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.

Anonymous Donors (3)
Fabulous Tweeter Brothers
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110th Season, 18th program

SCHOOL OF MUSIC AND DANCE

Room 163 Music   Saturday evening
8:00 p.m.   November 14, 2009

FUTURE MUSIC OREGON

Jeffrey Stolet, director

O | UNIVERSITY OF OREGON

Ichorus   Jenifer Jaseau
    for BlueAir Infrared sensor   video: Raina Edwards
    and custom software
        Jenifer Jaseau, BlueAir Infrared Sensor

Residual   Ron Parks
    for stereo digital audio media

The Death of Peckover   Ryan Wiggans
    for stereo digital audio media

INTERMISSION

Ewha, Nabi (Chongbo)   Simon Hutchinson
    for stereo digital audio media

The Scream   Jeremy Schropp
    for stereo digital audio media

Light has no back or front   Jeffrey Stolet
    for Kyma and two Wacom tablets
        Jeffrey Stolet, Wacom Tablets

* * *

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.

The Death of Peckover
    Room 1 Linotype
    Room 2 Machine a Impression Sur Cylindre Rotatif
    Room 3 Presse 1870
    Room 4 Presse a Imprimer Typographique
    Room 5 Machine a Gauffrer

is a narrative based on a scene set in Henry Miller's *Tropic of Cancer*. It follows the final day of a French proofreader in the early 1900's. The protagonist travels through five rooms and reacts to the unexpected beauty and ultimate insanity that arises from the world around him. Each room is derived from a single audio sample of an antique printing machine. These audio samples were recorded by Cedric Peyronnet and downloaded from "http://www.freesound.org/packsViewSingle.php?id=977". Sounds were generated in Kyma and arranged in Logic.

Text for **Ewha, Nabi** by Yi Chongbo (1693-1766)
Gwangpunge deollin ewha omyeo gamyeo nalidaga
Gajie motoreugo geomijule geolligeoda
Jeo geomi nakhwain jul moreugo nabi jabdeut hareonda.

Falling pear-blossoms whirl madly about in the wind,
Unable to return to the tree; they are caught in spider's webs
And those spiders pounce on them, thinking they are butterflies.

Vocal sample was read by Hye-Jung Yoon; gayageum sample was read by Yusun Kim.

Light has no back or front is a real-time performance composition that uses two digital drawing tablets and Symbolic Sound's Kyma system to shape a nuanced and ethereal multi-channel sound world. Using data streams created by the pen location, the pen pressure and the pen tilt angle the frequency, timbre, rhythm and spatialization of the individual sounds are controlled. The spectral character of the piece is created by applying Kyma's analysis and resynthesis techniques to spoken Zen k an (公案 - g ng-àn).

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