Island, WA where she continues to perform and teach.

**Brian Belet** lives in Campbell, California, with his partner and wife Marianne Bickett and son Jacques Bickett-Belet. Here he composes, hikes, and tends to his fruit trees and roses. To finance this real world he works as Professor of Music at San Jose State University. His music is recorded on the Centaur, Capstone, IMG Media, Frog Peak Music, and the University of Illinois CD labels; with research published in *Contemporary Music Review*, *Organised Sound*, *Perspectives of New Music*, and *Proceedings of the International Computer Music Conference*. ( [www.sjsu.edu/people/brian.belet](http://www.sjsu.edu/people/brian.belet) )

Composer/performer **Stephen Ruppenthal** is Principal Trumpet and Contemporary Music Advisor for the Redwood Symphony. Stephen has been Guest Artist-in-Residence at numerous universities in the US, and taught Electronic Music Studio Arts and Composition at the Center for Experimental and Interdisciplinary Art (SFSU). Stephen was a founding member of the Electric Weasel Ensemble, and appeared with EWE and other groups in the USA and abroad, including President's Breakfast at the New Music Festival. Stephen is also known for his performances and writings on text-sound composition. Stephen is currently recording a collection of new trumpet and electro-acoustic commissions by Larry Austin, Brian Belet, Elaine Lillios, Allen Strange, and Dan Wyman, set for release in 2012. He has performed Allen Strange's *Velocity Studies V: NGate* for the 2008 SEAMUS Electro-Acoustic Music Festival (included on *New Music from SEAMUS*, Volume 18), and premiered Brian Belet's *System of Shadows* for trumpet and Kyma at SJSU, the 2008 Electronic Music Midwest Festival in Chicago, SEAMUS 2009 Electro-Acoustic Music Festival at Sweetwater Sound, the 2010 ICMC in New York City, and the Vienna Kyma International Symbolic Sound Conference.

**A Tranquil Night**  
for 8-channel fixed media

Wan-Ting Huang

**Misty Magic Land**  
for Trio and Kyma

Allen Strange

The SoundProof Ensemble  
Patricia Strange, violin  
Stephen Ruppenthal, flugelhorn  
Brian Belet, viola

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### PROGRAM NOTES

#### **Chang Xiang Shou**

*Chang Xiang Shou* is a real-time composition performed with the instrument *LouKong*—a re-purposed (hacked) Wii Remote Controller encased in a soft volleyball. By capturing selected gesture data, sound is generated and modified in an 8-channel audio environment and a 3-D sphere is rendered in real-time. Inspired by Chinese Shadow Puppet and Ivory Carving, the composition allows the performer to explore possible gesture combinations between human and instrument to reveal a “wireless shadow puppet” performance.

#### **Fish**



#### **Ethereal Echoes**

The composition of *Ethereal Echoes* required the careful combination of acoustic and electronic instruments—elements from past, present and future. The piece draws on some of the earliest concepts of western music, such as imitation and canon, and applies them to the 21st century. The composition seeks to replicate the echo effects heard in large spaces, such as cathedrals, to create counterpoint and harmony. While this is not entirely a new concept, the use of electronics to create this effect is uniquely modern. In addition, the instruments are able to imitate effects created by the electronics. The use of such musical devices allows this composition to be strongly rooted to the

origins of music, yet connected to our present and future musical and technological capabilities.

### **November Twilight**

*November Twilight* (Elainie Lillios, 2011, World Premiere) for trumpet and live, interactive electro-acoustics takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece:

*November twilight:  
the mountainside of birches  
lavender with shadow*

*November Twilight* drifts through the encroaching twilight, exploring the mystery and majesty of a vast mountainside. Twilight wanes and with its decline comes nightfall. By day's end the landscape lies in deep shadows, where only the essence of dusk remains. *November Twilight* was commissioned by Stephen Ruppenthal.

### **Running Expressions**

*Running Expressions* is a real-time performance composition for heart-rate monitor, two Nintendo Wiimotes, and two dual-axis accelerometers. By capturing live physiological data, music is created and controlled within an 8-channel and video projection environment. The musical performance narrates a distance run, the psychological and emotional impacts of a running experience.

### **Ghost String**

In Jeffrey Stolet's *Ghost String* (2005), violinist Patricia Strange and the composer team to produce an exquisite soundscape. The performance conjures spectral ancestors, not only of the spirits that roam the earth in search of folks to terrify, but also conjuring the essential spirit of the violin itself. The collaborative performance of *Ghost String* is a perfect pairing as Stolet is a master at supplying the resonant textures and sonic orchestrations that haunt the background and enrich the evocation of Pat's unique violin performance. Patricia Strange is the perfect foil for the, at times, insouciant spirits and poltergeists that interrupt and force themselves to the fore. Strange's spectral sounds hover ever so slightly above an ethereal plane, a shadow land of phantoms, real and imagined. The impact of this work finds that private place inside of you, and holds on until the last fade-out.

### **A Tranquil Night** (from The Works of Li Po, the Chinese Poet)

*Before my bed is the full moon gleaming bright,  
Like frost on the ground in the still of the night.  
Looking up, the lunar reunion shines wholly;  
And down as I reminisce homeward—lonely.*

### **Misty Magic Land**

*Misty Magic Land* (Allen Strange, 2004) is a 'guided improvisation' for unspecified solo instrument(s) or ensemble and digital media. The digital media consists of a pre-composed electronic soundtrack, and a software signal processor. The prerecorded audio is played back into the performance space and the amplified instruments, mostly improvising long notes over a notated harmonic drone (created with granular synthesis) are processed in real-time, under the control and discretion of the performer(s). Tonight's world premiere of *Misty Magic Land* is Allen's original version for instrument ensemble, fixed media, and digital processing. This version was to be included in a set of works titled *Crossing Zero* based on Alan Moore's Prometheus saga. The additional never completed movements included, *Illuminata* and *No Man's Land*. In 2006, *Misty Magic Land* became part of an orchestral suite of programmatic 'ear movies' titled *Brief Visits to Imaginary Places* about four fantasy lands taken from contemporary literature. *Misty Magic Land* is the home of the weeping gorilla in the Promethean Saga.

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### *ABOUT TONIGHT'S ARTISTS*

**SoundProof** is an extensible performance trio with violinist Patricia Strange; composer, bassist, and computer performer Brian Belet; and trumpet, flugelhorn and text-sound composer, Stephen Ruppenthal. SoundProof's mission is to explore the creative and interactive potential in the convergence of sound, music, technology, performance, and digital technology. Drawing from a wealth of late 20th-century and current 21st-century sources, SoundProof events realize new possibilities for sound and music, blending the traditions of contemporary performance with the exigencies of real-time digital processing.