

***Two Plus Two* (1975) [10:00]**

composition for two percussionists with two-channel electroacoustic accompaniment  
by Scott A. Wyatt

*Two Plus Two* uses as its technical springboard similarities and contrasts between electroacoustic sounds and live sounds; but it would be naïve to confuse this technical device with the content or significance of this music as to assign to the piece prescriptively a specific Straussian or Rzewkian program. To quote composer Barney Childs, "Personal realization of ... the symbolic penumbra of a work of art ... can be developed from the dramatic and theoretic structure of the piece, working together in a variety of ways: metaphysical, psychoacoustical, even socio-political." The somber dramatic impact of the piece speaks for itself: in its recurrent crescendi and diminuendi, accelerandi and ritardandi, its sharp contrasts against a background of homogeneity. The dialogue between live and recorded sound must be kept in mind in seeking one's idiosyncratic perception of the meaning in this work. – Ben Johnston (1976)

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 Award for the development of digital timescaling applications, and among others, several 1996-2011 grants for the development of a specific compositional and live performance methodology for eight-channel sound diffusion. Professor Wyatt also received a 1991 Illinois Arts Council finalist award, several FAA College special projects faculty award grants for digital image processing, a 1994 Educational Technologies Assistance Grant, and several recent FAA College special projects grants in support of course development. In 1997, he was awarded the UIUC College of Fine and Applied Arts Outstanding Faculty Award, and in 1998 he was appointed as an Associate in the UIUC Center for Advanced Study, one of the highest honors the University of Illinois bestows upon its faculty. Professor Wyatt also served as an invited member of the international jury for the 2000 Bourges International Electroacoustic Music Competition in Bourges, France. 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 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 the 2008-2016 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, while also continuing to serve as director, engineer, and producer of the Music from SEAMUS compact disc recording series through 2016. His compositions are recorded on CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, Music from SEAMUS, UBRES, and VERIATZA recordings.