

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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112th Season, 49th program



SCHOOL OF MUSIC AND DANCE

Thelma Schnitzer Hall
8:00 p.m.

Saturday evening
March 10, 2012

**FUTURE MUSIC
OREGON**

Jeffrey Stolet, director

featuring the music of

Kyong Mee Choi
Halim Beere
Mark Zaki

with special contributions

by

Jon Bellona



UNIVERSITY OF OREGON

PROGRAM

River Nate Asman
for interactive dance
Nathan Asman, Monome and Ableton Live
Jeremy Schropp, Keyboard
Jon Bellona, Computer controls and programming

Windows Mark Zaki
for fixed digital audio and video
*The eyes of our souls only then begin to see,
when our bodily eyes are closing. ~ William Law*

Ur Halim Beere
for fixed digital audio media

Moored for the Night by the Maple Bridge Wan-Ting Huang
for Wacom Tablet and Kyma
Wan-Ting Huang, Wacom Tablet

Tranquility Kyong Mee Choi
for fixed digital audio media

INTERMISSION

Talking Rain Brendan Rall
for multiple Gametrak Controllers and Kyma
The Oregon Electronic Device Orchestra
Nate Asman
Nayla Mehdi
Gabriel Montufar
Brendan Rall

Photogene Kyong Mee Choi
for fixed digital audio media

has been presented by the MIN Ensembllet (Norway), the Nash Ensemble of London, Speculum Musicae, the Boston and NYC Visual Music Marathons, the NYC Electroacoustic Music Festival, Third Practice, the Los Angeles Sonic Odyssey Concert Series, the Comunidad Electroacoustica de Chile (Santiago), Festival Oude Muziek (Utrecht), Nashville SoundCrawl, the Not Still Art Festival (NYC), the International Computer Music Conference, Nuit Bleue (France), Electrolune (France), Primavera en La Habana (Cuba), Musica Nova (Prague), the Seoul International Computer Music Festival, the SEAMUS National Conference, the Florida Electronic Music Festival, the NWEAMO Festival (San Diego), the New Music Miami ISCM Festival, the Cycle de Concerts de Musique par Ordinateur (Paris), the Pulse Field International Exhibition of Sound Art (Atlanta), and on the Canadian Electroacoustic Community CD project DisContact! III. His credits include work on more than 50 films, television programs, theater productions and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, Chandos and Westwind Media. His screen work also includes both onscreen and soundtrack performances in Lasse Hallstrom's *Casanova*, the American release of Miyazaki's *Kiki's Delivery Service*, Martin Scorsese's *The Key to Reserva* and the HBO miniseries *Mildred Pierce* starring Kate Winslet and Guy Pearce. Mark includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen and Arnold Steinhardt and has a Ph.D. degree in composition and music technology from Princeton University. Most recently, he was a Mellon Fellow at the Penn Humanities Forum on Virtuality at the University of Pennsylvania during 2010-11. He currently teaches at Rutgers University where he also is director of the Rutgers Electro-Acoustic Lab (REAL). He lives outside NYC with his wife, two daughters, three cats, one dog, and a considerable amount of software.

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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.

and in 2011 the Chicago-based Belden Trio commissioned and premiered *Rhubarb. Pangæa*, his commissioned first symphony, received its world premiere in California in October of 2010. His compositions have been read by the JACK quartet and featured on concerts with the University of Illinois New Music Ensemble and Bang on a Can. As a composer of electro-acoustic and interactive computer music, his work was also featured at two SEAMUS national conferences, and has been included on *Measures of Change*, a recent CD release of electro-acoustic works by University of Illinois graduate composers.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine and Concurso Internacional de Composicaí eletroacoustica in Brazil among others. Her compositions have been performed at the international venues including the Australasian Computer Music Conference, Musica Contemporanea in Ecuador, International Computer Music Conference, Electroacoustic Musical Festival in Santiago de Chile, MUSICA NOVA, Society for Electro-Acoustic Music in the United States, College Music Society among others. Her music was published at SCI, EMS, ERM, SEAMUS, Détonants Voyages (Studio Forum, France) and CIMESP (São Paulo, Brazil). Choi received a D.M.A. from the University of Illinois at Urbana-Champaign, a M.M. from Georgia State University and a B.S. in chemistry and science education from Ewha Womans University. She studied Korean literature in a Master's program at Seoul National University in South Korea. She teaches music composition and electro-acoustic music at Roosevelt University in Chicago.

Building on his many diverse interests, **Mark Zaki's** eclectic career encompasses composition, performance, media technology and the digital arts. Zaki's work ranges from traditional chamber music to electroacoustic music, mixed-media composition, and music for film. Notable projects include scores for the dramatic feature film *The Eyes of van Gogh*, and the Peabody award nominated documentary *The Political Dr. Seuss* for PBS. His concert and electroacoustic music

A Voyage Through Space-Time
for fixed digital audio media

Gabriel Montufar

Impression of Tibet
for Wacom Tablet and Kyma
Hua Sun, Wacom Tablet

Hua Sun

Absence Presence
for fixed digital audio and video

Mark Zaki

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PROGRAM NOTES

River is an interactive electronic composition that incorporates original pre-recorded samples, live audio, and improvisatory dance that is used to manipulate a variety of musical elements and parameters. The work is written for Ableton Live, Max/MSP, Monome, Xbox 360 Kinect, external hardware, and live dance.

