

ABOUT Leigh Landy

Leigh Landy holds a Research Chair at De Montfort University where he directs the Music, Technology and Innovation Research Centre. His compositions include several for video, dance and theatre. He has worked extensively with the late playwright, Heiner Müller, the new media artist, Michel Jaffrenou and the composer-performer, Jos Zwaanenburg and was composer in residence for the Dutch National Theatre during its first years of existence. Currently he is artistic director of Idée Fixe – Experimental Sound and Movement Theatre. His publications focus on the studies of electroacoustic music, in particular issues related to making this music accessible. He is editor of *Organised Sound: an international journal of music technology* (Cambridge University Press) and author of six books including *What's the Matter with Today's Experimental Music?*, *Understanding the Art of Sound Organization* (MIT Press) and, most recently *The Music of Sounds* (Routledge). A co-edited book with Simon Emmerson, *Expanding the Horizon of Electroacoustic Music Analysis* will appear in 2015 (Cambridge University Press). Landy is a founding member of the Electroacoustic Music Studies (EMS Network) and he directs the ElectroAcoustic Resource Site (EARS). mti.dmu.ac.uk/~llandy

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Season 114, Program 22

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UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

FMO

Future Music Oregon

Jeff Stolet, director
Chet Udell, faculty

with Guest Artist
Leigh Landy

Thelma Schnitzer Hall
Saturday, November 22, 2014 | 7 p.m.



<p>灵隐 for multi-channel real-time performance Chi Wang, performer</p>	Chi Wang
<p><i>Invisible Horizon</i> for eight-channel fixed media</p>	Churan Feng
<p><i>Schaltungspiel</i> for Live Circuit-Bent Arkestra</p> <p>OEDO members: Nate Asman, Zachary Boyt, Jinshuo Feng, Matthew Ferrandino, Brian Sloss, Fang Wan, Chi Wang Director: Chet Udell</p>	OEDO
<p><i>Hildegard</i> for stereo fixed media</p>	Adam Shanley
<p><i>The Nether Mire Of An Insomniac</i> for audio video fixed media</p>	Brian Sloss
<p><i>To BBC or Not (2008)</i> [13', to be performed at once or each of the five short movements between other pieces; eight-channel recording]</p>	Leigh Landy

INTERMISSION

randomly triggered the state of each track to being either on, off, or partly on.

Time Rift is composed using Symbolic Sound's Kyma. In this composition all of the audio samples used in this piece are related to the concept of time such as the sound of clock, bells, and so on. Different types of bells may can make listeners recall different memories. This piece works to transport listeners back and forth in time and through their memories.

M85 "What does decay sound like?" This work attempts to sonify the time between the past and present as it pertains to the decay process. In real-time, this could be years or even decades. The focus of this piece is to compress those years or decades into mere minutes, as if to suggest the sounds being produced are the sounds of the object lamenting itself.

Rock's Music (1988) [13', for speaker and stereo recording]
Like the other two works on this program, this work works with samples, in this case from three texts by Gertrude Stein. These text fragments were chosen and completely recomposed. The composer is of the belief that the music is already in the texts, so no performance instructions are added. The same voice appears on both tracks of the two-channel recording. Stein in German means rock in English, thus the title. The three Stein texts that were used to create this often performed piece are: *Lifting Belly* (1915/17), *Patriarchal Poetry* (1927) and *As a Wife Has a Cow: a Love Story* (1926). As the number of voices increases, the listener's concentration may move from one focusing on content to just sound.

Humour is one of the work's key elements. As far as copyright is concerned ... don't ask.

I Conduct Electricity (1996) [2', for 'conductor' and stereo recording]

This very short work was originally composed as part of the composer's performing arts company, Idée Fixe – Experimental Sound and Movement Theatre's production, (Y)our House. This was the movement for the music room of that house. It uses recordings of BBC Radio 4 compiled during one evening that year. The third minute of this work, not performed today, uses the same material cut into very small durations and has the company dancers mimicking the performer's awkward performance movements. It is fascinating to observe how quickly recycled material can become dated when broadcast recordings of the spoken voice are used. (Do you remember who Yeltsin was?) Still, the use of radio samples to create sound-based music remains a fascination as can be discovered in the next piece.

Crayonada's Hat is my most recent composition and is written for Max/MSP and Ableton Live. The audio samples I utilized in the composition were individual tracks from a previous piece of mine called *Crayonada* (hence the title). However, to add a bit of aural flavor, I applied a series of individual effects (which involved the convolving, filtering, and transforming of each sample) to each track to morph them into something that, while still related to the original composition, were also very different.

