

Kaurios - Deriving its name from the wood in which the instrument was created, *Kaurios* is both the title of the piece and the name of the instrument itself. Hailing from northern New Zealand, the wood is an exceptionally rare, unique type called Ancient Kauri. The pieces I used in the making of this instrument were carbon-dated at between 30,000 and 50,000 years old, predating the last Ice Age by more than 20,000 years. The Kauri forest was felled by completely natural forces (the leading theory is an ancient tsunami), and was then perfectly preserved just below ground level in the water of a peat bog. The bog turned out to be the perfect resting place for these giant trees, sealing the wood from the air and creating the perfect cocoon to prevent the wood from petrifying or turning into coal. Ancient Kauri is the oldest workable wood on the planet, and can only be found in this one location in northern New Zealand. I happened upon the pieces by complete luck, discovering them at a local wood shop. Turning something so ancient and organic into a brand-new, data-driven instrument that highlights the technology of the present appealed to me greatly, and I could not be more proud of the finished product. The instrument consists of two pieces (or stones, as I call them), one for each of my hands. Each stone incorporates an array of 5 momentary metal push-buttons with RGB LED lights, a joystick, a touch-fader (soft-potentiometer), and a 9-degrees-of-freedom motion sensor, with an added laser-based distance sensor in the right-hand stone. The stones are both completely wireless, utilizing the Bluetooth Low Energy MIDI data communication protocol, allowing for seamless integration with any MIDI-compatible DAW or device. This piece explores and transforms the original sounds of my shruti box into a new sonic tapestry while simultaneously developing the newly emerging performance practice that accompanies the invention of a new instrument. Both the instrument and musical composition represent the culmination of my studies at the University of Oregon as a student of music technology, composition, digital art, and data-driven instrument performance and design.

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FMO

Future Music Oregon

Jeffrey Stolet, director
Akiko Hatakeyama, faculty
Jon Bellona, faculty
Chi Wang, faculty

with Guest Artists
Neil Rolnick, composer
Jennifer Choi, violin
Kathleen Supové, piano

*featuring
the music of composers and
performers of Future Music Oregon*

Thelma Schnitzer Hall (Room 163)
Saturday, Nov. 17, 2018 | 7:00 p.m.



Deal with the Devil

For violin, piano and computer

Jennifer Choi, violin
Kathleen Supové, piano
Neil Rolnick, computer

Neil Rolnick

Shipwrecked

for fixed digital audio media

Naomy Rotari

Process Sonata Rondo (slight arch)**No. 1, in A minor**For Pod XT, custom-made performance interface,
Max/MSP, Kyma

David M. Daniels, performer

David M. Daniels

The Heart of the Tempest

for fixed digital audio media

Mengzhumei Yang

The Lighted Windows

for Two Wiimotes and Kyma

Mei-Ling Lee, performer
Jefferson Goolsby, story writer

Mei-Ling Lee

INTERMISSION**Dollhouse**

Sound Installation (room 167)

Tiana Husted

END OF INTERMISSION**Waves**

for the Oregon Electronic Device Orchestra

Akiko Hatakeyama and OEDO

The Oregon Electronic Device Orchestra (OEDO) is:

Connor Ciccone, guitar and feedback
Octavio Dowling, electric bass guitar feedback

MYSTified was inspired by the soundtrack to the popular Puzzle/Adventure video games “Myst” and “Riven”, created by Robyn Miller [Music, Game Design] and Rand Miller [Game Design]. The design of this game and its soundtrack plays with familiar settings and the alien, or the unknown. In Myst and Riven you explore islands with familiar surroundings, like woods and mountains, except its features are exaggerated and unlike anything you would encounter in real world nature. The soundtrack to the game features some music with distinct melodies and rhythm lines, some music with layered drones and experimental sounds, and others feature both of these aspects. This piece begins and ends with these unfamiliar aspects, as if you are linking yourself into this piece, it moves towards the familiar with a distinct melody and rhythmic line which slowly fades away as if you are linking out of the piece. Both the familiar and unfamiliar sounds are re-imagined and synthesized.

I would like to give thanks to Chi Wang for the advice and help with this piece. I would also like to give special thanks to everyone who has supported me, musically and emotionally, throughout the composition process of this piece.

A Glove with Some Sensors is an interactive composition for custom-made performance interface, custom software, and Symbolic Sound Kyma. The composer attempts to study and explore data-driven instrument through the process of building the interface, composition and performance. The control data of this piece is derived from the real-time measurements of the sensors embedded in the glove. The performative actions selected by the composer include bending finger joints, contacting two fingers using different pressure, hand movements in 3D space. After mapping data through software layer, the data is eventually routed to the sound synthesis environment – Kyma. During the performance, the control data is sent to Kyma in real time so that the performer can control the sounds’ timber, pitch, location, duration, and volume.

The Heart of the Tempest - Inspired by the character in the game *League of Legends* named *Kennen*. He is one of the shadow warriors – keeping the universe in perfect harmony and justice. His skills include lightning rush and thunder strike. The sound world created by the composer is inspired by the spirit of this character. The only sound source used in the entire composition is the recording of the composer's own voice speaking a secret phrase. The synthesis techniques that I use in this composition including sampling techniques, additive synthesis, spectral analysis and re-synthesis. The waveforms in the oscillators' wavetables are derived from the composers vocal recording.

The Lighted Windows is the third in a trilogy of children's story-compositions.

Unhappy at home, a young girl escapes to walk her street at night and wonder about the different lives being lived behind the lighted windows.

