

*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](mailto: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.

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109th Season, 108th program



## SCHOOL OF MUSIC AND DANCE

Room 163 Music  
8:00 p.m.

Saturday evening  
May 9, 2009

# FUTURE MUSIC OREGON

*Jeffrey Stolet, director*



UNIVERSITY OF OREGON

PROGRAM

**That Was Then** Kevin Drake  
for the Kyma System, an abandoned piano  
and instruments of cruelty  
Kevin Drake, piano and instruments of cruelty

**Qing Ming** Chi Wang  
for eight-channel digital audio media

**Tribal (Global Groove Mix)** Eric Steven Andersen  
for stereo digital audio media

**DJ Groove** Lucas Denzer  
for stereo digital audio media

INTERMISSION

**Audio Visual Interaction Projects**

*Audio Visual Interaction*, a collaboration-based interdisciplinary course team taught by Ying Tan and Jeffrey Stolet, offers students in art and music a way to explore the rich potentialities of audio/visual relationships. By examining the fundamental aspects of the visual and sonic domains students uncover potential aesthetic opportunities in the structuring of audio/visual relationships. A sampling of early work to emerge from this seminar includes:

**In the Machine** David Vickerman  
**Ignition** Dylan Leeds  
**Lines vs. Sound** Clay Kent  
**Knocked Out** Brandon Wright  
**Space Noise** Chris Wilson  
**Loop Exercise** Kyle Loescher/Jeremy Schropp

**Recollecting Improv** Kevin Heis  
for string instrument and live interactive audio visual  
Andrew Kam, violin

**Haru no umi** Simon Hutchinson  
for eight-channel digital audio media

**Visitor from Within** Paul Turowski  
for interactive audio and video performance  
Paul Turowski, Wacom Tablet

PROGRAM NOTES

**DJ Groove** is a 2-channel live improvisational piece for MIDI and computer keyboards. Sonic material is derived from MIDI instruments and recorded drums. Special thanks to Jayson Berray for drums.

**Visitor from Within** is interactive software for audio and video performance in a concert setting or for download and personal use. It was principally designed to be controlled using a Wacom graphics tablet but can also be controlled using a standard mouse and keyboard configuration. Sounds are generated using complex modulation synthesis techniques as well as through playback of pre-recorded sounds. Similarly, video is generated using pre-recorded video as well as through procedural basis functions, which generate patterns mathematically. The use of both pre-recorded sounds and images as well as sound and video which is generated in real-time mimics the dichotomy of real and non-real elements of the abstract narrative within the piece, which deals with such themes as manipulation, memory, and liberation. Additionally, the real-time creation of audio and video using randomly generated values ensures that each performance will be quite different than the previous one.

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*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 goers. House management reserves the right to request exiting when appropriate.*