

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.

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112th Season, 99th program



SCHOOL OF MUSIC AND DANCE

Thelma Schnitzer Hall
8:00 p.m.

Saturday evening
November 19, 2011

FUTURE MUSIC
OREGON

Jeffrey Stolet, director

featuring guest artists

Scott Wyatt
Chi Wang
Mei-Ling Lee
Aaron Pergram
Helena Kopchick Spencer



UNIVERSITY OF OREGON

PROGRAM

Jiu Ge - Nine Songs 九歌 Mei-ling Lee
for bassoon and electro-acoustic music forces

I. King of the Sky 東皇太一 (*Dong Hwang Tai Yi*)

II. Spirit of Mountains 山鬼 (*Shan Gui*)

III. Spirits of Warriors 國殤 (*Guo Shang*)

Helena Kopchick Spencer, bassoon

Gongs of Tiny Insects Jeffrey Stolet
for stereo digital audio media

品味楚辭 Chi (Iris) Wang
for bassoon and stereo digital audio media
Aaron Pergram, bassoon

Hendrix de Aguadilla Jeffrey Stolet
for iPad and Kyma
Jeffrey Stolet, iPad

Doppelgänger Simon Hutchinson
for bassoon and fixed media
Aaron Pergram, bassoon

ComLinks Scott Wyatt
for electroacoustic music designed
for eight-channel performance

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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.

Orchestras. In 2006, Helena was awarded the Petri Foreign Music Study Scholarship, which has funded the commission of Mei-ling Lee's Jiu Ge for bassoon and electronics.

Chi (Iris) Wang is a composer and performer from China. Chi enjoys making music and intermedia art that involve Computer Human Interaction (CHI). Her current research and compositional interests include gestural control and sound design. She recently completed her master's in Intermedia Music Technology at the University of Oregon. She studied electronic music composition and intermedia creation with Dr. Jeffrey Stolet. Previously, she studied at Ocean University of China and graduated with a BE in Electronic Engineering focusing on architectural acoustics and psychoacoustics. Chi's compositions have been performed at various concerts and music festivals including TaiHei Ensemble (2009), Future Music Oregon (2009, 2010, 2011), Music Today Festival (2011), and Musicacoustica in Beijing (2011). In June 2011 she was chosen as the recipient of the School of Music award for Outstanding Graduate Scholar in Intermedia Music Technology. She was a Graduate Teaching Fellow in Intermedia Music Technology at the University of Oregon where she prepared and taught classes in digital audio and sound design. She also assisted in maintaining the Future Music Oregon studios and in setting up for Future Music Oregon concerts.

Scott A. Wyatt serves as the director of the University of Illinois Experimental Music Studios, and among numerous other honors that he has received, he was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music competition in Bourges, France and a finalist in the 1989 International Electro-Acoustic Music Competition in Bourges, France. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and among others, several 1996-2004 grants for the development of a specific compositional and live performance methodology for use with multi-channel sound diffusion and projection. His current research involves the development and application of positional three-dimensional audio imaging for multi-channel audio. He served as president of SEAMUS (the Society for Electro-Acoustic Music in the United States) from 1989 until 1996, and he remains on its Board of Directors. His compositions are recorded on CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, SEAMUS, UBRES and VERIATZA recordings. Please visit: <http://ems.music.uiuc.edu>

ABOUT TONIGHT'S ARTISTS

Taiwanese-born composer **Mei-Ling Lee's** work integrates contemporary and twentieth-century western music with traditional Chinese and eastern forms. Her work regularly draws from pre-nineteenth century and ancient Chinese poetry. Her work has been performed internationally and throughout the United States, including the Rencontres Musiques Nouvelles Festival (France), Ashland New Music Festival (Oregon), SEAMUS International Conference, SCI Annual Conference, New Music Festival at WIU (Illinois), IAWM Congress Conference, CEMJKO International Conference (Brazil), the International Computer Music Conference (New Orleans), Alfred Loeffler New Music Symposium (California), Pixilerations (Rhode Island), and International Electroacoustic Music Festival (Cecilia). She received her Ph.D. degree from the University of Oregon in Composition with supporting area in Intermedia Music Technology. At the University of Oregon she studied under Dr. Jeffrey Stolet, Dr. Robert Kyr, and Dr. David Crumb. Mei-ling is currently instructor of music at Lane College, Eugene, Oregon.

Aaron Pergram, a Cincinnati, Ohio native, is currently pursuing a Doctor of Musical Arts degree at the University of Oregon where he serves as a Graduate Teaching Fellow. He holds degrees in performance from The University of Kansas (B.M.) and Indiana University's Jacobs School of Music (M.M.) where he served as an Associate Instructor. Aaron currently performs with Portland's Oregon Ballet Theatre, Oregon Coast Chamber Orchestra, Newport Symphony, Oregon Mozart Players, Eugene Opera, Rogue Valley Symphony, and many local ensembles in Eugene. Aaron has appeared as a finalist at several national concerto competitions including the Coeur d'Alene Young Artist Competition (ID), Arapahoe Concerto Competition (CO), the Akron Tuesday Musical (OH), and various university competitions. He has also appeared with the National Wind Ensemble in Carnegie Hall under H. Robert Reynolds and participated in several summer music academies including the Indiana University Summer Music Festival, Le Domaine Forget, The Banff Centre for the Arts, The Brevard Music Center, The Eastern Music Festival, and the Soundwaves Music Festival. Aaron has performed in the United States, Canada, and in various cities throughout the People's Republic of China including Beijing, Chengdu, Shenyang, and Kunming.

