

**THE UNIVERSITY OF OKLAHOMA**  
*School of Music*  
*presents*

*inner sOUndscapes I*

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**Eric Honour,**  
composer & saxophonist

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*in a guest artist recital for  
saxophone & live electronics*

*Thursday, 6:00 PM*  
*October 22, 2009*  
*Pitman Recital Hall*

# Program

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## *Fight to Flow Between* (2002)

*For alto saxophone & live electronics*

**Zachary Crockett**

*Fight to Flow Between* is a fiendishly accelerating whirlwind of off-kilter rhythm, exploring the outer edges of saxophone technique and real-time processing by the computer, triggered by the performer stamping his foot.

## *Luna* (2002)

*For alto saxophone & fixed media*

**Lou Bunk**

I wrote *Luna* in the fall of 2002 for Brian Sacawa. At the time I had started to become interested in using microtones. I wanted to use microtones both in the sax and the electronics to not only explore new harmonic possibilities, but to also explore the grey area between harmony and timbre. In *Luna*, I was particularly interested in allowing timbre and sound to be on an equal footing with melody. I was also interested in a virtuosity of restraint. In the electronics I was interested in expanding the sound world of the sax. I imagine *Luna* as solo work where the electronics are an add-on. The sounds I created are from sax samples, piano samples and basic additive and subtractive synthesis. Using these sounds I mimic and complemented the sounds of the sax, at times making it hard to tell the difference between the live sax and the electronics. I also used precise rhythmic coordination to help in this illusion.

## *Sequitur VII* (2008)

*For alto saxophone & live electronics*

**Karlheinz Essl**

(b. 1960)

"*Sequitur*" is a series of compositions for solo instruments and live-electronics which generates a complex 8-part canon from the instrument's live input as an accompaniment. Unlike traditional canons, the individual polyphonic layers do not enter at regular intervals but in a sort of acceleration which results in an increasing structural density. And at last, the 8 parts do not always play together, but are constantly cross-faded by using random operations which results in every-changing and unforeseeable structural interactions where the canon can vary between 1 and 8 voices. In other words: A strict and mechanical construction principle of the canon (hence the title "*Sequitur*" from the latin word which translates into "it follows") is subversively excavated. This finally results in an unpredictable system that in fact uses the input of the soloist as its basic material but also shows an autonomous and surprising behaviour. Finally, the computer-generated canon structures run through a series of sound transformers (like ringmodulator, detuner, flanger and comb filter) where the sonic shape of the sound is being altered.

## *Phantasm* (2008)

*For alto saxophone & live electronics*

**Eric Honour**

(b. 1970)

*Phantasm* for alto saxophone and computer explores connections between old and new, between high-tech urban sounds and low-tech, rural folk sounds, and between memory and imagination. The piece is rooted in an earlier work of mine for solo saxophone. I was struck by the idea of a *revenant* – a sort of fragmentary remnant of a ghost – and the somewhat tenuous connections between an existing recording and a new, granularly processed version of the same recording. The

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# Program

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materials of *Phantasm* are exactly these sorts of ghostly fragments: the live saxophone part is derived throughout from the earlier work, but with the materials twisted and bent into new, haunting shapes, distorted through extended saxophone performance techniques. The computer makes use of pre-recorded materials as well as live granular processing of the saxophone to create washes and clouds of sound. The first large section of the work, "Digital Ritual," serves to call the phantasm forth and repeatedly, ritualistically pairs samples of Kenyan Nyatiti harp with various rhythm patterns derived from the West African bembe. As time goes by, these rural, traditional sounds are wrenched into the 21st century, undergoing extremes of digital distortion and aliasing noise as the saxophone's invocation grows more and more frenetic and intense. The second large section of the work, "Phantasm," places a new saxophone line in counterpoint against the revenant of the older, original saxophone recording. Both old and new feature extensive live granular processing, to blur the edges between them and achieve a new synthesis of texture and timbre.

