

UPCOMING EVENTS AT THE SCHOOL OF MUSIC AND DANCE

For more information on any of these events,
visit music.uoregon.edu/events or call 541-346-5678.
You can also call that number to be added to our mailing list.

Sunday, April 29

3:00pm—UO Symphony Orchestra

7:30pm—Tze-Wen “Julia” Lin, Piano (Doctoral)

Tuesday, May 1

8:00pm—Christopher Scherer, Violin (Junior)

Thursday, May 3

1:00pm—Student Forum—Anne Azéma, Soprano

7:00pm—Sherman Clay Presents: UO Pianos in Portland

8:00pm—Emerging Artist Series

Friday, May 4

3:15pm—THEME Lecture: Barbara Lundquist

7:30pm—The Jazz Café

7:30pm—International Tuba Day Celebration

8:15pm—Lauren Servias, Piano (Master’s)

Saturday, May 5

3:00pm—[m], a Modern Festival of Music

Sunday, May 6

12:00pm—Justin Lader, Viola (Master’s)

7:30pm—Eugene Contemporary Chamber Ensemble

Monday, May 7

8:15pm—All That Brass!

Tuesday, May 8

7:00pm—Poetry in Song

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112th Season, 65th program



SCHOOL OF MUSIC AND DANCE

Thelma Schnitzer Hall

8:00 p.m.

Saturday evening

April 28, 2012

**FUTURE MUSIC
OREGON**

Jeffrey Stolet, director

with guest artists

Jon Bellona

Tom Lopez

Ed Martin

Jake Rundall



UNIVERSITY OF OREGON

PROGRAM

- Drift** Ed Martin
fixed digital audio media
- The Snow** Jon Bellona, music
fixed digital audio and video media Doug Potts, video
- silica** Jake Rundall
fixed digital audio media
- Bits & Neurons** Nayla Mehdi
fixed digital audio media
- The Bridge** Nathan Asman
a three-movement electronic music suite
1st movement - Pop
2nd movement - Academic
3rd movement - The Bridge
Nathan Asman, Ableton Live, and Monome performers
- Time Passed** Ed Martin
fixed digital audio media
- Metropolitana** Tom Lopez, music
fixed digital audio and video media Nate Pagel, video

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Recording of UO concerts without prior permission is prohibited.

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 patrons. House management reserves the right to request exiting the hall when appropriate.

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.

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PROGRAM NOTES

Jon Bellona is an artist specializing in digital technologies and intermedia arts. His music and intermedia work have been shown internationally including Kyma International Sound Symposium, the Society for Electro-Acoustic Music in the United States National Conference, the Interactive Media Arts Conference, and the Symposium on Laptop Ensembles & Orchestras. Jon received his M.M. in Intermedia Music Technology from the University of Oregon and audio engineering degree from the Conservatory for Recording Arts & Sciences. Jon currently teaches at the University of Oregon in the Digital Arts department.

Doug Potts, the middle child of five siblings, was born and raised in Corvallis, Oregon. Growing up, Doug had an interest in the arts. He attended the University of Oregon for a BA in Digital Arts. Currently, Doug is working on his MFA in Film Production at Chapman University in Orange, California. His emphasis is Cinematography.

Jake Rundall is a composer of instrumental and electronic music. He is interested in algorithmic procedures and the creation of visceral and intellectually engaging music. Notable recognition of his music includes the 2006 Joseph H. Beams Prize from Columbia University and an honorable mention in the 2004 ASCAP Foundation Morton Gould Young Composer Competition. His music has been performed across the U.S. and recently in Canada and the UK, as well as at a number of electronic music festivals and conferences such as the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States Conference, and the New York City Electroacoustic Music Festival. Rundall recently received his DMA in Music Composition from the University of Illinois at Urbana-Champaign and is currently on the faculty at The College of Wooster.

Tom Lopez teaches at the Oberlin College Conservatory of Music where he is Associate Professor of Computer Music and Digital Arts, Chair of the Technology in Music and Related Arts Department, and Director of the Contemporary Music Division. Tom has received awards from the National Endowment for the Arts, Aaron Copland Fund, Betty Freeman Foundation, Mid-America Arts Alliance, Knight Foundation, Meet the Composer, Disney Foundation, ASCAP, and Fulbright Foundation. He has appeared at festivals and conferences around the world as a guest lecturer and composer. Tom has been a resident artist at the Banff Centre, MacDowell Colony, Copland House, Blue Mountain Center, Atlantic Center for the Arts, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition including CD releases by Centaur, Vox Novus, SCI, and SEAMUS. Tom feels grateful to have worked with many influential composers: Gary Nelson, Conrad Cummings, Morton Subotnick, Stephen Montague, and Russell Pinkston.

Drift is a sonic journey through diverse sound worlds, each distinguished by material and apparent space. At times the transition from one to another is abrupt and the differences are stark. At other moments, the sound worlds are gradually developed, layered, and morphed into one another until it is impossible to know which exists at any moment. *Drift* was composed in the University of Illinois Experimental Music Studios in 2003.

The Snow, set abstractly against music, attempts to capture the angst and turmoil of a woman between two loves. Five seconds of audio were taken from original material as the basis for the musical composition and as inspiration for the video. All music was composed using Kyma.

