## **ABOUT** ZHANG XIAOFU

Zhang Xiaofu is a composer, professor of the Central Conservatory of Music (CCOM), Beijing, President of the Electroacoustic Music Association of China (EMAC), and Executive President of MUSICACOUSTICA–BEIJING, one of the most prestigious International Festivals worldwide. Zhang is among the few Contemporary Chinese composers whose compositions covered a wide range of genres, including electroacoustic, symphonic, traditional Chinese orchestral music, chamber music, ballet and film music. His works have been constantly performed in China, the United States, France, Germany, the UK, Italy, Polish, Belgium, Spain, Greece, Portugal, Austria, Canada, Cuba, Japan, Korean, Taiwan, and Hong Kong. Zhang has won numerous international awards. His music has been released on four CDs and a DVD.

As one of the earliest pioneers of electroacoustic music in China, Zhang founded the Center of Electroacoustic Music of China (CEMC). He is also highly active as academic researcher, teacher, composer, performer, educator, as well as organizer of a series of international exchange programs. He founded the Electroacoustic Music Association of China in 2002 and initiated the world-reknown Electroacoustic Music Festival in China – "MUSICACOUSTICA-BEIJING," which has been held annually since 1994.



**Season 116, Program 16**

UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

# FMO

## Future Music Oregon

Jeffrey Stolet, director
Akiko Hatakeyama, faculty

with guest composer

## Zhang Xiaofu

The presentation of Professor Zhang's music at the University of Oregon is supported in part by the **China National Arts Fund**

**Thelma Schnitzer Hall** (Room 163)
Saturday, Nov. 19, 2016 | 7 p.m.

M and D

Über ***allen Gipfeln ist Ruh*** Chi Wang
For Leap Motion and Kyma
Performer: Chi Wang

***Ouriana's Meditation*** Steve Joslin
For Magical Music Box
Performer: Steve Joslin

***Variations on Interpretation*** OEDO
For Real-time Electroacoustic Music
Oregon Electronic Device Orchestra: Tom Greenwood
Tiana Husted, Tristan Schmunk, Fang Wan
Akiko Hatakeyama (Director)

***LogDrum+*** Nathan M. Asman
For Custom-built Electronics, Log Drum,
Max/MSP, and Ableton Live
Performer: Nathan M. Asman

***Ivana Kupala*** Olga Oseth
For Kyma and Custom Made Controllers
Performer: Olga Oseth

**INTERMISSION**

***@Sent to Mars*** Zhang Xiaofu
For Fixed Stereo Media

***Nuo Ri Lang*** Zhang Xiaofu
Multimedia Symphony for 3 Multi-Percussionists,
Digital Image and Electroacoustic Music
(1996-2016/ 20'00" / USA premiere)
Percussionists: Crystal Chu, Alistair Gardner, Aaron Howard



combinations of timbres of clear sounds, unpitched sounds, noise, we grow to achieve an understandings of new aesthetic, an aesthetic between reality and illusion and between the abstract and the concrete. This project is supported by **China National Arts Fund**.

***Nuo Ri Lang –*** In Tibetan faith, Nuo Ri Lang is the title of the god of masculinity. The composer transformed the Tibetan cultural concepts into a specific kind of electroacoustic musical language that is characteristic of the utilization of "loop" (characteristic of Lamaism sutra chanting style) technique of different kinds of acoustic material. The loops and the spiral structure are highly symbolic of the cosmological outlook of "round" in Tibetan culture. In contrast to electoacoustic technique, the percussion instruments made out of bronze, leathern, wooden or stone material, are savage and primitive. The works explores the imagined dialogue between man and god. Nuo Ri Lang was commissioned by the INA-GRM (France) in 1996 and world premiered with success in its "96 PRESENCES" in Paris. After twenty years, the composer rebuilt this music with three mixed percussion groups and electroacoustic music to expand the symphonic sound and space. These different percussion sets and exploration of contemporary performing technics depicted a virtual space of the dialog of human and gods.

The multimedia symphony Nuo Ri Lang was financially funded by National Arts Fundings 2016, the large scaled stage performaning arts category.

**PROGRAM** NOTES

for this project. I custom built the encasement for the log drum out of laser-cut acrylic. I then attached four sensors (two force-sensitive resistors and two touch-potentiometers), a keypad (to control a looper), and two high-quality condenser contact microphones to the encasement. The sensors run through an Arduino Mega board, which is then passes each sensor's data stream to the computer in real time. By having access to the natural sound of the log drum through the use of the contact microphones, I am able to have control over the sound by both processing the direct signal from the microphones and mapping the data streams to various parameters of that sound. I wanted to stay true to the natural sound of the log drum as it is the origin for all the sounds that are heard. All data mapping was done in Max/MSP, while sound generation was done in Ableton Live.

