

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.

Sunday, March 8 • 1 p.m., Room 190 Music

TRICIA BUZZARD, Violin

Junior Recital; Free

Sunday, March 8 • 3 p.m., Beall Hall

ALTENBERG TRIO

Chamber Music@Beall; \$33, \$29, \$25, \$16

Music by Mendelssohn, Haydn, and Kryszysztof Meyer.

Tickets from the Hult Center (682-5000) or EMU (346-4363).

Pre-concert lecture at 2 p.m.

Sunday, March 8 • 7 p.m., Collier House

RICH HILL, Gaelic Singer and Storyteller

Guest Artist Series; Free

Also featuring Kitchen Geilidh.

Monday, March 9 • 6:30 p.m., Beall Hall

CHAMBER MUSIC ON CAMPUS

UO Chamber Ensembles; Free

Tuesday, March 10 • 7:30 p.m., Beall Hall

ALL THAT BRASS!

UO Brass Ensembles; \$7, \$5

Wed., March 11 • 7 p.m., Dougherty Theatre

DANCE QUARTERLY

Department of Dance; Free

Wednesday, March 11 • 8 p.m., Beall Hall

OREGON JAZZ ENSEMBLE

UO Ensemble; \$7, \$5

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109th Season, 74th program



SCHOOL OF MUSIC AND DANCE

Room 163 Music

8:00 p.m.

Saturday evening

March 7, 2009

**FUTURE MUSIC
OREGON**

Jeffrey Stolet, director

with guest artist

Zhang Xiaofu



UNIVERSITY OF OREGON

PROGRAM

Visual Analysis Improv Kevin Heis
for Interactive audio and video performance
Sheerya Shivers, voice

Hatsuyuki Simon Hutchinson
for Eight-channel digital audio media text: Matsuo Basho

Dialogue Between Different Spaces Zhang Xiaofu
Suite for Electroacoustic Music

Visages peint dans les Opéra Békin II Zhang Xiaofu
for Electroacoustic Music and Digital Images

INTERMISSION

Ancient Artifacts Paul Turowski
for Interactive audio and video performance
Paul Turowski, Nintendo Wii Remote and Nunchuck

Computer Music Lucas Denzer
for Eight-channel digital audio media

Nuo Ri Lang Zhang Xiaofu
for Electroacoustic Music and Digital Images

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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 goers. House management reserves the right to request exiting when appropriate.

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, 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@darkwing.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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PROGRAM NOTES

Zhang is one of the few contemporary Chinese composers whose compositions covered a wide range of Western symphonic pieces, Chinese folk music and electroacoustic music. His representative works include the electroacoustic music *Dialogues entre des Mondes différents*, *Ciel cent réponses*, *Le chant int é rieur*, *Esprit de la Montagne*, *Nuo Ri Lang*, and *Visages peint dans les Opéra Beijing*. His large orchestral works include *Man Jiang Hong*, *Su Wu*, *Qin Terra-cotta Soldiers*, and *Yalu Tsangpo River*; his works for traditional Chinese orchestra include *Three Spring Chants*; his work for contemporary chamber ensemble includes *The Essence of Occult*; Ballet music *Era of the Future* and *Spirit of Porcelain*; and his works for electroacoustic music and orchestra include *Light of the Century*, *Aria of the Bei-hai*, *Poem of the Sea*, *Colorful Oriental Costumes* and some other film music.

Many of the above mentioned works have been performed and have been awarded prizes in China, France, Canada, Italy, Japan, Taiwan and Hong Kong. Zhang has to date published three compact discs of his works and dozens of academic essays concerning electroacoustic music.

As one of the pioneers of Electroacoustic Music in China, Zhang founded the China's Electroacoustic Music Center (CEMC) at the Central Conservatory of Music in Beijing. He is also highly active as academic researcher, teacher, composer, performer as well as organizer of a series of international exchange programs. Zhang is also the founder of some courses in China that include Electroacoustic Music Composition. He is also the first professor in China to be awarded the title of Lecturer for doctor's (PHD) degree of both Electroacoustic Music Composition and Theory. He founded the Electroacoustic Music Association of China (EMAC) in 2002 and initiated the only permanent Electroacoustic Music Festival in China – "MUSICACOUSTICA" – that has present a full week of concerts and lectures in 1994, 1996, 1999, 2002, 2004, 2005, 2006 2007 and 2008. ZHANG is also the director of several research projects of national level.

Through his unique contributions Zhang Ang has given impetus to the development of Electroacoustic Music in China and is an important influence on the music scene of China today.

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Hatsuyuki

The basis for Hatsuyuki is a text by

Japan poet Matsuo Basho — 松尾芭蕉 (1644–1694)

The text, 初雪や水仙の葉のたわむまで (Hatsuyuki ya suisen no ha no tawamu made translates from Japanese to: "First snow, daffodils' leaves, until bending" (The first snow is just enough to bend the leaves of the daffodils)

Dialogue Between Different Spaces (1993/9'50")

This world is a result of countless dialogues: heaven and earth, men and nature, this being and that being ... We are born destined to face this world-in-dialogue and involve ourselves in unlimited dialogues. Things changes, dialogue attains eternity as the reality of existence. *Dialogue* uses a highly electronic musical language. It tries to depict the time-honored Oriental philosophy and its abstrusities. The sound material came from the composer's own voices (noise), and some traditional Chinese musical instruments: Xun (egg-shaped whistle), Erhu (two-stringed fiddle), Di (bamboo flute), etc. Processed by means of computer, these material form new musical modes. Completed in Paris, *Dialogue Between Different Spaces* is the first "pure" electroacoustic piece of the composer which uses "abstract" languages alone. It has received numerous international awards including Bourges (France). It is also the earliest Chinese prizewinner in professional international competitions of world influence. *Dialogue* was premiered in '94 MUSICACOUSTICA- Beijing.

