



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

**MUSICTODAY²⁰¹³
FESTIVAL**

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Future Music Oregon

with guest artists

Molly Barth

flute

Minjie Lu (Iris Lu)

composer

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Season 112, Program 59

**Frohnmyer Music Bldg. Rm 163
Saturday, March 2, 2013, 6 p.m.**



entANGLEd

OEDO

For alternative controllers, interactive software and data network

Oregon Electronic Device Orchestra (OEDO)
Directed by Chet Udell

Night Walk

Evan C. Paul

For stereo fixed media

Explosion of Prosaism

Sungmin Kim

For Wacom Tablet and Kyma

Sungmin Kim, Performer

**A Screaming Comes
Across the Sky**

Adam Shanley

For stereo fixed media

Populus Sketch

Minjie Lu (Iris Lu)

For solo flute and Kyma

Molly Barth, Flute

Described as “ferociously talented” (The Oregonian), Grammy-Award winning flutist **Molly Alicia Barth** is an active solo, chamber, and orchestral musician, specializing in the music of today. As a founding member of the new music sextet eighth blackbird, Molly toured extensively throughout the world, recorded four CDs with Cedille Records, and was granted the 2000 Naumburg Chamber Music Award and first prize at the 1998 Concert Artists Guild International Competition. Currently, as co-founder of the Beta Collide New Music Project, Molly collaborates with individuals from a broad spectrum of disciplines such as music, art, sound sculpture and theoretical physics. Molly is the Assistant Professor of Flute at the University of Oregon and has taught at Willamette University and held residencies at the University of Chicago and at the University of Richmond. She plays a Burkart flute and piccolo, and a 1953 Haynes alto flute.

Lu Minjie (Iris Lu) received her bachelor degree of electronic information engineering in China. She is the first graduate student who received 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 her electronic composition *Flowing Water and Distortion* won the Pauline Oliveros Prize given by 28th IAWM, 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.

Casting embodies both the programmatic and the magical use of the term. By giving form to gesture that conjures sound and visual elements, a body's movement becomes intertwined with the visceral. The performer's body 'throws' and controls sound, enabling the viewer to perceive sound as transfigured by motion. In this way, music becomes defined by the human mold of the performer and listener.

Despite spending the better part of my musical lifetime embracing the marriage of music and technology, **Recipe for Disaster** is my first significant journey into the exciting world of electronic art music. The piece's title refers somewhat humorously to the source material from which the piece is derived: all sounds presented in this piece are, at their root, one of a half-dozen fairly unassuming noises produced by a few common kitchen items.

Over the course of the composition process, I took great care to create sounds that harnessed the pitch content expressed by these culinary instruments, even when no clear single pitch was readily present. Doing so allowed me the opportunity to treat the pitch relationships that resulted from interactions between these instruments as a meaningful composition element. This, in turn, helped me more firmly focus and apply the artistic instincts I'd honed composing in the acoustic world, and allowed me to resist the temptation to simply get lost in the awesome power of digital audio manipulation.

The resulting work is a short, eerie nocturne for a chamber ensemble of blenders, forks, wineglasses and colanders: an ode to the world's most unsettling chef. Bon appétit.

My Inner Self is a piece for Kyma and Wacom Tablet, and my intent is to create a very surrounding and beautiful musical experience for the audience, by means of performing the melody as if it were a solo instrument in an orchestra. The piece is about musical expression, nuance, and about performing music based on feeling, thus ultimately creating a 'feeling' that is meant to be experienced as a whole by the listeners. I call it My Inner Self because in essence the piece portrays myself and my musical feelings transformed into sound.

INTERMISSION

Casting Jon Bellona
For Microsoft Kinect, Kyma and real-time video

Jon Bellona, Performer

Recipe for Disaster Wesley Price
For stereo fixed media

My Inner Self Gabriel Montufar
For Wacom Tablet and Kyma

Gabriel Montufar, Performer

entANGLED is for six performers, alternatively controlled electronic instruments, and a sophisticated wireless network data architecture that ties our instruments all together. On a traditional musical instrument, one person controls all aspects (timbre, tone, pitch, amplitude, and articulation to name a few). A networked instrument, on the other hand, may have different aspects controlled by different performers - a kind of meta-instrument where one person may control timbre, another may control pitch, and another may control anything else. As you can see, we are entangled and the implications of this can be hopelessly confusing! We limited our entanglement to three different parameters: Tempo, Panning/Spatialization, and Rude (where someone can choose to turn everyone else off except for their self and maybe a friend anytime they want). Watch closely for these interactions and enjoy!

Night Walk is an electronic construction based on the poem "Instructional" by local poet Anthony Robinson. The poem itself is a stream-of-consciousness account of a walk home after a party. In a sense, the work exists as a recitation; however, the work depicts less the actual walk home described and more the process of writing the poem itself after the fact. I recorded two versions of the poem--a higher quality and a lower quality--and added to them the sounds of a mechanical typewriter in order to create a narrative of the poet at work typing the poem in pseudo-real time. Simultaneously, the work exists as its own recording, as referenced by the sounds of records playing and skipping.

As I am primarily an acoustic, tonal composer, I incorporated a (digital) bass clarinet and a piano into the ensemble, and I imbued certain harmonic and tonal resonances into the voice and into percussive sounds of the typewriter. These create a slow harmonic formal structure that serves to unify the introspective scope of the work, at once a recitation, a poetic process, and a recursive playback of its own self.

With **Explosion of Prosaism**, my first composition using Kyma, I demonstrate how everyday objects can transcend from ordinary to extraordinary. In this piece I use chopsticks, flip flop sandals, an assortment of coins, music stands, a broken piano, and my own

voice. All sounds were recorded on the same day in the same room. My music should resonate to most anyone who listens to popular music but also bring in new elements that should peak the listeners interests and change their idea of what music really is. Using common objects to compose and write a variety of musical styles. As a composer I explore and expand on the idea of sound design and film scores to produce a new style of music that I will be useful in the future. I believe when I look back at my past work I will be proud and amazed at what I have created and expanded upon.

With **A Screaming Comes Across the Sky** I have attempted to capture the opening line of Thomas Pynchon's novel Gravity's Rainbow, which I have taken as the title. The book uses these words to describe hearing a V-2 rocket, created by the Germans during World War II, flying over head. I wanted to bring to life the terror and confusion of such an experience. Basically I wanted this piece to sound like the world coming to an end.

In order to create this piece I used sounds created from layers of guitar feedback and violently attacked cluster chords on a piano both of which recorded at different distances to create some depth to the sounds. In the case of the guitar feedback, it was recorded at home and then taken to the studio and played through a pair of headphones into a microphone. I like the idea of getting a complex set of sounds to work with before beginning to manipulate them through Kyma.

The inspiration for **Populus Sketch** is inspired by the populus that grows in Gobi Desert of Xinjiang in China. It is called "Hero Tree in Desert". The populus forest with the different figures presents a splendid sight. Populus's perseverance and exuberant vitality in the harsh natural environment impressed composer much. The piece is for solo flute and computer music, the diatonicism and impressionism music element are used in this piece. Based on the solo voice from flute, multiple voices are produced in realtime to describe the dancing figures of populus and interaction between them. The composer used the Kyma system to design the sound. The flute keys, fluttering and air skills are the material source of electronic music.