## INTERMISSION

*Whitewater* (2007)

*For baritone saxophone & live electronics*

**Scott McLaughlin**

(b. 1975)

*Whitewater* is an open-form piece for improvising saxophonist and Max/MSP. The performer is limited to playing only multiphonics (and whichever of the multiphonics individual partials are playable) as well as having a set of guiding principles on style and how to interact with the computer part. Max/MSP analyses the multiphonics and plays back representations of them, while using cellular automata to both modify the existing multiphonics and to 'breed' new ones. The player and computer thus participate in a limited feedback loop with no imposed top-down form. The form is an emergent property of the moment-to-moment interactions between computer and player. The piece's starting point was the idea of representing audio spectra as 2D visual patterns which could then evolve as a cellular automata (Conway's classic 'Life' in this case), altering the multiphonic as it goes. The main issue here is that of appropriate mapping; in such a way as to allow the spectra to evolve but without their rather fragile sonic identity being obliterated by the CA. Rather than literally mapping the visual interaction on the grid to sound, the partials in the multiphonic and a set of related 'shadow partials' are treated to an algorithm based on the 'Life' rules system – I'm indebted to Pierre Alexandre Tremblay for crucial elements of this idea. Each partial is treated as a cell and subjected to a 'Life'-like rule system which decides if partials live or die, as well as allowing the possibility of mutation within the multiphonic between itself and the shadow-partial or a corpus of previously played multiphonics.

*Fantasy for Saxophone* (2007)

*For alto saxophone & live electronics*

**William Coogan**

(b. 1984)

*Fantasy for Saxophone* was commissioned in 2007 by saxophonist Matthew Smith. The commission arose out of a conversation we had while we were both playing in the pit orchestra for a musical in which the set was poorly built and frequently collapsing around us. We discussed more musically fruitful future prospects that omit heavy metal objects tied with fishing line over our heads. Thematically, this piece is based on four related tetrachordal melodies, which repeat with variation in the four different sections. Nearly everything, in fact, is based on the number four, as in the ancient Greek modal system.

# Program

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*Exterminating All the Brutes* (2006)

Christopher Biggs

*For alto saxophone & fixed media*

*Exterminate All The Brutes* is an indirect and personal depiction of Sven Lindqvist's book of the same title. The book discusses Europe's dark history in Africa, Australia, and the Americas. Lindqvist argues that calculated genocide was at the core of European thought before Hitler came to power. He proposes that the idea of "exterminating all the brutes" (in order to spare them the misery of a prolonged extinction), which is presented in Joseph Conrad's *Heart of Darkness*, permeated elite discourse in various forms for centuries.

## PERFORMER BIOGRAPHY

**Eric Honour** (b. 1970) is an associate professor of music and director of the Center for Music Technology at the University of Central Missouri. His compositions have been performed across the United States and Europe, with performances at many national and international festivals and conferences, including ICMC, FEMF, Spark, SCI National, and others. His music has been published by Roncorp and Northeastern Music and recorded on Capstone and Innova Records. He has won widespread recognition in competitions for both composition and performance, including the SCI National Composition Competition, the MTNA Collegiate Artist (both woodwind & composition) competitions, and the ASCAP Morton Gould Young Composers Awards competitions. His music has been performed by such notable artists as Quintet Attacca, Q-02, Quintet of the Americas, Winston Choi, the Thelema Trio, and Quartetto Musicattuale. He is a member of the Athens Saxophone Quartet and a well-known soloist specializing in performance of music for saxophone and electronics. In March-April 2009, he toured a program of music for saxophone and computer in Austria, Greece, Italy, England, and many locations in the United States. His work as an audio engineer appears on the Everview, North Star Appli, Independence, and Innova labels. He studied saxophone and composition at the University of Florida (B.Mus, Performer's Certificate) and Northwestern University (M.Mus, D.Mus).