

*SCHOOL OF MUSIC COMING EVENTS*

*For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.*

**Sunday, February 27**

3:00pm—University Symphony

8:00pm—Ambrosia Chorus

**Monday, February 28**

7:00pm—Chamber Music on Campus

8:00pm—Convergence

**Tuesday, March 1**

3:00pm—Workshop: Injury Prevention  
for Pianists presented by Lisa March

8:00pm—Beta Collide

**Wednesday, March 2**

8:00pm—Campus Band

**Thursday, March 3**

1:00pm—Student Forum

8:00pm—Oregon Symphonic Band

**Friday, March 4**

6:30pm—Chamber Music on Campus

8:00pm—Choral Concert

**Saturday, March 5**

7:30pm—The Jazz Cafe

**Sunday, March 6**

3:00pm—Pacifica String Quartet  
with Jörg Widmann, clarinet

7:30pm—Oregon Wind Ensemble

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111th Season, 64th program



**SCHOOL OF MUSIC AND DANCE**

Thelma Schnitzer Hall

8:00 p.m.

Saturday evening

February 26, 2011

**FUTURE MUSIC  
OREGON**

*Jeffrey Stolet, director*

featuring guest artist

***Oregon Electronic Device Orchestra  
OEDO***



UNIVERSITY OF OREGON

*PROGRAM*

- Sensorial Songs** Jeffrey Stolet  
**for Five Performers** (8'00"ish)  
for custom software and five infrared sensors  
Alyssa Aska, Wan-Ting Huang,  
Kyle Linneman, Hua Sun,  
Chi Wang, performers
- Dreamer** (4'20") Brendan Rall  
for Kyma and Wacom Tablet  
Brendan Rall, Wacom Tablet
- Japan Vignette I:** Simon Hutchinson  
**fushimi inari jinja** (3'30")  
for video and stereo fixed media
- Leifr heppni** (6'30") Kyle Linneman  
for trumpet and Kyma  
Kyle Linneman, trumpet
- Height of the War** (12'00") Jon Bellona  
for fixed media for eight audio channels

*INTERMISSION*

- Sound Pong** Jon Bellona/Jeremy Schropp  
for Kyma, Max/MSP and four Nintendo Wii Controllers  
Nate Asman, Jon Bellona,  
Simon Hutchinson, Jeremy Schropp,  
Wiimote Controllers
- Sacred Space** (6'30") Alyssa Aska  
for Kyma and Wacom Tablet  
Alyssa Aska, Wacom Tablet
- String of Seasons** (15'00") Brian Schmidt/Doug Potts, film  
Chi (Iris) Wang, composer and sound design

*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](mailto:stolet@uoregon.edu).

\* \* \*

*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.

Anonymous Donors (3)  
Fabulous Tweeter Brothers  
Roger Kint Music Annex  
Sonorous Corporation Symbolic Sound Corporation  
Thompson's Electronics  
Ginjiro Manda

## PROGRAM NOTES

### Height of the War

*Height of the War* is the seventh and shortest movement in the six-hour long composition, *Sound Memorial for the Veterans of the Vietnam War*. The work acts as a reading of the names of fallen service members from the Vietnam War and was composed from over 200 voices. By propagating the names into a defined space, the memorial calls to service members and attempts their resurrection. *Height of the War* represents the 2,252 service members killed in action from March 7, 1969 - April 30, 1969. These dates signify the highest death rate of American service members killed during the Vietnam War.

### Sound Pong

*Sound Pong* investigates the language of video games as a vehicle for music by appropriating controllers, sights, and gestures associated with the gaming experience. From exploring sounds 'hit' around the space to fabricating a competitive game, *Sound Pong* reverses the role of game controller as instrument and back again, blurring the boundary between our perceptions about video game and musical performance interactions.

### String of Seasons

Started in early August 2010, *String of Seasons* was conceived from the notion of creating a 10-minute segment from a feature length film. A collaborative short film by Brian Schmidt and Doug Potts aimed at delving into the complexity of narrative structure while illustrating one man's struggle to find love.

### Sacred Space

The creation of *Sacred Space* was inspired by recordings I took of Gamelan instruments. The instruments could not be transported to the studio for crystal clean recordings, and therefore contained a large portion of background noise. During the compositional process I discovered that I could not remove this noise without compromising the sound of the instruments, and decided to embrace the noise as part of the piece. This discovery allowed the beauty of the sounds to be exposed. *Sacred Space* represents the potential for beautiful sound that is often overlooked as a creator tries to shape and mold a piece. In an effort to create the best possible music, it is easy to destroy the organic aesthetic of a piece. *Sacred Space* attempts to do the opposite; rather than bend the sounds to the composer's will, each sound is revealed for its own inherent beauty.

### Sensorial Songs

The texts for this piece are excerpts from the Japanese Tanka anthology called "Hyakunin Issyu," that was edited about 800 years ago. Emperors, priests, aristocrats and samurais are among the authors of these poems. The subjects of those poems include the beauty of nature, love, their feelings about personal journeys, and the seasons. All musical components are actuated in real-time using infrared sensors and custom software. The melodies based on Japanese sources are free musical recollections from the mind of Kumiko Nakayama Stolet.

### Dreamer

While what we experience in a dream may initially be vivid, our ability to recall the contents of past dreams is extremely unreliable. Emotions and faces remain easy to remember while the sense of space is lost over time as three dimensions becomes two. This piece is an exploration of that lost space: the stage upon which our dreams unfold. This is Brendan's FMO Premiere.

### Japan Vignette I: fushimi inari jinja

This piece is the first in a series of short video pieces that I am writing constructed from images and video that I took during my time in Japan. My goal in these pieces, rather than trying to create something that is "Japanese," is to create a kind of artistic scrapbook that explores my experiences on my travels. Fushimi Inari Jinja (or Fushimi Inari-Taisha) is a mountain temple/shrine located in Kyoto, famous for its tunnel-like series of orange gates.

### Leifr heppni

Nearly 500 years before the voyage of Christopher Columbus, Leif Erikson embarked on a journey west to discover new lands. On his voyage, Erikson traversed the frigid arctic ocean and encountered the harsh terrain of Helluland. Ultimately, he arrived at a beautiful land with green grass and wild grapes, so he decided to end his journey. This was the first European settlement in North America.

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