

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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110th Season, 64th program



SCHOOL OF MUSIC AND DANCE

Room 163 Music
8:00 p.m.

Saturday evening
February 27, 2010

FUTURE MUSIC OREGON

Jeffrey Stolet, director



UNIVERSITY OF OREGON

PROGRAM

- JiaJie** Chi Iris Wang
for Wacom tablet and Kyma
Chi Iris Wang, Wacom tablet
- Night Terrors** Alyssa Aska
for stereo fixed media
- “AUU” (And Uh Um)** Jon Bellona
for Wacom tablet and Kyma
Jon Bellona, Wacom tablet
- Simple Choices** Ryan Chaney
for solo trombone and real-time 8-channel digital audio
Ryan Chaney, Trombone
- Dialogue Between Different Spaces** Simon Hutchinson
for 8-channel fixed media
- Ziller’s Story** Jenifer Jaseau
for Wacom tablet and Kyma
Jenifer Jaseau, Wacom tablet
- Notes from Grace** Kevin Drake
for Wacom tablet and Kyma
Kevin Drake, Wacom tablet

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PROGRAM NOTES

JiaJie

JiaJie (佳节) is a real-time performance composition that uses a digital drawing tablet and Symbolic Sound’s Kyma system to shape an 8-channel sound, using the ‘pen’ end to control the spatial location of the sound, and the ‘eraser’ end to trigger different scenes. *JiaJie* takes the phrase from the poem 九月九日忆山东兄弟 (a poem describing the feeling of homesickness at a traditional festival)

“独在异乡为异客，每逢佳节倍思亲。
遥知兄弟登高处，遍插茱萸少一人。”

“每 逢佳节倍思亲”，the phrase that appears in the piece, means “My heart grows fonder of faraway loved ones on lonely festive days.”

Night Terrors

This piece is a representation of imagination. Imagination can turn ordinary, everyday objects and sounds into a startling array of fantastical creations. Rather than imagination, *Night Terrors* utilizes *Kyma*; turning the pleasant and simple sounds of a piano into terrorizing and agonizing sounds. Every sound in this piece comes from a piano and is augmented by *Kyma*, much as a frightened imagination can augment small objects in a dark room and harmless sounds in the eerie silence of night.

“AUU” (And Uh Um)

Humans fill uncomfortable moments between thoughts, not with spaces of silence, but with noticeable sounds, most notably: “and”, “uh”, and “um”. “*AUU*” (*And Uh Um*) explores the spaces between our thoughts, as well as the use of the three common words that mask these silences.

Simple Choices

Simple Choices is a work for solo trombone and a custom interactive software environment that represents an aural exploration of linear vs. exponential growth.

21st-Century Matsuri

When I visit Japan, some of my favorite experiences are the local festivals. These *matsuri* are wonderful displays of community through music and dance that do not really have analogs in modern U.S. culture. Despite my love of these festivals, though, I often have a great sense of alienation when I attend, because, at a *matsuri*, I begin to feel my own “foreignness” more acutely than at any other time, as I am often alone in groups of hundreds from the local community. Thinking about this tension, I composed this piece, *21st-Century Matsuri*, as a kind of electronic concerto, playing with this interaction of the individual and society.

Ziller’s Story

Ziller’s Story utilizes text from Tom Robbins’ book *Another Roadside Attraction* as read by Alonzo Moore. The text is a poem left by John Paul Ziller for his wife after she has experienced a devastating loss. One cannot lose what was never found, just as even when something is lost, it is never gone. This piece explores how text can be used as a background tapestry to influence the unconscious awareness of time and space. What we observe and accumulate through time always exists within us, becoming part of our foundation and part of our experience. One is meant to experience the full journey before the answer is revealed, traveling from the tips of the mountains to arrive right in front of you.

Notes from Grace

Notes from Grace is a live 8-channel piece for Kyma system and Wacom Tablet. The piece integrates the rhythmic and timbral qualities of speech with contrasting source material expounded by the fundamentals of *musique concrète*. The composition was inspired by a conversation with my grandmother, Grace Drake, whose voice can be heard throughout.

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