

## 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. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.

**Sunday, March 10 • 2 p.m., Beall Hall**

### CHAMBER MUSICALE

*UO Chamber Ensembles; \$5, \$3*

**Tuesday, March 12 • 8 p.m., Beall Hall**

### ARDITTI STRING QUARTET

*Chamber Music Series; \$25, \$20, \$10*

Music by Bartok, Dutilleux, and Ligeti. Musical Insights with Robert Hurwitz at 7 p.m. For tickets, call 682-5000 or 346-4363.

**Wed., March 13 • 7 p.m., Dougherty Theatre**

### DANCE QUARTERLY

*UO Department of Dance; Free*

**Wednesday, March 13 • 8 p.m., Beall Hall**

### CAMPUS BAND, CAMPUS ORCHESTRA

*UO Ensembles; Free*

**Friday, March 15 • 8 p.m., Beall Hall**

### OREGON JAZZ ENSEMBLE & JAZZ LAB BANDS

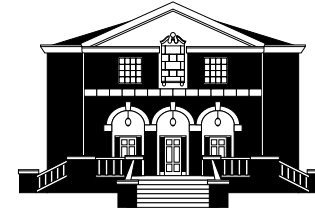
*UO Jazz Ensembles; \$5, \$3*

**Sunday, March 17 • 2 p.m., Room 198 Music**

### A WILLIAM KRAFT SPECTACULAR

**The Charles Dowd Percussion Ensemble**

*Vanguard Series; \$7, \$4*



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Room 198  
8:00 p.m.

Saturday evening  
March 9, 2002

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

**FUTURE MUSIC OREGON**

*Jeffrey Stolet, director*

*with guest artists*

*Brian Belet, composer*

*Allen Strange, composer*

*Patricia Strange, violin*

*William Trimble, saxophone*

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102nd Season, 63rd program

PROGRAM

**Electronic Usher** (2002) Mendel Lee

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**Transience** (2002) Leo Silva  
for stereo digital audio media

**Heartbreak** (2002) John Villec  
for digital video and two-channel digital audio

**Sonata Serioso** (2002) Alex Kelly / Keith Kirchoff  
for cello, and piano  
Alex Kelly, cello  
Keith Kirchoff, piano

**Rondo for Bystanders and Max** (2002) Andrew Lane  
for interactive environment

**Lyra** (2002) Brian Belet  
for violin and kyma  
Pat Strange, violin

INTERMISSION

**Elemental Vamp** (1994) Allen Strange  
on a poem by James S. Dorr  
— a cabaret for video and electronic sound —  
I- *Frequent Flyer*  
II- *Interlude*  
III- *Elemental Vamp*  
IV- *Retromotion*  
V- *Planetfall*  
VI- *Wetlands*  
VII- *Nostalgic Swag*

FUTURE MUSIC OREGON

*The Computer Music Center  
at the University of Oregon School of Music*

Future Music Oregon, the Computer Music Center at the University of Oregon School of Music, is dedicated to the innovative use of computers and other recently developed technologies to create unique and expressive music compositions. Composers working in the center are also involved in multidisciplinary collaborations with dance, theater, acoustic music, and visual art. Student composers working in the FMO studios have been tremendously successful at having their work presented at national and international computer music events. FMO sponsors a concert series each year and invites guest speakers to campus.

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)

Future Music Oregon is on the Internet at:  
<http://darkwing.uoregon.edu/~fmo>

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SPECIAL THANKS

*We would like to take this opportunity to thank  
Sony Disc Manufacturing for their exceptional and significant  
gifts to the School of Music. We have also received the valuable  
support from a number of other wonderful individuals and  
groups. We wish to take this moment to sincerely thank them.*

*Anonymous Donor I  
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Future Watch, and the Science Fiction Networks's The New Edge. Primarily self-taught, Trimble was influenced by such diverse saxophonists as Paul Desmond, Vincent Abato, Charlie Parker, Sigurd Rascher, Cannonball Adderly, Ornette Coleman, John Coltrane and Johnny Hodges. His CD, *Duo For Saxophone And Composer*, is available from Amazon.com. He has recorded Allan Strange's *Velocity Studies IV: Flutter* on the latest Society of Composers, Inc. CD on Capstone Records. He has recorded *A Cornish Lanceran* by Lou Harrison, on a Musical Heritage Society CD. Trimble can also be heard playing *Tango Barocco* by Michael Touchi on the recently released CD, *Mikey* with the San Jose Chamber Orchestra.

