

ABOUT TONIGHT'S ARTISTS

in 2007 from the University of North Carolina at Greensboro with Steven Stusek. Currently he is pursuing a Doctorate of Musical Arts Degree from the University of Oregon under the instruction of Idit Shner.

Javier Rodriguez is Lecturer in Bassoon at The University of Texas at San Antonio. He has performed with the Acadiana, Austin, Baton Rouge, Central Florida, Jacksonville, Kentucky, Lake Charles, Tallahassee, and Monterrey (MX) Symphonies, the Louisiana Sinfonietta, the Natchez Opera Festival Orchestra, and has also served as the Principal Bassoonist of the Ars Nova Chamber Orchestra of Washington DC. In the summers, he is a faculty member at the Blue Lake Fine Arts Camp in Twin Lake, MI serving as Bassoon and World Music Instructor. Rodriguez has also previously served as an instructor at the Louisiana State University Honors Chamber Winds Camp, the Florida State University Summer Music Camps Double Reed Workshop, and as a Teaching Assistant at the Brevard Music Festival. As a new music advocate, Rodriguez has commissioned works by composers including Daniel Asia, Nansi Carroll, Stephen Coxe, Bill Douglas, Simon Hutchinson, Joshua Keeling, Jason Charney, Lanier Sammons, and Bang on a Can co-creator Michael Gordon. He holds BM and MM degrees from Louisiana State University, a DM from Florida State University, and has also studied at the University of Cincinnati College-Conservatory of Music. His teachers include Jeffrey Keesecker, William Ludwig and William Winstead.

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Season 112, Program 30



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

Future Music Oregon

Lu Minije (Iris Lu)

Composer

Post-Haste Reed Duo

Sean Fredenburg

Javier Rodriguez

Thelma Schnitzer Hall
Saturday, November 17, 2012, 7 p.m.



Towards Neoteny Oregon
Electronic Device Orchestra
improvisation for Circuit Bent (hacked) Toys

Performers of the Oregon Electronic Device Orchestra:
Simon Hutchinson
Athan Spathas
Hua Sun
Chet Udell

The Watching Tuvas Iris Lu
for fixed 4-channel audio media

Draconids Joshua Keeling
for soprano saxophone, bassoon and live electronics

Sean Fredenburg, soprano saxophone
Javier Rodriguez, bassoon

Sparkling in the Dark Lawrence Dillon
for saxophone, bassoon and electronics

Sean Fredenburg, saxophone
Javier Rodriguez, bassoon

bioMechanics Simon Hutchinson
for saxophones, bassoon and electronics

Sean Fredenburg, saxophones
Javier Rodriguez, bassoon

Intermission

Lu Minjie (Iris Lu) received her bachelor degree in electronic information engineering in China. She was the first graduate student to receive a master's degree in Electronic Music from Sichuan Conservatory of Music where she is currently teaching. Her electronic music *Regain Life in A Bliss* was selected to be presented on Sonic Rain Concert Series in America while her electronic composition *Flowing Water and Distortion* won the Pauline Oliveros Prize given by 28th International Alliance for Women in Music, while her interactive composition *On My Way* won the Prize given by eARTS Digital Audio Competition. In addition, her scholarly musical essays have received awards within China. She was invited to hold electronic music concert and give presentations in America. She is sponsored by China Scholarship Council to be the visiting scholar at University of Oregon.

The **Post-Haste Reed Duo** formed in 2009 when saxophonist Sean Fredenburg invited bassoonist Javier Rodriguez to perform as a guest on a recital in Washington, D.C. Fredenburg and Rodriguez collaborated on arrangements of Jacob Ter Veldhuis' *TaTaTaTa* Francis Poulenc's Trio. After the initial success of this performance, and discovering the versatility in this combination, Fredenburg and Rodriguez performed on each other's respective doctoral chamber recitals in 2010. Living almost 2000 miles apart, their "Post-Haste" name emerged after associating the phrase with their usually limited rehearsal time.

Saxophonist **Sean Fredenburg** is dedicated to promoting new music for the saxophone, interacting and collaborating with composers searching for a new voice in today's musical current. He has both commissioned and premiered many new works from all genres and styles of music, from solo saxophone to meta-opera by many bright young composers. He has also had the opportunity to work with distinguished artists such as Jean-Marie Londeix, Jean-Michel Goury, Lars Mlekusch, Raaf Hekkema and Luis Julio Toro. In 2005 Sean received a Bachelor of Music Degree from Louisiana State University where he studied with Griffin Campbell and a Master of Music Degree

organic beings, to serve organic purposes, and so these ambiguities are also present throughout the piece.

shin no shin

In his essay on Japanese Aesthetics, Donald Richie explains a three-part formula for classifying the arts, shin-gyou-sou:

“The first term, shin, indicates things formal, slow, symmetrical, imposing. The third is sou and is applied to things informal, fast asymmetrical, relaxed, the second is gyou and it describes everything in between the extremes of the two.”

These three divisions, though, can also all be subdivided in threes, such as shin no sou (the more sou end of shin), shin no gyou (medium-shin), and shin no shin (the highest level of shin).