Silica refers to silicon dioxide, “the principal component of most types of glass” (Wikipedia). The piece, *silica*, expresses many traits of glass: hard, delicate, brittle, smooth, jagged, shattered, clear, resonant. It is a musique concrète composition created using only recordings of glass objects. I used Michael Klingbeil’s SPEAR software to analyze the spectral content of the sound sources. This software performs a windowed FFT on the source recording, thus breaking the sound down into grains/windows and then analyzing them for spectral content. The resulting data describes the original sound as consisting of brief component frequencies (10 milliseconds each)- tiny particles. I used CM/CLM to re-synthesize/process the sounds using these particles as a starting point, but in some cases transforming them significantly. Additional processing was performed in Max/MSP. Pro Tools software was used for recording, editing, mixing and light processing (equalization and reverb). In the piece, I attempted to create a dramatic form through transformations and juxtapositions, some subtle and others jarring, of materials and suggested space. This work was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration.

Bits & Neurons: I wrote this piece 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 space between elements. Sampled sounds of minimal modification are the building blocks of the piece, with the goal of having the essence of the sounds still ring through. Techniques focused on are granular synthesis and spatialization. One final aspect to mention is that almost nothing in this piece is accidental.

The Bridge is the musical culmination of my M.M. degree in Inter-media Music Technology here at the University of Oregon. It is a three-movement electronic suite comprised of original music that I have composed over the last several months. The Bridge to which the title refers is the musical bridge that I have tried to create between the styles of popular electronic music and academic electronic music. There is a vast disparity between these two musical styles, and myself being an advocate for both, I wanted to show, in musical terms, that the two styles do not have to be mutually exclusive.

To realize my musical vision I utilized the seemingly endless creative capabilities of Ableton Live, Kyma, and Max/MSP. I wrote the material for the first movement using Ableton Live. I then took two samples from within that movement and brought them into Kyma, where, using my APC40 and Kyma I transformed them into an array of different sounds and ideas that make up the second movement. To create the third movement, I took 40 different audio samples from the previous two movements, and then reshaped and recontextualized them to create new sonic ideas. To achieve the live performance I will be utilizing my Monome (an exceptionally adaptable minimalist musical interface) as my sole controller. Within my computer I will be using Ableton Live to play and arrange the music, and Max/MSP to program, route, and map the data that is being received from my Monome.

As the title suggests, the first movement is the “popular” style, the second is the “academic” style, and the third is a fusion of both. It is my sincerest hope that this piece help practitioners of both musical styles understand one another, and that even though the styles can be vastly different, we (electronic musicians) are all drawing from more or less the same musical palette.

I want to give very special, heartfelt thanks to Dr. Jeffery Stolet, Jon Bellona, and Jeremy Schropp for their ongoing help and support throughout this entire process. I couldn't have done this without them.

Time Passed was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration. As I began to conceptualize the piece, I decided to revisit each of the compositions I created in the Experimental Music Studios between 2001-2007 and incorporate select samples into the new work. This process naturally led me to reminisce about my time at the University of Illinois. *Time Passed* is dedicated to my friends from Champaign-Urbana, whose impact is even more apparent now that I'm away.

Metropolitana was composed in Oberlin, Ohio (2011) for a video by Nate Pagel. This is the third project in a series of works based on subway systems from around the world. It features the visual and aural environment of the Milan metro.

ABOUT TONIGHT'S ARTISTS

Ed Martin is an award-winning composer whose music has been performed in Asia, Australia, Europe, and South America at events such as the ISCM World New Music Days 2010 in Sydney, the World Saxophone Congress in Bangkok, the Seoul International Computer Music Festival, Confluences – Art and Technology at the Edge of the Millennium in Spain, the International Electroacoustic Music Festival Santiago de Chile, and International Computer Music Conferences. In the U.S., his works have been performed at numerous national and regional festivals, and by ensembles such as the Minnesota Symphony Orchestra (as part of their annual Composers' Institute), Ear Play, the Emyrean Ensemble, and the University of Illinois Wind Symphony. His music is recorded on the Mark, Centaur, Parma, and SEAMUS labels and has received first prize awards from the Percussive Arts Society, the Percussive Arts Society Illinois Chapter, the Electro-Acoustic Miniatures International Contest, the Craig and Janet Swan Composer Prize for orchestral music, and the Tampa Bay Composers' Forum Prize. His work in music theory includes publications on harmonic progression in the music of contemporary composer Magnus Lindberg and a collaborative project with percussionist Alison Shaw to develop a method for timpani tuning drawing on techniques for aural skills acquisition. He serves as Vice President of the Wisconsin Alliance for Composers and was a co-host for the Society for Electro-Acoustic Music in the US 2012 National Conference at Lawrence University.

Martin, originally from Bethlehem, PA, holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM), and has studied composition and electronic music with Stephen Andrew Taylor, Scott Wyatt, Guy Garnette, Donald Grantham, Dan Welcher, Russell Pinkston, James Paul Sain, and Budd Udell. He is Assistant Professor of Music at the University of Wisconsin Oshkosh where he teaches music theory, aural skills, composition, and electronic music. He has also taught at the University of Illinois at Urbana-Champaign and Illinois Wesleyan University.