



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

FMO

Future Music Oregon

Jeff Stolet, director  
Chet Udell, faculty

*with Composers + Performers*

- Nick Hoffman
- Max Moscoe
- Mason Kline
- Kelsi McGlothin
- Olga Oseth
- Nayla Mehdi
- Brandon Skinner
- Chet Udell
- Hua Sun

**OEDO\_MobilePerformanceGroup**

Chet Udell, director

**AUDIO** Nayla Mehdi, Churan Feng,  
Nick Hoffman, Olga Oseth, Mason Kline

**VIDEO** Amanda Novy, Blaze Wallber,  
Daniel Choi

**Thelma Schnitzer Hall (Rm163)  
Saturday, May 10, 2014 | 7 p.m.**



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**Excoriation**  
for Fan Motors, Metal, Cardboard, MaxMSP  
Nick Hoffman, performer

**Farewell Eugene**  
for Guitar, Kyma, and Responsive Visuals  
Max Moscoe, performer

**Transpositroid**  
for Horn and Transpositroid  
Kelsi McGlothlin, horn  
Mason Kline, performer

**Number Vortex**  
for Kyma and WiiMote  
Olga Oseth, performer

#### BRIEF INTERMISSION

**would it have been**  
for trumpet and fixed media  
Jacob Walls, Trumpet

**LRAD**  
for Kyma, Wacom Tablet, and USB Guitar  
Brandon Skinner, performer

**The Persistence of Memory**  
for fixed media

**The Soul of Canton**  
for Kyma and Microsoft Kinect  
Hua Sun, performer

#### POST-CONCERT PERFORMANCE

**Different Streams** Oregon Electronic Device Orchestra\_MPG  
Director, Chet Udell

#### AUDIO

Nayla Mehdi, Churan Feng, Nick Hoffman  
Olga Oseth, Mason Kline

#### VIDEO

Amanda Novy, Blaze Wallber, Daniel Choi

his time at BYU, Brandon worked at Harman Music Group - Lexicon Pro as an electrical engineer, and soaked up as much electronics knowledge as possible in the Physics department. He now spends a lot of time working on creating novel music effects and instruments. Taking inspiration from the music and instruments of the past, Brandon strives to create musical devices that are more expressive, intuitive, and nuanced than traditional instruments.

**Chet Udell** was born 13th of June at 20.16 inches tall and 7.63 lbs. Growing up in the swamps of Wewahitchka Florida, he reached a respectable maximum biometric of 70.13 inches and 178.62 lbs. His Ph.D. was completed in 2012 in Composition with emphasis in Electrical Engineering. He currently serves as instructor of Music Technology and Intermedia at the University of Oregon, he composes music for both electroacoustic and acoustic mediums, creates new wireless gestural control interfaces using emerging bleeding-edge MEMS technology, and designs autonomous robotic musical agents.

**Hua Sun** is an international graduate student, studies intermedia music technology at School of Music and Dance, University of Oregon, United States. Also, he is a member of Future Music Oregon. Hua holds a Bachelor's degree at Xing Hai Conservatory of Music in Guang Zhou, China. In 2010, Hua's piece for film scoring, "Water Brian", obtained the award in eArt Digital Audio China (Shang Hai) that assessed by Tan Dun. During Hua's career, Hua cooperated with Jia Jia Cartoon, which is affiliated with the Guang Dong Television Station, for commerce sound design. In 2012, Hua's "Impression of Tibet" performed at Kyma International Sound Symposium 2012 (St. Cloud, Minnesota) and Electronic Music Midwest (Chicago).

**Max Moscoe** is a senior, graduating from the school of music at the end of this term. Max has performed with various bands for years, and recently fostered his growing interest in electronic music by earning his degree with Future Music Oregon. Upon graduation, Max will be returning to his home town, Portland, OR, to pursue his career as a gigging musician and composer.

**Mason Kline** was a drum set player in the Jazz Studies program until approximately one year ago when he decided that there was more to life than the spangalang. Since then, he has repeatedly attempted to compose.

**Olga Oseth** is a composer, pianist and accompanist. Her native country is Ukraine, where she started taking piano lessons at the age of 5 at a special music school for gifted students. Olga received her BM in Piano Performance and BA in New Media and Composition from St. Cloud State University. Olga is a winner of Minnesota Music Teachers Forum, Music Teachers National Association Competition, Minnesota Music Teachers Association (winner of Jr. and College Young Artist Competition), Thursday Musical Competition, and Minnesota Music Teachers Association Young Ambassador Competition. Olga is attending University of Oregon and working towards her Master's Degree in Intermedia Music Technology. Miss Oseth is studying under Dr. Jeffrey Stolet and Dr. Chet Udell.

**Nayla Mehdi** is primarily a sound artist. In her works you will most often find sound worlds that investigate the hidden intricacies of sound's deep structure, having an emphasis on timbral exploration, and that consider the space between elements. Her interests currently lie in installation art, video art, sound design, spectralism, quiet music, and soundscape composition.

