



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

Future Music Oregon

featuring guest artist

Carla Scaletti

composer

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Season 113, Program 19

Beall Concert Hall
Saturday, November 23, 2013 | 7 p.m.



Autocatalysis Carla Scaletti
for Kyma and Live Audience (2010)

Shuttle Bound Colin Salisbury
for fixed stereo digital audio media

Lumena Nayla Mehdi
for video and four-channel digital audio media (2013)

Back to Churan Feng
for fixed stereo digital audio media

Theatre of Spheres Jeffrey Stolet
for Kyma and Colored Spheres

Jeffrey Stolet, performer

INTERMISSION

...odd kind of sympathy Carla Scaletti
for Kyma and Live Audience (2011)

Steel Golem Chet Udell
for fixed stereo digital audio media

Electronic Bifrons OEDO

Oregon Electronic Device Orchestra (OEDO), performers:

Churan Feng
Brandon Skinner
Olga Oseth
Director: Chet Udell

Lariat Rituals Jeffrey Stolet
For Kyma and Gametrak

Jeffrey Stolet, performer

Electronic Bifrons (OEDO)

Bifrons is Latin for “two-faced” and carries many associations. In our context, it is a reference to the Roman obscure god, Janus, who has two faces looking simultaneously forward toward the future and backward into the past. The devices you see were designed by the students this term; going to thrift shops and re-wiring toys to transform them into musical instruments. These unique instruments are like electronic musical Bifrons – they have minds of their own and are not controlled like one might traditionally control an instrument. Performing with these is more akin to skillfully riding a horse. The sounds they produce point back toward what they once were, but have been significantly altered to produce fantastic degrees of musical expression. A close listen will reveal music from two famous composers: J.S. Bach and Beethoven. Our musical work celebrates the liminal territory of doorways, transitions, and transformation; to reference the music of our past traditions on newly invented electronic instruments while simultaneously engaging in novel sound exploration and performance practice.

Lariat Rituals

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seven lines of nothingness
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Biography

Composer and entrepreneur Carla Scaletti is the inventor of the Kyma sound design environment. She holds a doctorate in music composition and a masters of computer science from the University of Illinois and taught for several years as an invited lecturer at the Centre de Création Musical Iannis Xenakis (CCMIX) in Paris. In addition to her work in software development and music composition, she has a special interest in scientific sonification and is currently working with physicists Lily Asquith and Michael Krämer on a project to sonify data from the Large Hadron Collider at CERN.

Autocatalysis for Kyma and Live Audience (2010)

A chemical reaction is said to be autocatalytic if the product of the reaction is itself a catalyst for that reaction. This piece creates auditory autocatalytic reactions using dynamically-damped audio feedback and models where the audience controls the levels of the chemicals feeding into the reaction. You, the audience, are collectively the performer.

This piece is dedicated to my father.

Shuttle Bound is my first piece created within the Kyma synthesis environment. As such, the piece was largely an exercise in experimentation and discovery. Aside from some digitally-constructed white noise, all the sounds heard in the piece are derived from recordings of simple household items. With Kyma's powerful sound design tools at my disposal, I made it my goal to experiment with and shape these recordings into a sonically interesting texture through which to express a few simple gestures. Only when the sounds came together was I able to ascertain a theme to pursue. The sounds' mechanical and quasi-futuristic characters impressed upon me a sense of close confinement while suspended within a large space, as though the listener were inside a submersible craft in the depths of the ocean, or in a spacecraft floating among the stars. All told, I found it only appropriate that the subject of such an exploratory piece for me could be presumed to be on a similar journey of exploration.

Lumena for sound and video explores two main concepts: the concept of liminal space, that essence of being in a place of transition, waiting and not knowing; as well as the Japanese concept of Ma, that of the elements between spaces. The sound was created using Symbolic Sound's Kyma with a spectral tendency in mind, specifically exploring the spectral components of field recorded sounds. The video art concentrates on naturally captured scenes of light and shadows, with minimal modification.

Back to is a piece inspired by the experience of a dream. Ten years ago my grandfather passed away. Because he could not speak Mandarin Chinese, but only a dialect, he had learned only one Chinese word, which was "Hui Jia Le," meaning "it's time to go home." So I remember each time he would say to me "Hui Jia Le" to call me home.

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After his passing, I had difficulty falling asleep. To help me fall asleep each night as I was lying in bed I would imagine beautiful “trips.” So I composed this piece in memory of my grandfather and my imagined night visions. As primary sonic material I used a recording of me saying “Hui Jia Le” which appears in different manifestations over the course of the piece.

Theatre of Spheres is a creation for real-time musical performance that uses colored spheres, a camera, custom software that reports the two-dimensional positions of the spheres, and mapping and sound synthesis software to form the basis for the complex, data-driven instrument used to perform it. How the spheres are positioned and their journeys through space control the sounds – with the hands of the human performer controlling the spheres. The aesthetic world of *Theatre of Spheres* arises from quiet, hushed musical tones that seem like confidential utterances. One might even feel that the sounds of the composition, not only attempt to whisper special secrets into the listeners’ ears, but also into their minds and souls. The dramatic shadows formed by the spheres and the hands moving them – seen as a videographic projection above the performer – make the unknown and private musical expression feel even more psychologically provocative.

‘...**odd kind of sympathy**’ is the phrase Christiaan Huygens used to describe the way two pendulums, mounted on the same piece of wood, synchronize to one another in anti-phase within 1800 cycles.

You, the audience, are the performers of this piece. The collective amplitude level from all of the bells can bring the clocks into synchrony, and the sound from each bell is captured by microphones and played back at different frequencies.

Hint: you might want to take a careful look at the shape or profile of your bell before the lights go down so you can match it to the bell(s) shown on the screen.

Steel Golem — n (in Jewish legend) an artificially created human being brought to life by supernatural means [from Yiddish golem, from Hebrew gōlem formless thing] Collins English Dictionary - Complete & Unabridged 10th Edition.

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