

inner sOUndscapes

November 5th 2006, Pitman Recital Hall

Ceremonial Fanfare

Randall Shinn

Randall Shinn is the head of the composition studies program at Arizona State University. CEREMONIAL FANFARE was written in 1972 for Shinn as hornist, Marvin Lamb as trumpeter & Phillip Brink as trombonist during their doctoral study as composer/brass performers at the University of Illinois. The work is an antiphonal exploration of a sonic environment much like Pitman Hall. The work's title is a tongue in cheek reference to brasses being used in a manner that is anything but ceremonial.

Temazcal

Javier Alvarez

The title of this work was taken from the Nahuatl (ancient aztec) word literally meaning "water that burns". The maracas material throughout Temazcal is drawn from traditional rhythmic patterns found in most Latin-American musics. I imagined a piece where the player would have to master short patterns and combine them with great virtuosity to construct larger and complex rhythmic structures which could then be juxtaposed, superimposed and set against similar passages on tape, thus creating a dense polyrhythmic web. This would eventually disintegrate clearing the way for a traditional accompanimental style of playing in a sound world reminiscent of the maracas' more usual environment. The sound sources on tape include harp, a folk guitar and double bass pizzicatti for the tape's attacks, the transformation of bamboo rods being struck together for the rhythmic passages and rattling sounds created with the maracas themselves for other gestures. The tape was realized at the Electronic Music Studio at the Royal College of Music during the last months of 1983. Temazcal received an honourable mention at the 1985 Bourges Electro-Acoustic Music Festival.

Allegoriae Sonantes

Konstantinos Karathanasis

From the moment I was recording the sound material for the piece, I had the feeling that there was something allegoric about it, something beyond its sonic nature. After reading Umberto Eco's "Art and Beauty in the Middle Ages", I realized that my sense of the possible allegoric existences was related to the medieval belief that everything in nature carries an allegoric meaning beyond its materiality. The piece is based on sounds derived from a grand piano excited by a small copper bar. The sounds are used both in an unprocessed and processed state, manipulated by custom-made algorithms in Max/MSP, and finally mastered in ProTools. Allegoriae Sonantes has received the first prize in the SEAMUS/ASCAP Student Commission Competition and it is released by ICMA.

O King

Luciano Berio

Berio's chamber version of "o king" was published in 1970. It was conceived originally as Section II of his monumental work for orchestra "Sinfonia". Berio states that the title "Sinfonia" is to be understood "only in its etymological sense of 'sounding together' ". The four sections of (Sinfonia) have "expressive characters that are extremely diversified; (they) are generally unified by harmonic & articulatory characteristics... duplication & extended repetition being among the most important." His program notes specific to "o king" state only that the work is a tribute to "the memory of Dr. Martin Luther King, Jr." & that the text is based on Dr. King's name & "nothing else".

l'Horloge imaginaire

Jon Christopher Nelson

l'Horloge imaginaire (2002) is an 8-channel tape fantasy based upon clock sounds. The source recordings for this work emanate from a wide variety of clocks including the medieval astrological clock in La cathedrale St-Etienne in Bourges, musical clocks of the 19th century, church bells, and clocks of the present day. Exhibiting both ethereal and percussive sonic landscapes, this work presents my interpretation of the sounds we associate with the passage of time. This work was commissioned by the Institut International de Musique Electroacoustique de Bourges (IMEB) and was realized in their studios in Bourges, France.

Prism

Marvin Lamb

Prism was composed in 1981 on a commission from the New York University Contemporary Players, Dinu Chizzo, conductor and Meet the Composer, Inc. It was premiered by the Contemporary Players in 1981 at the Carnegie Recital Hall. It has received multiple performances since that time by performing groups in Delaware, Massachusetts, North Carolina, Tennessee, and Texas. It has been recorded by John Kitzman, principal trombone, Douglas Howard, principal percussion of the Dallas Symphony Orchestra, and Janice K. Hodges, professor of piano at the University of Texas – San Antonio. The recording, *Music From the Meadows*, is available from Redwood Records, Ithaca, New York (record number ES-28).

The work is a rhapsodic one that is loosely structured on a binary formal design of “A”-solo cadenza-“A¹”-Coda. The idea for the composition is drawn from current notions being discussed by theorists and music perception researchers about the validity of the term “atonality”. Is “atonality” a difference in kind when compared with the term “tonality” or is it really a degree of difference?

The instrumentation and timbral exploitation of the work is reflective of Lamb’s background. The orchestration is basically that of a jazz trio – a horn, a piano, trap-set percussion plus orchestra bells. The trombone muting, much of the percussion technique and the improvisatory passages for piano reflect or more accurately refract the jazz influences of Mingus, Cecil Taylor and many others in his work.

Composers’ Bios

Konstantinos Karathanasis has recently joined the faculty of OU School of Music as Assistant Professor of Composition & Music Technology. His electro-acoustic compositions have been performed at such festivals as the International Computer Music Conference, the International Electronic Music Festival in Bourges, the Wittener Tage für neue Kammermusik in Germany, the Bienal Internacional de Musica Electroacustica in Sao Paolo, the Seoul International Computer Music Festival, and the Real-Time/Non-Real Time of the Musik-Akademie in Basel, Switzerland. His music has received recognition in a number of international competitions, including the 2000 and 2003 International Competition of Electro-acoustic Music in Bourges, a special award for composition by a young composer at the 2003 International Electro-acoustic Music Composition Competition Musica Nova in Prague, and a first prize at the 2002 commission competition of the Society for Electro-Acoustic Music in the United States. Recordings of his music are released by SEAMUS CD series, ICMA, Ionian University and Musica Nova. Karathanasis holds a Ph.D. in Music Composition from the University at Buffalo.

Jon Christopher Nelson's (b. 1960) electro-acoustic music has been performed widely throughout the United States, Europe, and Latin America and has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is also the recipient of a Bourges Prize, a Luigi Russolo Prize, and numerous electroacoustic commissions. In addition to his electroacoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, ALEA III, and others. He has composed in residence at Sweden's national Electronic Music Studios during the 1989-90 academic year as well as the fall of 1994. His work can be heard on the Bourges, Russolo Pratella, CDCM, NEUMA, ICMC, and SEAMUS labels. Nelson currently serves as the Interim Associate Dean for Operations at UNT.