Sample Reviews:

"The Pavorotti of the saxophone," *S.F. Examiner*

"The Dean of Bay Area saxophonists," *San Jose Mercury*

"Trimble played up a storm, transforming the very personality of the orchestra with his flamboyance."

"William Trimble, whose starring role was lascivious enough to warrant an "X" rating." *San Jose Mercury*

**Brian Belet** is a composer, performer, and theorist (reclaiming the exploratory definition of the term) living in Campbell, California (four miles from the San Andreas fault line). His interest is in composing music which does not yet exist and which would not exist without his intervention. His compositions, for acoustic and electro-acoustic media, have been performed in the United States, Europe, South America, and Asia. His research activities involve algorithmic composition, real-time software sound synthesis, real-time computer improvisation, and microtonal theories. Belet performs primarily contemporary music using Kyma, computer controllers, bass, guitar, and viola. In 1995 he co-founded the contemporary ensemble Janus with San Francisco composer Jim McManus. To pay the bills he teaches music at San Jose State University, where he is Director of the Center for Research in Electro-Acoustic Music and Music Systems Area Coordinator. Belet has scores published by the Society of Composers, Inc., Belwin-Mills Publishing Corp., and the International Trombone Assoc. Press; and music recorded on the Consortium to Distribute Computer Music, the Society of Composers, Inc., and Frog Peak Music CD labels. He has received composition awards from the National Foundation for Advancement in the Arts, Arts Midwest/Meet the Composer and the Arizona Composers Forum. His research has been presented at conferences in North America, Asia, and Europe and his publications can be found in *Perspectives of New Music*4 and the *Proceedings of the International Computer Music Conference*.

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**The Leaking Noise of  
Skin that Falls** (2001-2002)  
for four-channel digital audio media

Jeffrey Stolet

**Velocity Studies IV: Flutter** (1993)  
for alto saxophone and digital media  
William Trimble, saxophone

Allen Strange

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### PROGRAM NOTES

*Electronic Usher* is an interactive installation that greets people as they enter and exit the FMO concert venue. The concept behind the work is to create subtle changes to the installation's music depending on how concertgoers move through the infrared beams by the entrance door. An assortment of variables (whether a person is entering or exiting, how quickly a person moves through the entrance, and others) helps to determine the music's speed, harmonic progression and character.

*Heartbreak* is a media composition for sound and video. The narrative of the work is purposefully ambiguous to allow an audience member freedom to interpret content, message, and meaning. All visual and sonic sources were derived from a small amount of captured movie footage. Both sonic and visual elements are put into motion by using contemporary computer processes and the aesthetic tradition of *Musique concrète*.

*Sonata Serioso* deals with the nature of the universe as depicted in the relationships between life and God, and God and the intricate pitch-based combinatorial matrices embedded in the fabric of this monumental compositional statement. The structure of the work is fully predicated on the complete integration of timbral and spectral non-deterministically driven reformulations with the forces of the infinite as manifest in the Cartesian quantum-fugues of Handel and Bach. The sheer credibility of such formal constructs brings one in direct confrontation with the Latin expression, "ad praesens ova cras pullis sunt meliora\*." This hypothesis, so rich in its descriptive possibilities, brings to mind Marx's Dialectical Materialism and fundamental Marxism as it relates to the Schoenbergian unfolding of the multiserial *GrundGestalt*. In such cases, the Bb-G# axial nexus becomes metaphysically indebted to the Laws of Large Numbers, the Doctrine of Nominalism, and Pure Free Will, thus leading to the vast desert in the soul of humanity.

*Lyra* was composed during 2001-2002 for violinist Patricia Strange. The composition contains several blocks of composed violin gestures. There are set first and last blocks, and also A B C D and E groups of blocks. The blocks

within any group can be performed in any order, including repetition and omission. The Kyma environment includes real-time analysis, modification, and resynthesis of the violin music, and also various independent layers generated by my algorithmic program COMP2.

*Lyra* is the name of an ancient Greek stringed instrument, which was similar to yet smaller than the kithara. Similar instruments were used in Egypt 3500 years ago. One form of 16th-century Italian violin was called a *lira*. *Lyra rustica* refers to a hurdy gurdy (used by Haydn, among others), and *lyra mendicorum* refers to a beggar's *lyra*. In each case the label refers to a stringed instrument that is unlike the contemporary violin in some manner. In the early 21st century I view all of our instruments as new instruments, with varying degrees of separation from their established pasts. I also like the sound of the name, which alone is a good enough reason to use it!

