



THE UNIVERSITY OF OKLAHOMA  
*School of Music*  
inner sOUndscapes

November 12, 2012, 8:00 p.m. – Morris R. Pitman Recital Hall

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*Slight Uncertainty is Very Attractive*

**Kyong Mee Choi**

As the title suggests, this piece brings a perspective such that a slight uncertainty in our life can be very charming and attractive. The characteristics of both flute and tape parts are not fully determined, but rather work as one voice, which explores pitch bend, airy sound, whistle tones, and other extended techniques.

Jennifer Shannon

**Roar**

**Maggi Payne**

Wind through a silver tube, the touch of the human breath—ROAR is an exploration of three dimensional space where the architected expanse is continually contracting, expanding, and being reshaped. Sounds come so close that they're internalized by the listener, then collapse far back into the cosmos. There is a natural ebb and flow across, around, and through the space, as if a windstorm is on its way, arrives, wreaks havoc, then recedes into the far distance. For 8, 4, and 2 channel fixed media, this work can also be performed live in various configurations.

Soley Thrastardotti, Lisa Hughes, Jennifer Shannon

*Alone dancing*

**Asha Shrinivasan**

With a lazy dance, she awakens to the day. Arrhythmically dancing alone, as in a dream, until she comes to full consciousness. Dancing to a strange meter, with an imaginary partner. At first steady but soon frenzied as she becomes consumed by her wild fantasy dance. Whirling like the frantic wind, seemingly out of control, until she collapses triumphantly to the floor.

Angel Bradford



OU School of Music 2012-2013  
Program no.

*Piece for flute and electronics*

**Konstantinos Karathanasis**

The Piece for flute and electronics marks two personal firsts for me: it is the first piece I composed since my arrival in the New World in 2000 as a graduate student, and it is also my first live electronics composition designed entirely for MaxMSP. The rhythmic and melodic patterns of the flute, enriched by the sounds and the texture of the computer, create small sections of progressive climaxes. The Piece for Flute and Electronics has been awarded with the Residence Prize of the 27<sup>th</sup> International Competition of Electroacoustic Music and Sonic Art at Bourges. KK.

Valerie Watts

*Luminosity*

**David Taddie**

Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process that has interested me for a long time. Luminosity makes extensive use of digitally processed flute samples as well as purely synthesized sounds to aurally “illuminate” the harmonic fields implied by the flute’s lines and to expand the flute’s apparent acoustical sound space. The piece is loosely based on sonata principle. The conflict in this case is both textural and “thematic”, with the opening flute material returning in the concluding electronic texture.

Lisa Hughes

*Among Fireflies*

**Elainie Lilios**

*Dense with fireflies*

*The field flickers*

*Through the fog*

*Among Fireflies* (2010) takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece. Swist’s imagery inspired me to employ texture and perspective as the piece’s focal elements. Its opening gestures place the performer in a field surrounded by a multitude of fireflies. The piece slowly separates performer and fireflies, the increasing distance changing our perspective on their activity and brilliance. By the end, we view the fireflies from a great distance through fog, where only the smallest, blurred flickers persist.

Laura Kellogg