Visages peint dans les Opéra Békin II (2008/16')

text: William Shakespeare "As You Like It"

All the world's a stage,

And all the men and women merely players:

They have their exits and their entrances,

And one man in his time plays many parts ...

In time honored Peking opera, there are four main types of roles which follow traditionally fixed patterns for specific types to highlight the disposition and quality in the personages so that the audience may immediately identify them: "sheng" is the positive male role, "dan" is the positive female role, "jing" is a supporting male role with striking character and "chou" is the comedian or clown. Apart from distinguishable vocal territura, every type has its telltale facial makeup and decoration pattern – i.e. Lianpu, which clearly denotes the nature of each character. The composer attempted in

this work to revise the set of percussion instruments – the soul of Peking opera music – into the classification of material criterion, e.g., leather, bronze, wooden and clavier – these acoustic patterns are an interesting couplet (counterpoint) to the four facial makeup patterns: sheng, dan, jing and chou, as well as the four major vocal patterns in Peking opera: chang (singing), nian (reciting), shuo (speaking voice) and yunbai (rhythmical declamation). Electroacoustic methods are utilized in the transformation and synthesization of various percussion and vocal sound. A completely new kind of “acoustic facial makeup patterns” is vividly portrayed. *Visages peint dans les Opéra Pékin II* was a commission the French government and IMEB, for electroacoustic music in 2007. Its premiere performance was at the MUSICACOUSTICA festival in Beijing in 2008.

Ancient Artifacts

Ancient Artifacts is an abstract interactive narrative about a digital entity who has visions of a long-forgotten past. The work is performed using arm gestures articulated via the motion-detection capabilities of the Nintendo Wii Remote Controller and the Nunchuck extension. The software for this piece is created especially for *Ancient Artifacts* and was written with Max/MSP/Jitter.

Computer Music

The inspiration for *Computer Music* derives from Dario Marianelli’s original score for the motion picture *Atonement* and *Evanescence’s* *Eternal*. The sonic material for the composition was taken entirely from recordings of computer keyboard and mouse sounds. The Kyma sound-design environment was used to take the listener from sounds that are simple, familiar and everyday to a sound world that is hopefully more musical and remarkable.

Nuo Ri Lang (1996/17’20”)

Nuo Ri Lang was inspired from the composer’s first visit to Tibet. In Tibetan faith, *Nuo Ri Lang* is said to be the title of the god of masculinity. To extract the spiritual essence of the Tibetan culture, the composer utilized the concepts of “Zhuan Jing” (a Tibetan-Buddhist rite of turning the wheel inscribed with sutra) and “Samsara” (the Wheel of Transmigration) as its predominant features. The composer transformed the cultural concepts into a specific kind of electroacoustic musical language that is characteristic of the utilization of “loop” 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 and daily life of the Tibetan people, – for

instance, the above-mentioned “Zhuan Jing”, the twisting of Buddhist beads, worshiping the Mani stone, and the Tibetan circular dance. The principle of loop in philosophical depth could be found in multiple dimensions. Intertwined small loops constitute larger loops, and the circulation of larger loops completes the whole piece. In contrast with the modern electroacoustic technique, percussion instruments made out of bronze, leather, wood or stone material – which are symbolic of the primitive cultures – hold important positions in *Nuo Ri Lang*: the clashes and frictions among Chinese bronze and stone percussions are in sharp contrast with the electronic acoustics. Thanks to modern technique, the composition is able to contribute itself to the imagined dialogue between man and god in the form of multimedia. The system of dozens of loudspeakers on and off the stage is comparable to an orchestra while the composer, in the midst of the parterre, is like the conductor who controls the ups and downs of the acoustics. Simultaneously a set of digital video images are played respectively on several screens on the stage, which add to the symphonic flavor of the piece. *Nuo Ri Lang* was commissioned by the INA-GRM (France) in 1996 and world premiered with success in its “96 PRESENCES-Paris”. As one of the representative works of ZHANG, *Nuo Ri Lang* has been presented many times around the world during the last ten years.

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ABOUT TONIGHT’S GUEST ARTIST

Composer **Zhang Xiaofu** is the director of the China’s Electroacoustic Music Center, professor of music at the Central Conservatory of Music in Beijing, the chairman of the Electroacoustic Music Association of China, and executive president of MUSICACOUSTICA, the International Electroacoustic Music Festival in Beijing.

Zhang studied composition with professor Wu Zuqiang at the Central Conservatory of Music (1978–1983) and after graduating with a bachelor’s degree in 1983 he stayed in a lector’s position at the Central Conservatory. In 1988, Zhang was awarded a scholarship by the French government to pursue further studies in France. In Paris, Zhang obtained his Electroacoustic Music Composition Masterclass at the Conservatory of Edgar Varese and his Diplôme Supérieur de Composition at ENMP.