*Elemental Vamp* is a companion work to the composer's *Werebeing Split Personality Jazz*, also based on a poem by James S. Dorr. While the previous composition dealt with an alien "multi-appendaged" musician who sprouts new arms and legs with successive rising of a moon, *Elemental Vamp* tells the tale of a space age vampire and her attempts to cope with environmental problems of the 21st century. Wooden stakes are a minor concern when compared to the dangers of contaminated blood supplies and excessive sunlight due to the deterioration of the ozone layer. The work alternates between seven spoken section (with electronic accompaniment) and purely instrumental sections lamenting the dilemmas of our gothic femme fatale. Truly a "stranger in a strange land," Dorr's creature of the night is forced to find venues for sustenance and existence in an environment beyond the wildest imagination of Bram Stoker. This version integrates a video realization by media artist Gaben Chancellor.

*Velocity Studies* is the most recent in a series of compositions for instruments and electronic/computer sounds. Like all its predecessors the music is virtuosic in gesture and based on an active metaphor that permeates the composition, in this case "flutter." As in most of my work, the title came long before the music and several months of "precompositional consideration" was devoted to just what "flutter" meant. Butterflies, eyelids and birds flutter! And it was the birds that led me to an investigation of master jazzman, Charlie "Yard-Bird" Parker, and this work is in tribute to his music. The composition is structured as a series of seven character variations made from "Parkerish" things. In some cases there are very obvious variations and quotes from famous Parker tunes. In other instances characteristic Parker improvisatory phrases are quoted and expanded and large sections are based on scalar patterns indigenous to Parker's performances. As this work is a tribute to the master improviser it was obvious to me that some of the content should be left to the spontaneous skills of the performer.

\* "Eggs today are better than chickens tomorrow"

## ABOUT TONIGHT'S ARTIST'S

Involved with music technology since the middle 1960's **Allen and Patricia Strange** are known world wide as leading composers, performers, authors and educators. In 1972 Allen's text, *Electronic Music: Systems, Techniques and Controls* appeared as the first comprehensive work on analog music synthesis. After several editions the text still remains a classic reference and guide for studio synthesis. He is among the most influential students of Pauline Oliveros and Harry Partch. A student of Camilla Wicks and Daniel Lewis, Patricia is a specialist in contemporary literature for the violin. In the late 1960's Allen and Patricia founded BIOME, a pioneering live-electronic music performance. In 1976 they co-founded the Electric Weasel Ensemble with synthesizer designer Donald Buchla. Both ensembles have toured internationally and the Stranges continue to concertize as a duo composer/performer team. Their book, *The Contemporary Violin; Extended Performance Techniques*, has recently been published by the University of California Press. Pat and Allen have been visiting artists at the Computer Center for Research in Music Acoustics (CCRMA) at Stanford University and guest composer at California Institute for the Arts, the Hochschuller für Musik, Stuttgart, Germany, the Tempo Reale Studios, Florence, the University of Arizona, Bowling Green University, the University of Florida, the EMF Festival in Bratislava, the Prague Conservatory of Music, and the Laboratorio Informatica in Guanajuato, Mexico.

**William Trimble** has been pioneering the cause of saxophone in concert and new music for over forty years. He is currently Professor of Saxophone at San Jose State University and has held similar positions at the University of California, Santa Cruz and California State University, Hayward. He continues to be in demand as saxophonist on call with the San Francisco Symphony, the San Francisco Ballet Orchestra, the San Francisco Opera Orchestra, the San Jose Symphony and most of the major orchestras in northern California. He has also appeared with the Kirov Ballet Orchestra, the Suisse Romande Orchestra and the London Ballet Symphony Orchestra. He is a member of the Cabrillo Festival and Bear Valley Festival Orchestras. He has appeared as soloist with the Oakland Symphony Orchestra, the San Jose Symphony, the San Jose Chamber Orchestra, the Bear Valley Festival Orchestra, the Rhonert Park Chamber Orchestra, the Fremont Symphony Orchestra, the Prometheus Symphony Orchestra, the Nova Vista Symphony Orchestra and many others. Many works are dedicated to him by composers including Lou Harrison, Allan Strange, Henry Mollicone, Daniel Wyman, Manly Romero, Michael Tuochi, Daniel Lentz and Carl Anton Wirth. He is an active recitalist, clinician, touring and recording artist both here and abroad. During his long and distinguished career, Trimble has established himself as one of the leading classical and avant garde saxophonists in the world. He has a continuing interest in free improvisation and new music dealing with cutting edge technology. He has been featured on CNN's