**Brandon Skinner** graduated with a B.S. degree in Applied Physics - Acoustics from BYU, after which he worked as an architectural acoustical consultant for four years in the Los Angeles area. During

## Excoriation

1. Spinning motors send vibrations through various materials (metal, cardboard, plastic, etc.).
2. Vibrations are captured via microphones and amplified.
3. Amplified signal is processed electronically using stochastic operators.

*For Iannis Xenakis*

**Farewell Eugene** is a reflection on my time spent and lessons learned here in Eugene. It is also an exploration in synesthesia. The music being played is causing a series of processes to occur within the video element of the piece, and as the video changes, I change what I'm playing (this piece is improvisatory, I haven't written a particular soundtrack for it). This 'balance of powers' between video and music causes me to eventually lose distinction on whether I am changing the video with music or the video is changing the music I play.

## Transpositroid

*Transpositroid* is Mason Kline's first piece to be performed in concert. Ever. The main goal in composing *Transpositroid* was to create a coherent piece of music constructed entirely from only one sound source (the french horn). The secondary goal of *Transpositroid* is to sound pretty. Mason Kline sincerely hopes you enjoy *Transpositroid*.

## Number Vortex

The inspiration for this piece came from numbers. They are everywhere, in computer programs, on price tags, clocks, cellphones, toys, game track devices and many more places. Numbers are a universal language, everyone understands them, no matter what language is spoken. Thanks to my wonderful friends for donating their time to meet with me for recording sessions, I was able to record spoken numbers 1-10 in ten different languages. They are French, Portuguese, Youruba, Arabic, Russian, Ukrainian, English, Spanish, Chinese and German. Each number is put through spectral analysis in Symbolic Sound's Kyma, and is processed in ten ways. Through out the piece the sounds you hear

are collaged from all the numbers with certain techniques uniting them into one composition, as I wish, that Ukrainians would unite to protect and bring back their country. This piece is dedicated to my homeland, Ukraine. With everything that has been happening over there since past November, music is the only way I can express my opinion for my country and my family.

### would it have been

To trap a moment missed: that is what this short piece for trumpet and electronics meditates on. Its making is of subtle complexities, and it is intimate in nature, calling for a more sensitive listening.

### LRAD

This piece is made up of a patchwork of distinct sound objects. These are sample players, synthesizers, and audio effects with a focus on feedback and chaotic systems. The sound palette I chose is comprised of sampled sounds of modern social conflict, including weaponized sounds, and synthesized vocal or abstract tones. The guitar controller I am using is fitted with various sensors, which aim to make musical use of the natural motions of guitar-playing.

### The Persistence of Memory

This work took one year to make, the longest I've spent with a single piece. It exists in a beautiful gray area between a simulated 'real' ensemble performance and a surreal 'acousmatic' abstraction of these instruments. To me, its powerful, beautiful, and striking. It was a back and fourth collaborative process between Mark Hetzler (Trombone), Vincent Fuh (Piano), Nick Moran (Bass), and Todd Hammes (Percussion) performing traditionally notated material, recording it, my electroacoustic processing and composition using these materials in the studio, then sending these processed compositions back for them to play over top of, sometimes with notated music, sometimes improvised.

—For Henry Cowell

**The Soul of Canton** is a 4-channel live performance piece that combines sound samples from a Cantonese Opera, the Chinese instruments of Guzheng, Erhu, and Zhongruan with electronic music technology. It is performed by using Microsoft Kinect, which is controlled by tracking data from human body movements. The piece is primarily constructed from the Cantonese traditional music elements, which are combined with some little sounds, like paper, water, and drums. Those sounds are synthesized, feedback-resynthesized, analyzed and modulated by use Kyma sound operate system.

### Different Streams, OEDO\_MPG

The OEDO Mobile Performance Group is a guerrilla-style collective of Electronic Music and Digital Art students engaged with employing mobile technologies, wireless networks, alternative controllers, and building mobile wireless audio server and video projection station (the Danger Cart) to present art outside of the traditional venues (i.e. concert hall and gallery space). All material used in this work is site-specific. Everything you see and hear was gathered from the very environment you are standing in! MPG members are transforming this material in realtime into new musical and visual aesthetic contexts to reveal the hidden melodies, harmonies, rhythms, textures, patterns and more in the world around you.

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### ARTISTS' BIOS

**Nick Hoffman** (b. 1985) Interests include: algorithmic composition, self-governing systems, and medieval music. Founded the Pilgrim Talk record label/collective in 2009. Extensive touring in Japan, Korea, and the US. Works in collaboration with: Aaron Zarutzki, Mattin, Ryu Hankil, Hong Chulki, Takahiro Kawaguchi, Utah Kawasaki, Tim Blechmann, Guilty Connector, Tim Olive, and Miguel A. García, among others. He has appeared on numerous CDs, LPs, and cassettes since 2006. Recordings of his music have been released in Italy, Japan, Russia, and Belgium. Upcoming releases on Erstwhile Records (NYC), Gravity Swarm Records (Japan), and Organized Music From Thessaloniki (Greece).