

father standing near the ocean remembering, grieving and telling a story of his lost child. I explore with the use of delays and live spectral analysis to imitate thoughts and memories, and use of drones to imitate waves coming to shore.

Bits & Neurons - This second and transformed version of **Bits & Neurons** was written with the concept of causality in mind, as well as the activity and interactions that occur among multiple neurons in the brain. Spatial concepts are focused on within the piece with a goal of creating an immersive environment, and of creating an awareness of the space between elements. The audio was created using Symbolic Sound's Kyma. This piece is dedicated to Anne Dhu McLucas. It was her spirit of recognizing and supporting the creation of new works by women composers that caused the inspiration behind this piece, and it was the memory of her warm, generous, and energetic nature that kept the creative process going.

Contribution 13267E1 is a real-time performance composition for Kyma and Wacom Tablet. In **Contribution 13267E1**, the sounds explode imitating the impact of electronic music, while other fragments in it are based on a piano melody that recurs during the course of the composition. Electronic music changed my thinking and techniques of producing music from my traditional compositional methods that I had been using since I was an undergraduate student.

The recurring piano theme is from a piece I wrote five years ago, the day I finished my entrance exam to a university in China. The date is 06/09/2008 (20080609) which is, in an electronic way, 13267E1 in hexadecimal.

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FUTURE
MUSIC
OREGON

Jeffrey Stolet
director

Thelma Schnitzer Hall
Saturday, March 8, 2014 | 7 p.m.



Aurora Fang Wan*for eight-channel fixed media***Morphological Echoes** OEDONayla Mehdi, Olga Oseth, Brandon Skinner,
Churan Feng, Nicholas Hoffman, performers**Deviation** Nick Hoffman*for stereo fixed media***Break, Break, Break** Olga Oseth*for amplified flute and Kyma*

Sam Golter, flute

Bits & Neurons Nayla Mehdi*for fixed media***Prelude for Flute and Computer (2005)** Richard Dudas*for Amplified Flute and Real-Time Processing (using Max/MSP software)*

Sarah Pyle, flute

Contribution 13267E1 Churan Feng*for Wacom Tablet and Kyma*

Churan Feng, Wacom Tablet

Aurora, a natural light that has different colors and varied shapes, is displayed in the sky, particularly in high latitude regions. This piece musically describes how the varied auroras emerge in the sky in different ways. The sound sometimes sustains for short periods, just like the fireworks flashing in the air, and just like the fireworks, quickly disappear. Sometimes the aurora shines in the sky for a few hours, just like a colorful huge screen, such as a full-dome movie. Sometimes it is like a ribbon, and other times the aurora is like a brilliant flame.

The material of **Morphological Echoes** derives entirely from collected sounds of our beautiful campus. Much attention was paid to the pitch and rhythmic content of the material so that all sounds conform to a unified musical system shared by the ensemble. Musical data and performance data are transmitted over a wireless network, so that performance gestures and musical parameters are all shared and influenced by all members of the group.

Deviation

Statues crumble.
The world turns.
Deviation (0 = 2)

Break, Break, Break - On a hot, summer day my client asked me to read some poetry to her. "Break, Break, Break" by Alfred Tennyson happened to be the first poem I opened up the poetry book to. When I finished reading, I saw tears running down her cheeks and I asked her what the poem really meant to her. She said, "This poem is about a father losing his child to sea. No parent deserves or should go through that!" At that moment, I realized that even though she had Alzheimer's, the poem brought her mind back. She was referring to herself and the loss of her two sons.

The poem became an inspiration for this piece. I imagined a