

ABOUT GUEST ARTIST

Jaroslav Kapuscinski is an intermedia composer and pianist whose work has been presented at New York MOMA, Zentrum für Kunst und Medientechnologie in Karlsruhe, Museum of Modern Art Palais de Tokyo and Centre Pompidou in Paris, National Reina Sofia Museum in Madrid among others. He has received awards at the UNESCO Film sur l'Art Festival in Paris in 1992, VideoArt Festival in Locarno in 1992 and 1993, Manifestation Internationale Vidéo et Art Électronique in Montréal in 1993 and International Festival of New Cinema and New Media in Montréal in 2000.

Kapuscinski's primary interest is creation and performance of works, in which musical instruments are used to control multimedia content. He was first trained as a pianist and composer at the Chopin Academy of Music in Warsaw and expanded into multimedia at a residency at Banff Centre for the Arts in Canada (1988) and during doctoral studies at the University of California, San Diego (1992-1997).

Kapuscinski is actively involved in intermedia education. He has taught at McGill University in Montreal, Royal Academy of Arts and Music in the Hague, Art Conservatory and Music Academy in Odense, Conservatory of Music at University of the Pacific and lectured internationally. Currently he is Associate Professor of Composition at Stanford University.

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Season 115, Program 20



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

FMO

Future Music Oregon

Jeffrey Stolet, director
Chet Udell, faculty

GUEST ARTIST
Jaroslav Kapuscinski

ROOM 163
Saturday, November 21, 2015 | 7 p.m.



Angry Beads

for stereo fixed media

Olga Oseth

Prayer Wheel

for Leap Motion and Kyma

Performer, Fang Wan

Fang Wan

Episode One

for multichannel fixed media

Yifan Wu

21st-Century Matsuri

for eight-channel fixed media

Simon Hutchinson

Mondrian Variations

for video

Jaroslaw Kapuscinski

Intermission**Myotology**

multichannel interactive composition

for Myo and Kyma

Performer, Chi Wang

Chi Wang

Avian Chimæras

for stereo fixed media

Chet Udell

Voyage to the Other Shore

for Kinect and Kyma

Performer, Churan Feng

Churan Feng

United

for video

Jaroslaw Kapuscinski

from both the U.S. and China are used as source material for the music of this composition. Seeking to create an ambience that articulates how different cultures impact me, this piece is like a timeline of the almost three-years story, closing with the end of my journey in America, and the impending voyage back to the other shore of my homeland.

United (video, 2013, 10 min.)

The work invites the audience to gaze at the intricate happenstance coordination of movements in the world, in this case the view out a window of Narita Airport in Tokyo on September 9, 2011 from 3:31 to 3:40 PM. A multichannel score heightens the viewers' perceptions of this everyday world, setting the passing moments into a kind of timeless frame. The music was composed from recordings of individual musicians from the gagaku ensemble Reigakusha, which were made especially for the artwork.

Angry Beads is a product of my imagination in regards to how beads would respond to being dropped ... if they were live creatures.

Prayer Wheel is a real-time interactive composition for Leap Motion and Kyma. The Leap Motion outputs streams of data to Kyma when the performer performs different hand gestures in an effort to control sound parameters such as frequency, envelope, and timbre.

Episode One is an attempt to make the listener feel the moment in time between earth and space.

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.

Mondrian Variations (video, 1992/2011, 10 min)

The art of Piet Mondrian is known for ultimate simplicity and pure abstraction. Its language became so close to music that the artist described it with such terms as counterpoint, rhythm, syncopation and harmony. Inspired by musical variation form the video transforms, deconstructs and reconstructs five of Mondrian’s paintings in three movements: *Moderato*, *Lento* and *Boogie-Woogie*. The work was originally produced by Institut National de l’Audiovisuel (INA) and Groupes de Recherches

Musicales (GRM) in Paris, in co-production with Experimental Studio of the Polish Radio in Warsaw.

Myotology is a multichannel real-time interactive composition for the Myo Armband and Kyma sound synthesis environment. The performer can choose to use magnetometer information provided by the Myo Armband and specific arm and hand gestures to control musical parameters as well as re-synthesis processes that are actuated by Kyma in realtime.

Avian Chimæras explores an enchanted forest of mechanical birds and other strange creatures. I was inspired by the Mocking bird's amazing ability to imitate other bird song and the Superb Lyrebird's gift at reproducing a remarkable variety of sounds. The aesthetic goal was to imitate these birds myself through processes where mechanical and instrumental sounds could be aggregated in sophisticated ways to produce convincing illusions of real birdsong. These mechanical birds engage in a call-response dialectic with the real ones. The natural syntax, vocabularies, patterns, and rhythms latent in birdsong gave me quite a rich palate to explore extra-musical qualities.

Voyage to the Other Shore is an interactive composition. As an international student from the South China coastline, I have been studying here at the University of Oregon near a coastline in Northwest America. The meaning of "other shore," for me, could be either to a distant land or to my native homeland. During more than two years, I have learned and experienced things from my school, daily life, social media and culture here in the U.S. All of these ideas interest me and are the motivations of this piece.

Using the Microsoft Xbox 360 Kinect as the instrumental interface, I performatively provide data streams based on my spatial position that trigger and control sound producing algorithms present in Kyma, the programming environment I use for this composition. Voices, instruments and field recordings
