

PROGRAM

Award for the development of digital timescaling applications, and among others, several 1996-2015 grants for the development of a specific compositional and live performance methodology for eight-channel sound diffusion. His current research involves the development and application of positional three-dimensional audio imaging for multi-channel audio. In 2008, he received a Fine and Applied Arts Creative Research Award for the collaborative research/composition/performance of Risky Business: a tribute to Nikola Tesla, composition for electroacoustic music with live Continuum performance and two giant 900,000 Volt Tesla Coils. Most recently, Scott Wyatt was guest composer at Ball State University, the University of Chicago, the University of Cincinnati College Conservatory of Music, IUPUI (Indiana University Purdue University Indianapolis), Indiana University Jacobs School of Music, the University of Oregon School of Music, Roosevelt University, and the University of West Virginia School of Music. Among many other performances, his compositions were also selected for performances at many of the national conferences of the Society for Electro- Acoustic Music in the United States (SEAMUS). He served as president of SEAMUS from 1989 until 1996, and he remained on its Board of Directors through 2016, while also serving as director, engineer, and producer of the Music from SEAMUS compact disc recording series. SEAMUS recently awarded Scott Wyatt its highest honor, the 2018 SEAMUS Award, recognizing his dedication and important contributions to the field of electroacoustic music. His compositions are recorded on 26 commercial recordings appearing on CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, Music from SEAMUS, UBRES, and VERIATZA recordings. While Wyatt has remained dedicated to the concert art music world, he also worked quietly in the field of commercial music having written and recorded music for numerous national and regional advertising campaigns over 40 years. Additionally, in 1985 Scott Wyatt was requested to create a special finale involving synchronized custom music and pyrotechnics for Willie Nelson's nationally televised first Farm Aid Concert.

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Season 118, Program 54



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

FMO

Future Music Oregon

Jeffrey Stolet, director
Akiko Hatakeyama, faculty
Jon Bellona, faculty
Chi Wang, faculty

featuring
Scott A. Wyatt
guest composer

Thelma Schnitzer Hall (Room 163)
Saturday, May 11, 2019 | 7:00 p.m.



Solar Sounds

for custom-made interface – spheres

Olga Oseth and OEDO

The Oregon Electronic Device Orchestra (OEDO) is:

David Daniels
 Nico Bisio
 Mei-Ling Lee
 Shiwen Luo
 Ellie Bruhns
 Octavio Dowling
 Caleb Johnen
 Tristan Parchman
 Yue Pan
 Olga Oseth, Director

Ultimativ

for Atari 2600 paddle controllers,
 Max/MSP, Kyma

Alex Niemeyer

Alex Niemeyer, performer

A Brief History of African American Music

for fixed digital audio media

Taryn Lacy

The Composer Refuses to Die

for Webcams and Max/MSP

David Daniels

David Daniels, performer

Soundwalk Through Time

for fixed digital audio and video

Bruno Homedes Dualde

Still Hidden Laughs

for two-channel fixed media electroacoustic music

Scott A. Wyatt

INTERMISSION

ImPossible—is an interactive performance composition for three custom-made infrared sensors, Max and Kyma. ImPossible is a true virtuoso performance work that requires the rapid execution of thousands of notes within short timespans. ImPossible is about musical speed and pounding action controlled through physical micro- and macro- movements. Through waves of musical intensifications, the interaction between performer and instrument drives the dramatic thrust of the composition to its final climax. The title is a play on words that refers the extreme technical difficulties of performing the piece – ImPossible – and the idea that these impossible difficulties can be overcome – ImPossible.

all sink—Unlike some of the more serious themes of my previous compositions, all sink is nothing more than a light-hearted sonic exploration of the sounds of my dishwashing skills. All material for the piece was derived from sounds recorded in and around the sink. All sounds were recorded at home, followed by processing and assembly into an eight-channel performance environment within the University of Illinois Experimental Music Studios.

ABOUT Scott Wyatt

Scott Wyatt, Professor Emeritus of Music Composition, has actively served as a faculty member of the University of Illinois School of Music teaching music composition, music theory, and electroacoustic music, as well as serving as director of the University of Illinois Experimental Music Studios for 40 years. He retired from this position in May 2016, yet remains a consultant to the Experimental Music Studios. As a composer of concert art music, he has composed works for theatre, voice, acoustic instruments, small and large ensembles, orchestra, electroacoustic music, and music for a variety of media including modern dance, documentary film, radio, television, and large scale laser presentations. Among other honors that he has received, Wyatt was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music Competition in Bourges, France, and a finalist in the 1989 Bourges Competition. He was the 1990 recipient of an Arnold Beckman Research

Soundwalk Through Time—Do you ever listen to the sounds around you and realize how unintentionally musical they are? Such an experience is the motivation or “Soundwalk Through Time”. Although manipulated digitally, all the sounds in this composition originate from their respective environment as the video shows. My hope is that when you walk out of this concert tonight, you will open your ears to the natural rhythms of life.

Still Hidden Laughs—was composed and realized with early MIDI instruments within the Experimental Music Studios of the University of Illinois and is a tribute to composer, colleague, and friend - Herbert Brün on his 70th birthday. The work utilizes shaped sound mass parameters and combinations rather than specific pitch material and draws attention to the importance of subtle and sometimes even sensual musical “gestures” while attempting to avoid the commercial and decorative compositional traps. These gestures can be heard as both single events and as composite phrases creating a dialogue within and among the multiple layers of sound, all created with composed shaping of continuous controller data. Still Hidden Laughs is recorded on the CDCM Computer Music Series volume 3 (Centaur CRC-2045).

