



THE UNIVERSITY OF OKLAHOMA

School of Music

presents

Norton Concert Series

inner sOUndscapes

Thursday, 8:00 PM

October 23, 2014

Pitman Recital Hall

Program

Hekate

Bendir & live electronics

Ricardo Souza, Perc.

Konstantinos Karathanasis

Materialization

Stereo Acousmatic

Stelios Giannoulakis

Ambience 1d

Oboe & prerecorded sound

Emily Sharp, Oboe

Dan Schwartz

Costa

Octophonic Acousmatic

Rajmil Fischman

Dionysus

Multi-percussion & live electronics

Ricardo Souza, Perc.

Konstantinos Karathanasis

Program Notes

Materialization

Within an abstract sonic world entities acquire various degrees of tangibility, while their apparent causal connection to other sonic entities, series of events and modulating environments develops as music. The connection with anything extra-musical, be it a thing or a behavior, although in my view generally inescapable and definitely welcome, will be purely subjective, unstable and elusive as implied by the title in its metaphysical sense – the appearance in bodily form of a disembodied spirit. In this context, the work is a rather humorist and dramatic mind game of justification or violation of expectancy..

Ambience 1d for solo oboe and prerecorded sound is my first adventure into electronic composition. The piece is really all about mood and the development of interaction between the live



Program

oboe and the prerecorded ambient tracks. For the opening section, I chose recordings that really contain no clear melodic contour, particularly when layered on top of each other. Listeners will hear singing in a Hong Kong park, an accordion playing in a French cemetery, a person wailing in the New York subway system, etc. When combined, this creates a pretty chaotic tapestry, leaving the oboe very little to grab on to. The second section centers around recordings of a duduk and a pipa. There is more melodic line in this section, allowing the oboe to play off these instruments a bit more clearly than before. The third section focuses mainly around a recording taken in a Spanish monastery, of an organ and choir. At this point in the piece, I really tried to have the oboe fit inside the prerecorded track, as if the oboe was actually performing in the monastery in Spain. The final section acts primarily as a resolution with only a single track of wind chimes playing. This codetta completes the piece's progression from a chaotic relationship to a very homogenous one and ties up the overall spiritual mood of the piece with a tranquil conclusion. On a personal note, I sprinkled various recordings of my niece, Noa, throughout the piece, ranging from her earliest coos to more formalized words like "dada." She is the cutest, and this piece is for her.

Costa pays homage to the Music and sounds of the Peruvian coast. Its rhythms, sonorities and musical interjections are incorporated into the electroacoustic idiom through the development of their timbral qualities; from the instrumental insinuations of the *marinera* and *landó* to the *festejo* and, ultimately, the waltz (*vals*) that materialises melodically and harmonically to conclude this work. However, the coastal environment could never be complete without the sonorities of its beaches: in *Costa*, the waves are always present...

Composers' bios

Stelios Giannoulakis composes, performs and produces music with digital and analog media, solo or through various collaborations, often to include dance, video, installation, theater and interactivity. With an electronic and bio-medical engineering background and extensive practical research experience in contemporary music and sound design (M.A. Digital Music Technology - Keele University, Ph.D. in Electroacoustic Composition - University of Wales Bangor). His works have been performed in festivals around the world and gained international composition awards (Bourges 1999 / 2002, SAN Jeu de Temps 2003, Society for Promotion of New Music 2002 / 2005). Founding member of HELMCA. <http://steliosgiannoulakis.wordpress.com>

Rajmil Fischman (b. Lima, Peru, 1956) is Professor of Composition at Keele University (UK), where he established the MA/MSc courses in Digital Music Technology and the Computer Music Laboratory. Attended musical studies at the National Conservatory of Lima (Peru), the Rubin Academy - Tel Aviv University (Israel) and York University (UK), where he obtained a DPhil in 1991. He studied composition with Abel Ehrlich, John Paynter and Richard Orton. He also obtained a BSc in Electrical Engineering from the Israel Institute of Technology, in 1980. Fischman was artistic director and principal conductor of the Keele Philharmonic Society (1990-1995), Director of Music (1998-2000) and Music Technology Programme Director (2001-4). He joined the Composers' Desktop Project (CDP), becoming a director in 1988, and is a member of the Latin-American Sonic Arts Network (RedASLA), the Peruvian Circle of Composers (Circomper) and Sound and Music. He is editorial adviser for *Organised Sound* (Cambridge University Press, UK).



Faculty & Staff

The Mission of the School of Music is to advance learning, teaching, scholarly and creative activity, and service. The only doctoral granting music school in Oklahoma, the School of Music will serve its constituents through the artistic and scholarly productivity of its faculty, students, and alumni. The School of Music will maintain its traditions while offering programs that prepare students for an evolving and diverse future.

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Mark Lucas, *choir*
Jonathan Shames,
orchestra and opera
Debra Traficante, *band*
William K. Wakefield, *band*
Jay Wilkinson, *jazz band*
Richard Zielinski, *choir*

WOODWINDS

Gail Hall, *saxophone*
Rodney Ackmann, *bassoon*
Daniel Schwartz, *oboe*
Suzanne Tirk, *clarinet*
Valerie Watts, *flute* *

BRASS

Brian Dobbins, *tuba/euphonium*
Jake Larson, *trumpet*
Eldon Matlick, *horn*
Karl Sievers, *trumpet* *
Irvin Wagner, *trombone*

PERCUSSION

Lance Drege *
Stefan Ice
Ricardo Souza

STRINGS

Hal Grossman, *violin*
Larry Hammett, *guitar*
Gaye LeBlanc, *harp*
Gregory Lee, *violin*
Mark Neumann, *viola* *
Jonathan Ruck, *cello*
Beth Sievers, *string project*
Anthony Stoops, *bass*

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Jeongwon Ham
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Vicki Schaeffer
Craig Sproat

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Donna Cox
Bruce Fowler
Kim Josephson
Dolores Leffingwell
William Neill *
Lorne Richstone, *coach*

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Christina Giacona
Stefan Ice
Eduardo Lopez-Dabdoub
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* indicates area chair