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.

* * *

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)
Fabulous Tweeter Brothers
Roger Kint Music Annex
Sonorous Corporation Symbolic Sound Corporation
Thompson’s Electronics

* * *

110th Season, 64th program
PROGRAM

JiaJie  
Chi Iris Wang  
for Wacom tablet and Kyma  
Chi Iris Wang, Wacom tablet

Night Terrors  
Alyssa Aska  
for stereo fixed media

“AUU” (And Uh Um)  
Jon Bellona  
for Wacom tablet and Kyma  
Jon Bellona, Wacom tablet

Simple Choices  
Ryan Chaney  
for solo trombone and real-time 8-channel digital audio  
Ryan Chaney, Trombone

Dialogue Between Different Spaces  
Simon Hutchinson  
for 8-channel fixed media

Ziller’s Story  
Jenifer Jaseau  
for Wacom tablet and Kyma  
Jenifer Jaseau, Wacom tablet

Notes from Grace  
Kevin Drake  
for Wacom tablet and Kyma  
Kevin Drake, Wacom tablet

* * *

PROGRAM NOTES

JiaJie  
JiaJie (佳节) is a real-time performance composition that uses a digital drawing tablet and Symbolic Sound’s Kyma system to shape an 8-channel sound, using the ‘pen’ end to control the spatial location of the sound, and the ‘eraser’ end to trigger different scenes. JiaJie takes the phrase from the poem 九月九日忆山东兄弟 (a poem describing the feeling of homesickness at a traditional festival)

“独在异乡为异客，每逢佳节倍思亲。  
致亲兄弟登高处，遍插茱萸少一人。”

“每逢佳节倍思亲”, the phrase that appears in the piece, means “My heart grows fonder of faraway loved ones on lonely festive days.”

Night Terrors  
This piece is a representation of imagination. Imagination can turn ordinary, everyday objects and sounds into a startling array of fantastical creations. Rather than imagination, Night Terrors utilizes Kyma; turning the pleasant and simple sounds of a piano into terrorizing and agonizing sounds. Every sound in this piece comes from a piano and is augmented by Kyma, much as a frightened imagination can augment small objects in a dark room and harmless sounds in the eerie silence of night.

“AUU” (And Uh Um)  
Humans fill uncomfortable moments between thoughts, not with spaces of silence, but with noticeable sounds, most notably: “and”, “uh”, and “um”. “AUU” (And Uh Um) explores the spaces between our thoughts, as well as the use of the three common words that mask these silences.

Simple Choices  
Simple Choices is a work for solo trombone and a custom interactive software environment that represents an aural exploration of linear vs. exponential growth.

21st-Century Matsuri  
When I visit Japan, some of my favorite experiences are the local festivals. These matsuri are wonderful displays of community through music and dance that do not really have analogs in modern U.S. culture. Despite my love of these festivals, though, I often have a great sense of alienation when I attend, because, at a matsuri, I begin to feel my own “foreignness” more acutely than at any other time, as I am often alone in groups of hundreds from the local community. Thinking about this tension, I composed this piece, 21st-Century Matsuri, as a kind of electronic concerto, playing with this interaction of the individual and society.

Ziller’s Story  
Ziller’s Story utilizes text from Tom Robbins’ book Another Roadside Attraction as read by Alonzo Moore. The text is a poem left by John Paul Ziller for his wife after she has experienced a devastating loss. One cannot lose what was never found, just as even when something is lost, it is never gone. This piece explores how text can be used as a background tapestry to influence the unconscious awareness of time and space. What we observe and accumulate through time always exists within us, becoming part of our foundation and part of our experience. One is meant to experience the full journey before the answer is revealed, traveling from the tips of the mountains to arrive right in front of you.

Notes from Grace  
Notes from Grace is a live 8-channel piece for Kyma system and Wacom Tablet. The piece integrates the rhythmic and timbral qualities of speech with contrasting source material expounded by the fundamentals of musique concrète. The composition was inspired by a conversation with my grandmother, Grace Drake, whose voice can be heard throughout.