All At Risk—attempts to share some of the feelings I had when reading email messages from a news correspondent friend who had been sent to cover the 2003 Iraq war. I have left out the more graphic moments as I feel the excess gore, pain, and suffering would detract from the basic message of this piece. The stress and overall sense of helplessness I felt when reading his email, along with a better sense of the amount of danger that all of those in Iraq faced on a minute-by-minute basis, is what motivated the creation of this work. I wish to express my appreciation to ABC News correspondent Brian Rooney and his family for sharing his email.

一骑红尘妃子笑 Yi Ji Hong Chen Fei Zi Xiao—The title comes from a Cantonese folk song - The Ode of Lychee. Lychee is a fruit native to southern China’s Guangdong Province. There are many kinds of lychee, and Fei Zi Xiao is one on them. **一骑红尘妃子笑 Yi Ji Hong Chen Fei Zi Xiao** means A rider flew and won Yang Gui Fei’s smile, that is fresh lychee shipped from the south. In the piece, I recorded myself speaking Yi Ji Hong Chen Fei Zi Xiao in Cantonese as the main sound material and performed in real time using the Wacom Tablet as the controller.

All At Risk Scott A. Wyatt
for video presentation with electroacoustic music
designed for 5.1 audio performance

一骑红尘妃子笑 Yi Ji Hong Chen Fei Zi Xiao Yue Pan
for Wacom Tablet and Kyma
Yue Pan, performer

ImPossible Jeffrey Stolet
for three custom-made infrared sensors
Max/MSP, Kyma
Jeffrey Stolet, performer

all sink Scott A. Wyatt
electroacoustic music designed for eight-channel performance

PROGRAM NOTES

Solar Sounds—The composition is based on the concept of Solar System. The performers represent 10 astronomical bodies within our heliopause. Each performer control an aspect of additive synthesis in the sound and video algorithm. The video and sound algorithms are based on medium income data in the USA from 1953-2017. Using this arbitrary data as a source of inspiration we created a composition that reflects our interpretation of our Solar System.

Ultimativ—is my first solo live performance piece using 2 sets of actual Atari 2600 paddle controllers to control parameters with Kyma by extracting the controller data through Max/MSP. I was interested in using Atari 2600 paddles – the interface that I have not seen anyone else use (I was able to get data from Nintendo Joy Con controllers as part of an OEDO ensemble at one point). The Atari 2600 also reminds me of knobs from old synthesizers, which fits into the sound design constraint I put on myself for this piece. With this piece, I decided to have every sound generated through various synthesis techniques within Kyma and stray away from what I think Kyma is best at; which is sample based sound design. In part because I love a good challenge, but also, I am highly

fascinated with synthesis in general, especially FM synthesis which is heavily used. *Ultimativ* is inspired by various electronic music styles I have been influenced by since I started listening to music. This piece starts off with my first love in music, video games, then towards the end, a re-imagination of 80's music, the newer styles of house and electro music, and then leans in on the elements of noise music I've come to love with some of the artists in the various styles I listed previously. Since my fixed media pieces have always used a recorded live performance of adjusting parameters in real time, I was fascinated to expand upon this and do it in front of an audience instead of in a studio.

I would like to thank all my friends, family, GE's, instructors, and anyone that has in some small way supported me musically, mentally, and for making my experience here at the University of Oregon some of the best times of my life. I will always treasure the time that I have spent here making music and friends.

A Brief History of African American Music—African American music permeates all popular music genres, yet there persists an absence of African American and black composers in music education. African American music history, and the history of black composers around the world has been comparatively wiped clean by colonization and assimilation. From slavery, to the criminalization of young black men, music holds a significant role in the resistance to oppression. Slave songs and spirituals to maintain unity and morale. Jazz to inspire creativity and innovation. Blues and R&B to share hope for change. Hip hop and rap to share political messaging bring to light the Black American experience. I highlight each of these genres through the performance, recomposition, and sampling of Zenobia Powell Perry's "O de Angels Done Bowed Down". Perry (1908-2004) was a black and Native female composer, who composed this spiritual based on a song sung by her grandfather as a young girl. This piece is intended to serve as an acknowledgement of those unseen and uncredited contributions, as a tribute to black composers, creators, and activists. A special thank you to the following musicians for their performances on this piece:

Ismael Sandoval, piano (spiritual)
 August King, piano (jazz)
 Riley Wilkins, guitar (jazz)
 North IV, vocals (hip hop, R&B)
 Salise Coleman, vocals (R&B)

The Composer Refuses to Die—is a Max MSP/Jitter piece, utilizing real-time audio processing in parallel with computer vision from the FaceOSC application developed by Dr. Jason Saragih. The piece and the text pay homage to many artists beginning with Zappa paraphrasing Edgard Varese, and then proceeding on to reference artists such as Walter Benjamin, Laurie Anderson, Dante, Elaine Radigue, Scriabin, Monteverde, and Xenakis, to name a few.

The piece works by processing sound and ambient frequencies monitored by microphone, picking up analog data and information from cellular devices & electronics, this data is interpreted and reproduced in MIDI. Subtle movements of my head and facial gestures influence pitch and velocity of the notes sampled, as well as influence color and size of the vertex points of the projected avatar of my face.

TEXT

The composer of the past refuses to die.
 "The composer of the present refuses to die."
 The angel of the future refuses to arrive.

The composer refuses to slink off into a quiet trap like basic vermin,
 Silenced and forgotten in the void.
 The composer refuses to die.
 Oh, if there were some Superman,
 Some Virgil to lead us across the bardos
 To take us from the desert of our souls
 Where words are left breathless and unable to express

What's that sound?
 It looks familiar...

Ah but,
 "vero loquendi modus ipsaque oratio non ne animi affectionem sequitur?"
 [Do not the manner of the diction and the words follow and conform to the disposition of the soul?]

Hush.
 "purpura juxta purpuram dijudicanda."
 [Purple ought to be judged with purple.]