

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, 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@darkwing.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.

Anonymous Donors (3)
Fabulous Tweeter Brothers
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107th Season, 113th program



SCHOOL OF MUSIC AND DANCE

Room 198 Music
8:00 p.m.

Saturday evening
May 5, 2007

**FUTURE MUSIC
OREGON**

Jeffrey Stolet, director

with guest artists

Jesse Klemmer, photography
Gina Bolles, choreography
Reanna McCurdy, dancer
Kimary Welsh, flute



UNIVERSITY OF OREGON

PROGRAM

Anonymous and Identical Life around Us Christine Lee
disklavier and real-time video control
Christine Lee, disklavier

INTERMISSION

Three Interactive Pieces for Mixed Media Jason Fick
I. Four Thoughts on Klem
for digital audio and video media
1. *San Francisco Coast*
2. *Flowers*
3. *Movieland*
4. *Memory*
Jesse Klemmer, photography
Jason Fick, live electronics

II. Tuesday/Thursday Dress Code
for tap dancer and electronics
Gina Bolles, choreography
Reanna McCurdy, dancer
Jason Fick, live electronics

III. Inner Harboring
for flute and electronics
Kimary Welsh, flute
Jason Fick, live electronics

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PROGRAM NOTES

Anonymous and Identical Life around Us
Anonymous and Identical Life around Us is an original composition in five parts for Yamaha Disklavier and real-time video performance. The video component is triggered via custom interactive software created with the Max/MSP/Jitter programming environment. To create *Anonymous and Identical Life around Us* I developed software to control real-time video streams using the Yamaha Disklavier keyboard and pedals as the

performance interface. To this end, I specifically developed data mapping strategies that control such things as frame rate (how fast or slow the video plays), video direction (forward or backwards), videographic colors and videographic brightness. Together the videographic images and the musical content form a meditation on the relationships which humans have with one another, with nature, and with the environments that they have created for themselves.

Three Interactive Pieces for Mixed Media

The three works presented on tonight's program were created as part of my terminal project, a requirement for the master's degree in Intermedia Music Technology at the University of Oregon. The essence of my project was to create three works that explored interactivity in art forms. Interactivity in digital systems can be defined as a situation where a computer system, its users, and all other performers involved respond to the actions of each other on a real-time basis. Each of the following works incorporates various types of interaction between media, performers and the computer. In all of the pieces, I am an onstage performer using my computer and MIDI controller to sculpt sound and visual media in real-time.

Four Thoughts on Klem highlights the interaction between sound and video. The images used to create the video sequence are photographs from local Eugene artist Jesse Klemmer. My intention in using still photography was to create a musical sound world that resulted from my experience of each image and to create a video movement sequence that is influenced by the sound. Although the sound and images are stored on disk, the piece is realized in real-time and incorporates improvisation.

In **Tuesday/Thursday Dress Code**, the tap dancer and computer performer together sculpt the intermedia performance in real-time. While both performers have core material, we listen to each other and respond as we find it artistically necessary.

In **Inner Harboring**, the flute part is fully notated but the player is encouraged to listen to the electronics and respond appropriately. The electronic component is in the form of modified textures that are a result of the input received from the flute.

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I would like to thank all of my collaborators, mentors and friends for all their support. I would like to also extend a special thanks to my stage crew, whom without tonight would not be possible. — Jason Fick