

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, March 2 . 3 p.m., Beall Hall

OREGON WIND ENSEMBLE

UO Ensemble; \$7, \$5

Also featuring faculty flutist Laura Barron in a concerto by British composer Mike Mower.

Tuesday, March 4 . 8 p.m., Beall Hall

CAMPUS BAND, CAMPUS ORCHESTRA

UO Ensembles; Free

Wednesday, March 5 . 8 p.m., Beall Hall

OREGON JAZZ ENSEMBLE & LAB BANDS

UO Jazz Ensembles; \$7, \$5

Thursday, Mar. 6 • 1 p.m., Beall Hall

STUDENT FORUM; Student Recital Series; Free

Thursday, March 6 . 8 p.m., Beall Hall

MOZART PIANO QUARTET

Chamber Music Series; \$29, \$23, \$18, \$12

Music by Beethoven, Brahms, and Schumann. Tickets from the Hult Center (682-5000) or EMU (346-4363).

Fri., March 7 . 4 p.m., Knight Library Browsing Room

A LITTLE KNIGHT MUSIC

UO Chamber Ensembles; Free

Friday, March 7 . 8 p.m., Beall Hall

TRADITIONAL MUSIC OF IRELAND

World Music Series; \$13, \$9

Featuring the Black Brothers, Eliot Grasso, Dave Cory, and Gerry Carthy. Advance reserved seats from the EMU (346-4363). For more info, go to eugeneirishfest.org

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108th Season, 79th program



SCHOOL OF MUSIC AND DANCE

Room 198 Music
8:00 p.m.

Saturday evening
March 1, 2008

**FUTURE MUSIC
OREGON**

Jeffrey Stolet, director

with guest artist

Elainie Lillios, composer



UNIVERSITY OF OREGON

PROGRAM

Things I Do with my Finger Jeffrey Stolet
for sound, video, interactive performance environment
and two Nintendo Wii Remote Controllars
Jeffrey Stolet, Wii Remotes

Lament of the Little Prince Ryan Wiggins
for stereo digital audio media

Canine, Movement 2, Lament Eric Steven Andersen
for eight-channel digital audio media

Dreams in the Desert (2002) Elaine Lillios
for stereo digital audio media

INTERMISSION

Light Jeffrey Stolet
for interactive performance
environment and two flashlights
Jeffrey Stolet, two flashlights

Hastening Toward the Half Moon (2004) Elaine Lillios
for eight-channel digital audio media

2BTextures Bonnie Mitchell/Elaine Lillios
for video and sound

Listening Beyond... (2007) Elaine Lillios
for eight-channel digital audio media

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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.

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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Dreams in the Desert (2002) calls to mind reveries of a person on a desert caravan. Scenes play through the dreamer's mind; perhaps they are memories past or maybe longings for another time and place. *Dreams in the Desert* was composed in the electroacoustic studios at Bowling Green State University and in the composer's home studio.

Hastening Toward the Half Moon (2004) strings together a series of vignettes on life's eternal mysteries; murmuring, wandering, yearning amongst the drifting tides of the unknown. *Hastening Toward the Half Moon* was commissioned by New Adventures in Sound Art, Toronto. Source material for this composition was generously contributed by Douglass Bielmeier, Nicole Carroll, Gregory Cornelius, Matthew McCabe, Joshua Plocher, Bryan Stanbridge, and Paul Thomas.

Listening Beyond... (2007) explores the relationship between Deep Listening and electroacoustics. This Ambisonic composition was commissioned by and composed at the Center for Computation and Technology at Louisiana State University.

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ABOUT TONIGHT'S GUEST ARTIST

Elainie Lillios's music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys". The sounds she explores are varied--sometimes they are simple like the human voice, cars, wind chimes, or water. Other times her materials are less obvious, like crunching branches, walking through snow, or pebbles shuffling in water. Influential mentors include Jonty Harrison, Pauline Oliveros, Larry Austin, and Jon Christopher Nelson. Commissions from ASCAP/SEAMUS, ICMA, La Muse en Circuit, New Adventures in Sound Art, R seaux, and LSU's Center for Computation and Technology; grants from the Ohio Arts Council, Mid-American Center for Contemporary Music, Ohio Board of Regents, and National Foundation for the Advancement of the Arts; and awards/recognition from CIMESP, Russolo, and IMEB among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM, Rien   Voir, festival l'espace du son, June in Buffalo, and Mountain Computer Music Festival. Elainie's music is available on the Empreintes DIGITALEs, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included in New Adventures in Sound Art's *The Radio Art Companion*. Elainie serves as Associate Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio. Find her on the web at <http://mustec.bgsu.edu/~lillios> or on myspace at <http://www.myspace.com/elainiesacousmatics>

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PROGRAM NOTES

Things I Do with my Fingers is a multimedia composition containing music and video that I perform with custom software and two Nintendo Wii Remote Controllers. The Nintendo Wii Remote is a wireless Bluetooth device used to play video games. Using data output from the Wii Remote, I perform the specific notes, chords and musical counterpoint while simultaneously controlling the video processing and editing. To perform the piece I use custom software that transforms the data output by the Wii Remote into messages that control the music and video parameters during the realization of the composition.

Things I Do with my Fingers has a musical personality that combines the spirituality of Buddhism with 1950's cool secret agent music on crack. The videographic material of *Things I Do with my Fingers* is a meditation and contemplation about human activity. The range of human actions is, of course, enormous. Some acts are simple, others comical – some are good, others not as good, some are about love, and others, unfortunately, are violent. In a sense, the loose metaphorical narrative of *Things I Do with my Fingers* serves as a warning about how acts of outwardly directed violence often get redirected back toward the original source. In addition, the work functions as a hopeful prayer that we can find ways to renounce violence. I also hope this composition offers a social contribution as well. As opposed to a tool to beat one another up in a virtual game environment, the composition will demonstrate how the Wii Remote (with my software) can be an instrument of creation and beauty.

Lament of the Little Prince is inspired in part by *The Little Prince* by Antoine de Saint Exup ry. Here is an excerpt of that text:

“So the little prince, in spite of all the good will that was inseparable from his love, had soon come to doubt her. He had taken seriously words which were without importance, and it made him very unhappy.

‘I ought not to have listened to her,’ he confided to me one day. ‘One never ought to listen to the flowers. One should simply look at them and breathe their fragrance. Mine perfumed all my planet. But I did not know how to take pleasure in all her grace. This tale of claws, which disturbed me so much, should only have filled my heart with tenderness and pity.’”

Canine, Movement 2, Lament, is a soundscape exploration of the inner duality between conscious and unconscious grief. I decided to compose a piece using as few audio sources as possible. I chose two sources. The first is an audio sample of a howling wolf. The second is of a dog drinking water. As the composition developed, I felt sadness and despair listening to the wolf howling for hours on end. Inevitably, that feeling shaped this piece.