



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

FMO

Future Music Oregon

Jeffrey Stolet, director
Chet Udell, faculty

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Season 114, Program 8o

Thelma Schnitzer Hall
Saturday, May 2, 2015 | 7 p.m.



Flowing Sleeves

for Kyma and eMotion Sensors
Chi Wang, performer

Chi Wang

See Three-Dee Too, in F# Major

for Wacom Tablet, Max and Ableton Live
Nathan Asman, performer

Nathan Asman

Metal Rhythms

for eight-channel fixed media

Churan Feng

noteScape

for Sound-driven video game

Brandon Skinner

Performers:

Patrick Andrews, Guitar; Meg Keefe, Violin;

Tim Mansell, Marimba;

Spencer Moholt, Guitar; Graeme Pletscher, Saxophone;

Max Zatarain, MIDI Guitar Controller

INTERMISSION

while engaging in so-called “creative” activity, but I also felt strangely liberated by this.

Medieval musicians believed they were performing music as dictated by God, and I too wish for divine intervention. Unfortunately, history will not be so kind to our era (assuming there will be future historians to catalog it). This work would not be possible without the innovations of Iannis Xenakis, John Chowning, and John Whitney. All sounds generated in real-time using FM synthesis and dynamic stochastic synthesis; no MIDI, no effects, no prerecorded sounds.

OEDO's Mobile Performance Group is a guerrilla-style multimedia collective of electronic musicians and digital artists with one goal: to bring new music/art out of traditional concert halls and gallery spaces to pursue audiences in new contexts. This term, we are exploring the bleeding edge of wearable technology by transforming each individual into a walking mobile-media platform. Musicians walk around outside and perform with hand-held data-driven instruments that are sonified with wearable bluetooth speakers. They also wirelessly send their individual sound to a central audio server for analysis, processing, and video interactivity. All MPG members are synchronized through a sophisticated wireless music network system to play in tempo and in the same key. MPG's DangerKart, crafted out of aircraft aluminum and laser-cut plexiglas, is our mobile media command center equipped with portable power, wireless router, wireless audio server, DMX lights, video projector, mixer, and studio monitors. All of the sights and sounds you hear are collected from the UO campus, creating a site-specific aesthetic remix of your daily experiences.

voice. Commenting upon the canon is a Theremin: human technology that, I believe, evokes the ethereal. Using such technology to engage with the natural world may seem ironic, especially when so much of our energy seems disconnected, glued to the screen etc. Perhaps, technology may help us to open our ears and engage the spiritual world of nature and in this way recover our own songs and dreams.

2H2O aurally explores aquatic life of the ocean. In this composition there is a strong emphasis on the degradation that marine animals have seen in recent years due to man made pollutants. The first section introduces noises of sea creatures in their natural state of beauty before human contamination. As the piece progresses, sounds emulating human garbage and pollution are introduced. The resulting pain experienced by sea creatures is captured as earlier introduced sounds evolve into a much darker state. This stereo composition features the sounds of jellyfish, crustaceans, fish, dolphins, whales, narwhals, and more. There is a combination of real animal samples and sounds designed completely from scratch. The audio was created and processed in Symbolic Sound's Kyma 7 and is performed using a Wacom tablet.

Evil Eye, a computer can be programmed to “play itself” and create pseudo-random music. However, in these cases, the shadow of the human hand is always present; the machine's limitations are predetermined by human creators. What conditions are necessary to give rise to post-human music? (Certain animals appear to organize sounds, so maybe music can be nonhuman as well.) It struck me while working on Evil Eye that human limitations might also be “pre-programmed” by some unfathomable, terrible creator. These are of course crippling thoughts to have

Shapes of each Other Olga Oseth
for eMotion and Kyma
Olga Oseth, performer

Songs and Dreams Justin Ralls
for fixed media soundscapes with voice and theremin

2H2O Brian Sloss
for Kyma and Wacom Tablet
Brian Sloss, performer

Evil Eye Nick Hoffman
for live audio and video processing
I. Violet Hell
II. Blue Hell
III. Green Hell
IV. White Hell
Nick Hoffman, performer

Untitled Oregon Electronic Device Orchestra/
MPG-Mobile Performance Group
Director: Chet Udell
Performers: Nathan Asman, Zachary Boyt, Matt Ferrandino,
Steve Joslin (video), Fang Wan, Chi Wang, Tim Mansell, Brian Sloss

In ***Flowing Sleeves*** the performer operates an eMotion Twist with left hand and an eMotion Accelerate with right hand. The choregraphical movements as well as performative actions together shape the visual and musical experience in real time.

SeeThree-DeeToo, in F# Major is an exploration of sound. A musical tale is woven together through the transformation of non-musical sounds into what then becomes the musical schema of the piece. The entirety of the musical material is generated from the original non-musical sounds. This technique forges a cohesiveness to the overall aural tapestry of the piece, allowing for an organic, fluid exploration of the music and the sonic landscape which it creates. It is this composers sincerest hope that the story contained within the music of this piece lend itself to the kinship that it shares with another story...a story that was told a long time ago...in a galaxy far, far away...

Circuit is based on the recognition that the idea of circle is embedded everywhere in time and life. The geometry of a circle occurs and repeats and the metaphor of circle applies many of principles, both metaphoric and scientific. Using the concept of circle, and collecting sounds that relate to circles in many contexts –such as the sound of different materials circling and scratching on various surfaces, the sounds of objects rotating objects inside a cask, the sounds of spinning objects, or even racing cars driving around circuit.

noteScape is a game, a program, and a piece. It seeks to show the possibilities of computer-aided musical interaction between performers. It seeks to explore the sounds of game interaction - but with musical instruments or voices instead of plastic controllers. Performers use musical sound to play

the game, and the game impels them to create cohesive music together.

Shapes of each Other is based on the idea of how distinctive natures compliment each other in creation of unique art. Sound material contains field recordings of engines and studio recordings of female speech. The text is entitled “Not intrigued with Evening” from Soul of Rumi by Mewalan Jalaluddin Rumi. Big thanks to my friends, who dedicated their time to recording sessions. Shapes of each other is performed using Symbolic Sound’s Kyma, which allows me to manipulate sound in real time by interacting with the sound environment using data received from eMotion technology.

The instrument itself is called ларец – a small chest that stores delicate gems.

Songs and Dreams originated as a seven-minute piece for solo voice, composed for soprano Esteli Gomez. As I composed I included many vocalize and melismatic passages, keeping in mind ideas for sampling the voice in a fixed media piece that would draw upon the themes and dramatic arc of the original. The resulting electronic piece is a further rumination on nature, sound, and human culture. Songs and Dreams was inspired by my interest in Native American music and thought, particular the vision quest – a rite of passage in many cultures where one embarks to receive ‘visions’ or ‘dreams’ – where the spirit world and material world meet. How this meeting may be mediated through sound drove the creation of the work and informs the sonic journey of the listener. Also present is a subtle interaction between the voice, natural, and anthropic sounds. These sonic elements arrive in waves, culminating in a concluding canon of the original pre-recorded piece for