Inspired by Mallarmé's poem *Les fenêtres*, **Windows** similarly expresses characteristic symbolist themes of mysticism and otherworldliness, a heightened sense of mortality, and awareness of the power of spiritual corruption. Simultaneously attractive and profoundly disconcerting, we see the window as an entrance that invites us to reflect our own path and the possibilities beyond it. Yet the window as a barrier suggests that we have limitations, and may never fully transcend this world. The piece speaks to the illusion that we can control our life, where in fact unforeseen events mercilessly alter its course. In the end, it wonders if it's possible to escape, recognizing the inability to rise above human deceptions.

Ur – Often the most interesting phenomena are found at the borders. The transition from night to day, the life stages between childhood and adulthood, the light as a storm is arriving or leaving – these are a few examples of the dynamism that can occur at the frontiers of two opposing states. *Ur* explores the stylistic boundaries and intersections of music. Instrumental works, on the one hand, are often conceived through harmony and rhythm, where concrete compositions, on the other hand, often deal with gestures and sound mass. But where is the line drawn? Are not these various devices but accents of a single

musical tongue, or like multi-lingual signposts on the road to *Ur*? *Ur* was composed with the aid of custom algorithmic processes (coded in Grace Common Music and Supercollider), and realized in the historic Experimental Music Studios at the University of Illinois.

Moored for the Night by the Maple Bridge is based on a poem by Chang Chi. The translation below is provided by Andrew W.F. Wong:

*The moon is down, ravens caw, a frostiness fills the sky;
By the riverside maples and fishing lights, sad, insomniac I lie.
Beyond the walls of Gusu City, where Hanshan Monastery stands,
Bong, goes the bell at midnight to touch the boat of the passer-by.*

This composition's motivation comes from the Chinese which has various tones and pitch changes. Thus, by using the Wacom pen controller to stretch and discover any sonic possibilities contained in the original Chinese poem the nuances of the piece arise. Moreover, this composition took a part of its melody from Dvorak's New World Symphony (second movement) to recall the poem's mood.

Tranquility is inspired by the image of a tranquil pond at dawn. It starts with mystic and hazy scenery of the pond represented by a relatively wet sound. Gradually, dry and more transparent sonic material is introduced. While the essence of the piece, tranquility, is presented, subtle tension is still achieved through dynamics and articulations of sonic gestures. The majority of sound samples are processed by CLM (Common Lisp Music); utilizing instruments such as *expandn*, *grani*, *expsrc*, *ring-modulate*, *vkey*, *fullmix*, and *nrev.lisp*.

Talking Rain creates a vivid soundscape that reflects the woodland rain of the Pacific North West. Understanding the relationship between computer controlled sounds and human interaction proved crucial to the development of the piece.

Photogene, as its title suggests, is based on the interpretation of the visual phenomenon of 'afterimage' in the sonic world. Subtle and soft sound sections intermittently evoke the sense of an afterimage. The beginning is loud and dramatic, representing corporeal manifestation. Soft, flute-oriented sound comes later, implying unresolved, vague, ambiguous, even imaginative world. Through the dialog of two worlds, the piece intends to depict a constant flux in the manifestation and mystery of life.

A Voyage Through Space-Time – What would it feel like to float in the empty universe? What would it feel to go close to the speed of light if it were possible? More importantly, what would these situations sound like? Through my piece I try to imagine the sounds you would encounter, from the very sparse and dark empty spaces in the universe to the places where enormous amounts of mass and gravity can even bend light and time.

Impression of Tibet – Tibet is a beautiful and pure paradise. The souls of Tibetans are like diamonds that don't need to be polished. Because of Tibet's environment and unique culture, Tibetans have their own special musical structures and unique ways of vocal pronunciation. *Impression of Tibet* uses a Tibetan female vocal sound as the basis for a real-time performance composition that describes the culture of Tibet.

Absence Presence was commissioned by Dancer and Choreographer Annie Loui for the exhibition "Bits and Pieces" at the UC-Riverside Museum of Photography." Inspired by a poem about the Orpheus Legend by Rilke, the piece uses a dancer's movement to explore the relationship between motion and sound in a virtual dance. Trajectories of motion and sound are fragmented and transformed, combining to create interplay between the visual and aural domains. In certain cases, links between the audio and video were reinforced using the audio signal as a modulating source to control aspects of corresponding visual effects. *Absence Presence* was filmed at the University of California in Irvine, with camera work by Jerome Thomas.

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ABOUT TONIGHT'S ARTISTS

The music of **Halim Beere** explores intersecting worlds, where ideas become blurred and the dissimilar are found to be one and the same. Raised in Eureka among the redwood forests of northern California, Beere received his Master's in composition at the University of Illinois at Urbana-Champaign where he continues as a doctoral student, studying under Erik Lund, Stephen Taylor, Heinrich Taube, and Scott A. Wyatt. In addition to writing chamber and concert music, he has composed for theatrical productions (*The Five Dollar Show*) and a feature length film (*The Milk Can*). The ARMAC orchestra commissioned and premiered *Gambol for Orchestra* at Carnegie hall in 2009, the new music ensemble MEANS commissioned *Traceless* in 2010,