

“I am a star at rest, my daughter. When I set for the last time, decrepit and old beyond all that you can reckon, I was carried to this island. I am not so old now as I was then. Every morning a bird brings me a fire-berry from the valleys in the Sun, and each fire-berry takes away a little of my age. And when I have become as young as the child that was born yesterday, then I shall take my rising again (for we are at earth’s eastern rim) and once more tread the great dance.” -The Voyage of The Dawn Treader, C.S. Lewis

**S/V List** – This composition is created from the sound recordings I made at Shilshole Bay Marina aboard the S/V List. In my composition I wanted to express my overall impression of the experience being at a marina on a sailboat. The crying of the seagulls, squeaking of the buoys, and other noises sailboats makes, all part of that experience. At times the sonic texture is spooky, but at other times peaceful, allowing one time to reflect on their secret thoughts and wishes.

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UNIVERSITY OF  
OREGON

SCHOOL OF MUSIC AND DANCE

# FMO

Future Music Oregon

Jeffrey Stolet, director  
Akiko Hatakeyama, faculty  
Jon Bellona, faculty

*featuring  
the music of  
composers and performers of  
Future Music Oregon*

**Thelma Schnitzer Hall** (Room 163)  
Saturday, May 12, 2018 | 7:00 p.m.



***soliTarot***  
for real-time audio and video  
Amanda Jo Langley, performer

***If Everything Falls Apart***  
for stereo digital audio fixed media  
Jon Luc Hefferman

***Red Sky***  
Stefan Reichardt  
for stereo digital audio fixed media

***The Dark Express***  
for stereo digital audio fixed media  
Alex Bet

***Three compositions***  
for stereo digital audio fixed media  
Connor Reising  
***Object|Being***  
***Dream|Memory***  
***The Moon's Been Gone for Hours***

## INTERMISSION

***Aquatic Cubes***  
for light control and custom audio/video software  
Peiyue Lu, performer

***Needle***  
for stereo digital audio fixed media  
Tiana Husted

***The Mechanical Future***  
for stereo digital audio fixed media  
Alex Niemeyer

***Ramandu's Theme***  
for multichannel digital audio fixed media  
David Daniels

***S/V List***  
for Kyma and iPad  
Olga Oseth, performer

ability to make that which is intangible tangible. For many, they are the physical articulation of grief, sorrow, or rage, and allow people to cope with the pain that cannot be seen or centralized. All sounds in the composition were processed in Kyma and Ableton Live.

***The Mechanical Future*** – This piece was inspired by the soundscape pieces presented by fellow classmates at previous FMO concerts and my fascination with urban and futuristic soundscapes from various fictional media. I used mostly my own samples recorded from various mechanical sources, like elevators and washing machines, and human activity such as what occurs at a crowded restaurant or gymnasium. The other sounds, I believe only one of them (the train announcement), was taken from freesound.org.

***Ramandu's Theme*** – During the time I was working on this piece, I was also reading *The Chronicles of Narnia* to my oldest son. One of the activities my son and I enjoy most, is story-time, and he especially likes the ones about magic and dragons. Although the Narnia books can be a little heavy-handed with allegory, and some of the characters in the series are certainly negative cultural stereotypes, those criticisms are unimportant to a five-year old, who cares more about talking mice traveling to the edge of the world. Maybe when he's older, he can read Game of Thrones.

I have tinnitus, and this work began as an experiment in deconstructing the tones I perceive in my left ear, which waiver between 6474.16 - 6747.72 Hz. Toward the end of *The Voyage of The Dawn Treader*, there's a moment in the book where the fallen star, Ramandu, sings with his daughter in the pre-dawn, inviting birds to devour the leftover food that is set out on Aslan's table, each day. Interestingly, Lewis describes the song as almost shrill. While this isn't meant to be a libretto — the composition is what it is, discrete from these words, and evolved from personal aesthetic — if there are those who need a passage of prose to enjoy the piece, then consider the following quote from Ramandu, who explains the ritual and the reason for his song:

***soliTaro*** – As each note on a keyboard is played, a tarot card appears. As knobs and pads are manipulated, other changes in the visualizations occur. A random number algorithm is used to deal the cards. The MIDI keyboard is not just a musical instrument creating sounds. The composition creates visuals as well. This multimedia piece references the infinite past, present, and future. Tarot cards are archetypes of human emotion and have deep subconscious meanings to every person. Just as every tarot reading is different, each performance is unique. The intertwined music and visuals are intended to immerse the audience’s minds in nostalgic, present, and future contemplations. Thank you to Patrick Andrews, Jeffrey Stolet, David Reuter, and Tiana Husted for ideas and inspirations.

***If Everything Falls Apart*** – We know that we can’t control the passage of time, but does that really stop us from trying? My composition *If Everything Falls Apart* follows a clockmaker’s frantic attempt to keep his/her creations in sync with one another.

***Red Sky*** – Maybe you can relate to experiencing something deeply serene, like the view from on top of a mountain, while also feeling shook as you realize how fragile you are in comparison. In *Red Sky* I wanted to recreate how it feels to flow between restlessness and rest, and the paradox of feeling both simultaneously. I chose the sounds for this piece based on their ability to ride the line between serenity and intensity. These sounds seemed to all be united under this mood even though they came from many seemingly unrelated places. The sounds were generated using a variety of different synthesis techniques, personal recordings, and manipulated samples of old records. After gathering these sounds I did my best to transform them into a coherent and flowing piece.

***The Dark Express*** – I was inspired for this piece from places I like to visit such as Truckee, California and Disneyland. The train sounds remind me of hearing the train going through the tunnels above Donner Lake. Depending on the weather, the sound could be either clear or muffled making it sound eerie. I thought it would

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be interesting to blend train sounds with sounds you would hear in haunted house. **The Dark Express** starts out in an underground tunnel and then emerges from the tunnel. After the train emerges from the tunnel, it passes by another train before entering a dark stormy forest. All of a sudden, the train comes to a halt in front of a haunted mansion. The passengers from the train entered the haunted mansion for a tour before departing again. During the tour, listen for the clock, boom sounds, different bells, and other sounds associated with the haunted house. The passengers re-board the train and disembark to continue their journey. The train leaves the forest and passes another train. From there, the train enters an underwater tunnel and continues on its journey.

**Three Compositions:**

**Object|Being** – While composing this piece, I was thinking a lot about the relationship between humans and technology as a sort of self/other conflict. I arranged the piece to contrast familiar sounds with more alien ones, to capture this conflict. As the piece progresses each sound evolves, symbolizing the ways humanity and technology respond to each other.

**Dream|Memory** – This piece was inspired by the films Bladerunner, Westworld, and Ghost in the Shell for the ways they compare memories to computer data. I was also intrigued by the concept of “dream memories.” Despite feeling like experiences, dream memories are not of any event that occurred in reality. Both subjects make me wonder, how do we know for certain that our memories are accurate representations of reality?

**The Moon’s Been Gone for Hours** – An electroacoustic compositional setting of the spoken word piece “The Moon’s Been Gone for Hours” by Mikee Goodman of the band SikTh.

**Needle** – Only one audio sample was used as the sound source for every sound in the composition: a recording of a tattoo machine. The audio recording was made at Cassandra Lampwick’s rotary

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