

exchanges and interchanges can occur.

Seal off the border and you create stability, stasis, and equilibrium.
But life is dynamic. Equilibrium is death.

Bubble @ Squeak is a kind of live *musique concrete*, where all the sounds you hear are derived from the sounds the performer is making into the microphone.

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SCHOOL OF MUSIC AND DANCE

FMO

Future Music Oregon

Jeffrey Stolet, director
Akiko Hatakeyama, faculty

with performer and composer

Carla Scaletti

*and composers of
Future Music Oregon*

Thelma Schnitzer Hall (Room 163)
Saturday, May 13, 2017 | 7:00 p.m.



Wind in the Forest

for Kyma and Kinect

Olga Oseth, performer

Olga Oseth

Servile

for fixed digital audio media

Troy Woodhall

Seemed to move around me....

for Kyma and Wacom Tablet

Zachary Boyt, performer

Zachary Boyt

无人堪寄 Wu Ren Kan Ji

for cello and computer-generated sound

Ramsey Sadaka, cello

Tao Li

Double-well (2016)

for audience processed live through Kyma

Carla Scaletti

Intermission

with each individual cube unique. Each cube is using the same data-producing sensor (a nine- degrees of freedom chip comprised of a 3-axis accelerometer, a gyroscope, and a magnetometer) whose data is processed by a microprocessor that sends data out over a wireless network to the base-station attached to my computer. All of the electronics are masked by the opacity of the acrylic exterior of the cubes. To create a seamless interface the data is processed in Max/MSP where I map it to synthesis engine inside Ableton Live.

Insistence on Sameness (IS) is a core feature of autism, characterized by compulsive adherence to routine, and stereotyped, repetitive behaviors. This work explores the duality of internal dialogue that exists in the mind of a person on the Autism Spectrum. The constant juxtaposition of noise and thought creates a condition of complexity that must be carefully navigated. I perform this piece through movements that range from mild and serene, to wild and unpredictable. The *Insistence of Sameness* is a brief journey into the struggle of maintaining normalcy in spite of constant distractions.

Bubble @ Squeak – In the beginning, was a bubble. Before life could emerge from inorganic matter, there first had to be a ‘container’, a boundary to separate inside from outside, self from other. Some of the most interesting interactions occur at this boundary between inside and outside: extracting energy and resources from the outside, exhausting metabolic waste products from the inside... breathe in, breathe out.

This sense of CONTAINER, of self versus other, of INSIDE versus OUTSIDE, permeates our thoughts, as reflected in linguistic metaphors like ‘insider trading’, ‘outside the norm’, ‘in the know’, ‘out of touch’, ‘in the groove’, ‘out of his mind’.

Borders can be places of instability, turbulence, and potential risk (foreign proteins, pathogens, invaders). But it’s at the border, at the interface between INSIDE and OUTSIDE where life-generating

throughout the piece. Watch the screen at the front for an indication of when the microphones are “live”—when your actions influence the piece—and when you can sit back, relax, and listen to the generated and processed sound.

A “double-well potential” is a model of a “bi-stable” dynamical system with two equilibrium points. Depending on its initial energy, a particle tossed into the system can settle into one or the other of the two wells or oscillate between them.

The piece was inspired by the story of how, when the universe was young, the Higgs boson lived in a (three-dimensional) double-well potential and there was symmetry between the weak and electromagnetic forces. But, as the universe cooled down, the Higgs settled into just one of the wells, breaking that symmetry forever.

In *Double-well*, you’ll see and hear a 2-dimensional double-well potential:

$$x' = y$$

$y' = x - x^3 - (s*y) + (a * F)$, where s is a damping function and a is the strength of the driving function

Sometimes the outputs (x and y) generate audio signals and sometimes they are used as modulators to control parameters of various other synthesis algorithms.

When you play in sync with each other, you have an opportunity to prevent the particles from settling into an equilibrium point.

In this piece, the double-well is a metaphor for the kinds of binary decisions we make (for example in a two-party democratic election) that can permanently alter the future shape of the universe.

Four Aspects is the culmination of my time at the University of Oregon. The sound sources for this piece are custom built synthesizers I made inside Ableton Live. The interface for this piece are four custom designed wireless cubes that all have the same electronics inside, but are different sizes making the interaction

Four Aspects

for custom wireless performance interfaces and Ableton Live

Tom Greenwood

Tom Greenwood, performer

StarDust

for fixed digital audio media

Shiwen Luo

Insistence on Sameness

for two Wiimotes and Ableton Live

Steve Joslin

Steve Joslin, performer

Bubble @ Squeak (2017)

for live performer & Kyma

Carla Scaletti

Wind in the Forest – The beautiful trees that I see on my evening runs inspire this piece. The way they move in the wind makes me imagine a magical forest, in which trees can speak to each other, along with other magical creatures. The material for the composition is created from sonified wind data. I am transforming the sound by combining custom waveforms created out of this sonified data with various pitched percussive sounds. Using Symbolic Sound's Kyma I am controlling sound in realtime via data streams from the Kinect controller.

Servile explores how and why people create identities. With so much connection and constant stimulation via technology how do we differentiate between fraud and sincerity?

Seemed to move around me.... – In my most recent work, analyses, tensions and cognitive narratives all are used within resonantly-pre-conceived illusions, allowing the audience to reject a variety of musical styles. My work is primarily concerned with non-aleatoric sound. As a highly intellectual composer, I explore the connection between conflicts and phrases, and search for new ways to 'recontextualise the style'. To put it concisely, the radical forms of any given tessitura must never clash with the ultimately predominant endeavour of creating polyphonies wherever possible. I coined the term 'gestural-dominant-analysis-expression' to describe my most radical approaches to this personal mode of composition. It is of paramount importance that unique, electroacoustic dyad-phenomena must never be allowed to become abstract, or influentially complex.

Wu Ren Kan Ji is a work for solo cello and fixed media derived from my art song *Gu Yan Er* originally for soprano, clarinet, and cello. While I extract and further develop musical ideas from the original art song, this new piece is another interpretation of the poem. As reflected by the title *Wu Ren Kan Ji* – translated no one to give to – emphasizes the isolation and desperation of the poet at the loss of her husband and the realization that she will live the rest of her life in loneliness.

孤雁儿 – 李清照 (1084- ~1151)

藤床纸帐朝眠起，说不尽、无佳思。
沉香断续玉炉寒，伴我情怀如水。
笛里三弄，梅心惊破，多少春情意。
小风疏雨簌簌地，又催下、千行泪。
吹箫人去玉楼空，肠断与谁同倚？
一枝折得，人间天上，没个人堪寄。

A Little Wild Goose, Li Qingzhao (1084-~1151)

Translation by Kenneth Rexroth and Ling Chung, edited by Li Tao

This morning I woke
In a bamboo bed with paper curtains,
I have no words for my weary sorrow,
No fine poetic thoughts.
The sandalwood incense smoke is stale,
The jade burner is cold.
I feel as though I were filled with quivering water.
To accompany my feelings
Someone plays three times on a flute
“Plum blossoms are falling
in a village by the river.”
How bitter this spring is.
Small wind, fine rain, hsiao, hsiao,
Falls like a thousand lines of tears.
The flute player is gone.
The jade tower is empty.
Broken hearted—we had relied on each other.
I pick a plum branch,
Heaven and earth;
There is no one to give it to.

In **Double-well** the audience gets to generate and control the sounds. Each of you has a sound-generator, and microphones placed around the audience will be capturing your sounds, processing them, and playing them back at various times