My interface of choice was the eMotion Technologies' Twist sensor suite and my hat. While the Twist sensor suite offered a myriad of different data streams that I could use as control messages, I was also able to remap and reshape those same data streams into triggers, which allowed me to achieve a more interesting performance and musical result. I had several different data streams mapped to effects processing parameters, panning, and volume. I then triggered a specific sequence of events that controlled which tracks were being heard. Whichever track was triggered also switched the panning controls to that specific track, to make it more apparent which track I had just turned on. Following the sequenced triggering, I then

I Conduct Electricity (1996)

[2', for 'conductor' and stereo recording]

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Crayonada's Hat

real-time electronically-enhanced hat performance

Nathan Asman, performer

Nathan Asman

Monkey

for audio video fixed media

Story: Matt Christy
Animation: Matt Christy
& Jenny Kroik
Sound: Olga Oseth

Time Rift

for eight-channel fixed media

Fang Wan

M85

for real-time electroacoustic performance

Steve Joslin, performer

Steve Joslin

Rock's Music (1988)

[13', for speaker and stereo recording]

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灵隱 is a multichannel interactive performance for the Gametrak controller, customized software and the Kyma sound synthesis system. The Gametrak outputs various data streams to custom software based on the position of the strings in 3D space, and then routes that data to control the sound synthesis algorithms residing in Kyma. The hands positioning of the strings in the air creates the musical expression and a mysterious yet lively intermedia experience.

Invisible Horizon

Date: 8 March 2014

Origin: Kuala Lumpur International Airport

Destination: Beijing

Identify: MH 370

Last signal: 6°49'38" N 97°43'15" E

Status: "Missing"

Schaltungspiel – Each member built their own instrument from scratch in the first 4 weeks of this fall' 14 term! *Schaltungspiel* translates to circuit-play. Play is a behavior that is prevalent in a staggering variety of species throughout the animal kingdom. It is typified by exploratory, simulated, or even acted sequences of behaviors that are similar (but not the same) as scenarios in real life. Play is often governed by a set of rules and expectations (whether predetermined or made-up on the fly) that all members understand and inform how each individual should react to another's actions. Play has formed the central part in this circuit-bent ensemble work, celebrating the exploratory nature of taking apart a toy, re-wiring into a bizarre musical instrument, and developing both an individual and group performance practice rules. Each instrument is the only one of its kind in the entire world, and the piece you hear speaks a musical language that is wholly unique to this ensemble.

Hildegard explores the manipulation of elements of time, distance, and musical space. In creating this piece I wanted to combine a historically accurate performance with current synthesis techniques that would allow me to create an original work using only material derived from the source material. The source material by Hildegard

von Bingen (1098-1179) was recorded in a large, reverberant space to mimic the sound of a large cathedral. Every sound used is taken from a single performance and made to resemble at times organ-like textures. Parts of phrases have been extended and used as recurring motives, and to create a dense counterpoint, mixing elements of electronic composition with more classic forms.

The Nether Mire Of An Insomniac A man is faced with another dismal journey through a swamp that has been haunting him for some time. This fen is only found in the deepest part of his mind, his dreams.

To BBC or Not (2008) [13', to be performed at once or each of the five short movements between other pieces; 8-channel recording] This eight-channel work is the British follow-up of the 2007 GRM commissioned work, *Oh là la radio* and the predecessor of the 2011 ZKM commissioned *Radio-aktiv* (24-channels) and *Chinese Radio Sound* (2013, made in collaboration with Shenyang Conservatory students). Like many of my recent works, it focuses on recycling sounds (aka appropriation, plundering, sampling, etc.). Both works use diverse radio broadcast recordings covering very few days as source material taken from BBC radio stations. Other than the final manipulated sound, all sounds are presented in their original state. The role I chose was simply to re-compose this sound material. For those familiar with the BBC, many familiar voices and logos can be heard. The piece works both at the level of heightened listening – understanding every word spoken if that is what you want to pay attention to – and reduced listening – catching the occasional phrase, but listening to the work as organized sound. The piece seeks to take the known, tilt it ever so slightly and re-present it as a sound-based artwork.

The five movements are called:

- I. Good Morning (2.23)
- II. The News (?) (3.11)
- III. A microphone each and no idea what they're going to say (1.51)
- IV. Musica Nova (2.59)
- V. Etc. (2.45)