The Lighted Windows is about longing, imagining, and how one sees one's life.

The **Dollhouse** is an interactive Victorian style home where participants are encouraged to discover "haunted" elements within. Sound and lights react to human interactions with objects in the house, such as tipping chairs and closing wardrobe doors. There will be two dolls that the users will use as tools to unlock the interactive elements within by moving them from room to room. By using familiar household objects in conjunction with sound and light interactivity, the house blends the banal and the surreal. Sounds used in this installation are designed in Kyma then processed in Max/MSP and Ableton Live.

Waves - The ensemble creates feedback of sounds and feedback of dialogue by having interactions between performers' bodies – positions and gestures – with tangible objects. *Waves* is our musical exploration in how physical properties of matter, interlacing with each other, work in the real world.

The Banshee's lute - The piece is inspired by Henry Cowell's piano piece "The Banshee", and Luis Milan's Pavan No.1 and No.2. The performance is a ritual aimed to bring out the unconscious self.

Tiana Husted, littleBits
Amanda Langley, analog synth and feedback
Caleb Johnen, karaoke omnichord
Taryn Lacy, electric guitar, honeytone, and CD player
Mei-Ling Lee, glass bowl feedback
Alex Niemeyer, stylotron
Yue Pan, mic feedback
Naomy Rotari, flute for feedback
Lexi Slovik, pitch-shifted mic feedback
Pallavi Webb, Circuit Theremin
Mengzhumei Yang, Pocket Operators
Akiko Hatakeyama, Director

The Banshee's Lute

for Wacom Tablet and Kyma

Shiwen Luo, performer

Shiwen Luo

MYSTified

for fixed digital audio media

Alex Niemeyer

A Glove with Some Sensors

for custom-made performance interface,
custom software and Kyma

Yifan Wu, performer

Yifan Wu

Kaurios

for Kaurios (a custom-built electronic interface),
Ableton Live, and Max/MSP

Nathan M. Asman, performer

Nathan M. Asman

Deal with the Devil - I began writing *Deal with the Devil* during a residency at the Bogliasco Foundation, near Genoa, Italy. I was particularly interested in the music of Genoa's most famous composer and violinist, Nicolo Paganini (1782-1840), who was the first internationally renowned violin virtuoso. His technique was so astounding that it was rumored that he had made a Faustian deal with the devil, trading his soul for his superhuman violin chops.

Paganini was a major inspiration for the famous piano virtuoso and composer Franz Liszt (1811-1886). When Liszt was 20, he heard the 50-year-old violinist play in Paris – an event he credited with changing the course of his musical life. Because my piece was to be for violin, piano and computer, I initially planned to use the virtuoso technique which underlies Paganini's and Liszt's music, and to enhance it with real time digital processing.

However, as I studied their music, the piece started to move in a different direction. There is definitely something magical and awe-inspiring about fingers zipping across a keyboard or up and down the fingerboard, about notes which fly at superhuman speed or reach stratospheric heights. But the more I immersed myself in the works of Paganini and Liszt, the more I also felt that the extraordinary technique was being used primarily to show off, to impress the audience. Rather than saying "listen to the music," it's saying "look at me!"

Viewed from this perspective, this wasn't the kind of piece I wanted to write. Flashy playing may be awe-inspiring, but there can be something equally magical about a beautiful melody, played with directness and simplicity. And while digital processing may be able to produce sonic effects that even Paganini or Liszt wouldn't have been able to create, it only really adds to the music if it supports the narrative, the shape and the emotional impact.

So, while *Deal with the Devil* makes use of many of the virtuoso techniques I picked up from studying Paganini and Liszt, it avoids using them simply for the purpose of showing off. And I try to use the digital processing with restraint and purpose. I hope that the half-hour long piece brings you on a musical journey exploring and developing themes, gestures and emotions. Rather than impressing you with dexterity

and speed, the goal is to give you a musical experience which can enrich and delight.

In the end, you can decide whether or not virtuosity is necessarily a deal with the devil.

Shipwrecked is an oceanic soundscape composition. Sound materials used in this piece are recordings taken in Florence, Coos Bay, Yachats, and Seaside, Oregon.

Process Sonata Rondo (slight arch) No. 1, in A minor - This piece repurposes a first-generation Pod XT by Line 6: an amp modeling device made in the 'aughts,' the first decade of the 21st century. The device sends MIDI continuous control information through 7 primary potentiometers, with four secondary pots and two rows of buttons. In addition, a foot-pedal adds two more channels of CC data. This data is then converted into MIDI notes which are sent to a sound editing environment for sampling and synthesis, turning the device into a diatonic instrument. The secondary pots and buttons allow the user to change key, mode, and chord inversions. The device also continues to work as original function—an amp modeler—receiving, amplifying, and mediating an audio signal received through a quarter-inch cord and transducer mic or coil. The voices of the piece are from three recorded samples and a synthesis of two of the voices to create a fourth, used in a four-part chorale. While there are specific goals that are meant to be reached within the piece, the texture of each movement is an aleatoric improvisation.

Libretto: In mid-June of 2018, a Congressional intern took an opportunity to express her feelings in graphic, but blunt, language to the temporary office holder of president as he entered the

Capitol Rotunda. Her sentiment reverberated within the space – an exasperated echo of the thoughts of tens of millions of people in the US, and countless more across the world.

0'00" ~ 0'10" — a thought
 0'10" ~ 2'00" — a contemplation
 2'00" ~ 4'00" — a whistle
 4'00" ~ 6'00" — and
 6'00" ~ 8'00" — a gasp