***Ivana Kupala –*** The instrument that the audience sees from stage is in a shape of two flower wreaths. In the Ukrainian tradition young unmarried girls would make these wreaths out of ribbons and wild flowers that are found in the prairies. They would wear them as part of traditional attire for celebrations. As you can imagine ribbons are lots of fun to play with for young girls, so I thought it would be fun to truly "play" them. There are total of four sensors embedded in the ribbons, two pressure sensors and two bend sensors. These sensors send data via an Arduino microprocessor to Symbolic Sound's Kyma to control sound in real time. The structure of this composition imitates a day in the prairie, where you can find peacefulness, sunshine, flowers and an occasional cloud covering the sun.

***@Sent to Mars –*** Human beings are always exploring and hoping to communicate with the unknown, infinite universe. In the context of an acousmatic musical setting, the composer expands the expressivity of musical language. By exploring creative

In Über allen Gipfeln ist Ruh modes of enunciation provide great opportunities for a composer in the compositional process. By understanding of rhythm and meter, stress and phonemes, the speech mode and singing mode can be expressed dramatically in a musical composition. Using the Leap Motion as the controlling interface the composition is realized in real time. The vocal materials are taken from audio recordings of Dr. Stephen Rodgers reading of Goethe's "Ein Gleiches." The complete Goethe text is provided below with translation.

**Ein Gleiches**
Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

**Another One**
Above all summits
it is calm.
In all the tree-tops
you feel
scarcely a breath;The birds in the forest are silent,
just wait, soon
you will rest as well.

***OURIANA (or Uriana)*** was one of the nine Greek Mousai (Muses), the goddess of music, song, and dance. Ouriana's Meditation is an imagined musical work of a Muse. Muses are credited with helping

**PROGRAM** NOTES

artists to create new works. Which, begs the question, "What inspires a Muse?" In this composition, an enchanted Music Box is transformed into a Data-driven instrument to control aspects of the sound. This Music Box shapes the sound and mutates its own function over time. A multi-colored light illuminates the Music Box from underneath to help create the illusion of mystique that surrounds the appearance of a Muse.

OEDO Oregon Electronic Device Orchestra (OEDO) - Fall 2016 is comprised of Tom Greenwood (augmented guitar controller), Tiana Husted (Leap Motion), Tristan Schmunk (The Thunder Bucket), Fang Wan (Wiimote), and Akiko Hatakeyama (director).

OEDO – F16 performers have developed unique relations with their bodily motions and sounds of which they designed. The sonic dialogues among the ensemble arise form keen listening, and together their individual voices interweave. The ensemble has developed its own language for sonic dialogues, as Anthony Braxton's Language Types be the foundation, creating a real-time composition.

Tom Greenwood – Augmented RockBand™ Fender Stratocaster® guitar controller

My instrument is a RockBand™ Fender Stratocaster® guitar controller embedded with three-axis accelerometer and soft potentiometer. I embedded the accelerometer in the headstock of the guitar so that it could have the most motion. There is a simple accelerometer inside the guitar already, but it only sends a "threshold breached" message natively. The port sends a "1" when the guitar is tilted to a certain point. I used the accelerometer data to modify the audio streams I am producing in the computer. I attached the soft pot to the base of the guitar so I could have a continuous controller for the volume inside the computer. The guitar controller, on its own, only has one continuous controller stream from the whammy bar, which I'm using to control the audio I'm creating when playing the buttons on the neck of the guitar. I use the pickup switcher to change between instruments for different timbres.

Tiana Husted – Leap Motion

The performer has the freedom to shape sounds without touching the instrument itself, giving a fluid connection between body and music. Leap Motion is an infrared motion-sensing device that tracks the heat in the hands of the performer and monitors their proximity to the instrument.

Tristan Schmunk – The Thunder Bucket

The performer's gestural energy triggers sounds by interacting with the Thunder Bucket. Amplitude detected by a contact microphone on a 5-gallon bucket is translated into data, triggering audio files and MIDI in computer programs.

Fang Wan – Wiimote

The orientation of the Wiimote controller, which translates the performer's bodily motions, triggers various sound samples and controls sonic parameters.

***LogDrum+ –*** Augmenting and expanding upon an already established acoustic instrument has interested me for some time now. I have always loved the warm and natural sound of wooden instruments, so the log drum ended up being a perfect candidate