Solar Flare is comprised of a single sample of my electric stovetop coil heating up and then cooling back down which is then used to drive spectral impulse responses of a kalimba and a temple gong. The harmonic reconstruction of the kalimba and temple gong evolves in complexity, pitch range, and density over the duration of the piece. To me, the work operates on several levels: aleatoric, surreal, and spectral. This work was selected to appear on the SEAMUS Electroacoustic Miniatures CD Series 2012.

TaTaTaTa

Dutch 'Avant Pop' composer **Jacob Ter Veldhuis** (JacobTV) started as a rock musician and studied composition and electronic music at the Groningen Conservatory where he was awarded the Composition Prize of the Netherlands in 1980. In the last decade, JacobTV's boom box music for live instruments with a sound track based on speech melody became internationally popular. Written for René Berman in 1998, *TaTaTaTa* is based on a five second sample of the voice of French poet Guillaume Apollinaire. In this recording, he is singing a military tune, something like 'tatatata,' to a little boy. The apotheosis of the piece is reached, when in the final bars, the voice of Apollinaire comes from a creaking old phonograph, reciting one of his most famous lines: 'vienne la nuit, sonne l'huere.'

Lariat Rituals

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shin no shin
for iPad and Kyma

Simon Hutchinson

Performer, Simon Hutchinson

Solar Flare
for fixed stereo audio media

Chet Udell

TATATATA
for tenor saxophone, bassoon and electronics

Jacob Ter Veldhuis

Sean Fredenburg, tenor saxophone
Javier Rodriguez, bassoon

Lariat Rituals
for Gametrak and Kyma

Jeffrey Stolet

Performer, Jeffrey Stolet

Towards Neoteny is a four-person improvisation where each performer engages with circuit bent (hacked) toys that have been transformed into electronic musical instruments. These are unique creations built specially by the individual through attaching a variety of sensors and other components into the original circuit to yield interesting results. What musical qualities can we tickle out of these devices? Can we escape the associations of the original toy to explore new musical territory, or do we embrace the associations? How does one 'perform' with these one-of-a-kind instruments? How might the role of 'play' enrich how we all perform? These are some of the questions we asked ourselves while putting this piece together.

The Watching Tuvas

The Tuva is one of the oldest nationalities in northwestern China. The *hoomi* is the Mongolian special vocal skill that produces multiple voices and extends in Tuva. There is an ancient melody of Tuva played by *shoor* in this work. The *shoor* is a Mongolian traditional musical instrument, which is dying out and is regarded as a living fossil of minority nationality instruments. It can produce multiple voices. The composer integrated the polyphonic thinking into the sonic design of electroacoustic music, like using filters to separate the different voices from original *hoomi* and *shoor*, using Kyma to make sounds, forming the sonic counterpoint in figures and space. Through the work, the composer expresses her yearning for a peaceful life. The work's title also implies the complex national roots that Tuvas, as the descendents of Mongolians, have.

Draconids

"In October 2010, I had the pleasure of seeing my first meteor shower from a beautiful North Florida beach. In the extreme early morning hours, hundreds of meteors flooded the sky from all directions, although most of them, as the name *Draconids* suggests, emerged from the direction of the constellation Draco. Some were quick and dazzling; others, to my surprise, drifted on slow, winding paths across the starry sky before dissipating into the night. The sense of tranquility and amazement I felt while watching one of nature's most beautiful phenomena is one that I will never forget. In *Draconids*, I have ventured to render my impressions of the experience in musical form, not so much as a sonic mimicking of the meteors' motion, but as an attempt to re-create the atmosphere of that awe-inspiring event.

The instrumentalists act partly as illustrators, establishing the celestial materials to which the computer adds motion and color; and as observers, reacting both to one another and to the overall soundscape. Multiphonics in the instrumental parts introduce altered harmonic spectra that further expand the tone colors available for the computer's extraction and manipulation. The multiphonics are also reflected microtonally in much of the wind instruments' melodic material. Often, melodic passages are consonant with the multiphonic's harmonic spectrum, but even more often, I was fascinated by the sound of notes just outside the multiphonic spectrum. This effect can be heard especially in the final section, where the instrumentalists' sound is convolved in real time with multiphonics, leaving behind long, sonic trails. Throughout the entire piece, the computer follows the instrumentalists via pitch tracking, leaving them free to interpret the music at their own pace. Early this October, the *Draconids* meteor shower is predicted to be at a historically high level of activity, with hundreds and possibly even thousands of meteors appearing during its peak hours. I encourage everyone to stay up and watch it!" *Draconids* was commissioned by the Post-Haste Reed Duo and premiered in Dohnanyi Recital hall in Tallahassee, Florida on September 16, 2011.

Sparkling in the Dark

Early in my composition career, I made a conscious decision to focus on acoustic, rather than electronic, music. At the time, the effort required to keep up with advances in technology seemed all-consuming, with very little benefit.

In the Winter of 2010, I started hearing an elusive sound in my mind. When I analyzed what I was hearing in my imagination, I realized that it was a combination of bassoon and soprano saxophone over a constantly shifting, ringing accompaniment. It became clear that the only way this aural idea could be shared would be through an electroacoustic presentation. With the patient assistance of some more experienced colleagues, I dove into unfamiliar waters during the Summer of 2011 – waters I hadn't splashed in for about thirty years—and the result was *Sparkling in the Dark*.

In **bioMechanics** for saxophone, bassoon and electronics, I explore interaction of organic and technological materials. I don't believe that this is a simple binary, as technology was created by us,