Helena K. Spencer is a Ph.D. Musicology student at the University of Oregon, where she is also pursuing a supporting area in bassoon performance as a student of Steve Vacchi. Helena is instructor of bassoon at Willamette University, second bassoonist of the Eugene Opera Orchestra, and principal bassoonist of the Oregon Mozart Players and Salem Chamber Orchestra. She has also performed with the Oregon Bach Festival, Cabrillo Music Festival, and Aspen Music Festival

PROGRAM NOTES

Jiu Ge - Nine Songs 九歌

Mei-ling Lee

Nine Songs was inspired by *Jiu Ge* (九歌), or *Nine Songs*, a set of short poems sometimes attributed to Qu Yuan.

King of the Sky 東皇太一 (Dong Hwang Tai Yi)

Strike the dark strings

Strike

Strike the dark strings

And reed & zither answer

Spirit moves in splendid gear

And is the body's splendid shaman

Through which a god may sing

And indeed does sing

And strikes and strikes

That Darkest Bell

Ah darkest bell — my body struck

With love

Spirit of the Mountains 山鬼 (Shan Gui)

Mountain Spirit left me alone

Dark in a bamboo grove

Air dark with rain

Monkeys twitter again

Cry all night again

And cry and cry

All night again

Waiting for you

I wander and linger

Turn and turn

And turn again—

And won't turn back

And won't turn back—

Spirits of Warriors 國殤 (Guo Shang)

Hold Wu's halberd, ah, wearing Rhino's armor,

chariots mingled hub-of-wheels, ah, short weapons contacted.

Flags cover Sun, ah, enemies like clouds,

arrows crossing falling, ah, soldiers compete forward.

Invade my camp, ah, step on my rows,

left horse died, ah, right knife wound.

Buried two wheels, ah, tied-up four horses,

took jade drum-sticks, ah, stroke out-loud the drum.

Heaven's time resent, ah, powerful spirits angry,
cruelly killed all, ah, abandoned wild plains.
Leave not come-in, ah, going not coming-back,
flat land vast, ah, road very far.
Bringing long sword, ah, carrying Qin's bows,
head body separated. ah, heart without regrets.
Faithful and brave, ah, also have martial skills,
at-the-end steel strong, ah, wasn't able conquer.
Body already dead, ah, divine with spirit,
your spirit vigor, ah, to-be ghost hero.

Gongs of Tiny Insects

Jeffrey Stolet

Gongs of Tiny Insects was primarily assembled in Tokyo during the week of the 60th anniversary of the world's first atomic bomb attack.

The complete title of the composition is:

*Ugokanu hone ni chiisana mushi ga muragari, kane o narasu.
Mushitachi no namida wa mada atsui hai o nurashi, hiyasu.
Atari o umetsukusu sono oto.*

which from Japanese translates to:

*Gongs of tiny insects swarming over still bones,
their tears cool still hot ashes,
sizzle fills the air*

品味楚辞

Chi (Iris) Wang

力拔山兮气盖世，
时不利兮骓不逝。
骓不逝兮可奈何，
虞兮虞兮奈若何！

The poem was written by a hero (Xiangyu) of Chu (one of the seven countries in China during Zhanguo Dynasty). After countless victories, he conquered the country. While standing at the top of the world, he realized some thing he could not stop no matter how great he was – Time flies.

Aaron, who is also the bassoonist recited the poem beautifully in Chinese. Some of his vowels can be perfectly integrated with bassoon timbre. In this composition, you will hear human voice and the bassoon sound work together as one instrument to reveal the secret of the poem.

Hendrix de Aguadilla

Jeffrey Stolet

Hendrix de Aguadilla is an 8-channel real-time performance composition for the Kyma and the Apple iPad. As the title suggests, the spirit of the piece invokes the name of guitar legend Jimi Hendrix. Many of the timbral effects are controlled by data streams output from the iPad's accelerometer while 8-channel spatialization is controlled with data from magnetometer.

Doppelgänger

Simon Hutchinson

When composing for soloist and electronics, I often approach pieces as concerti, with the live performer conversing with an electronic "ensemble." Traditionally, this genre has given composers the opportunity to explore the relationship between an individual and society as well as provide discourse on the importance of both individual and social expression and contentment. The introduction of the soloist's doppelgänger, a supernatural duplicate, turns this piece into a kind of double concerto, with the soloist faced not only with society but with the implications of the spectral double, supporting or undermining the efforts of the individual to find a place in the social world.

ComLinks

Scott Wyatt

As perhaps with many of you, within my lifetime, I have experienced early rotary phones, party lines, phone booths, touchtone phones, wireless phones, bag phones, cell phones, and smart phones, not to mention IM, Skype, tweeting and texting trends. This work is a setting of associated sounds and activities depicting our incessant pursuit of instant communication. There may be a commentary here...

Three-dimensional techniques were employed to position sounds and activities within the audience listening area. Special thanks to Brian Behrns, Gustavo Flores, Rachel Mitchell, Taylor Moore, Barry Morse, Tony Reimer, Dennis Reyes III, Aaron Romm, Tyler Schell, Henry Solberg, Chad Wahls, Kurt Werner, and Allen Wu for their assistance with this piece. *ComLinks* was realized within the University of Illinois Experimental Music Studios.

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