

THE UNIVERSITY OF OKLAHOMA
School of Music
presents

inner sOUndscapes
electro-acoustic music festival

Concert 2

Friday, 8:30 PM
April 27, 2007
Pitman Recital Hall

Program

Klang

Piece for fixed medium

Jonty Harrison

b. 1952

The real starting point for *Klang* (which is the German for ‘sound’) was the discovery (in Denis Smalley’s kitchen!) of two earthenware casseroles, the sounds of which were recorded in the Electroacoustic Music Studio of the University of East Anglia (Norwich, UK) during the summer of 1981. Other related material, accumulated over the previous three or four years, was also used: both real-world sounds, such as cow-bells, metal rods, and aluminum bars, and electronically generated sounds, both analog and digital. Although continuous, *Klang* falls in to six short, fairly clearly defined sections.

StrinGDberg

Piece for fixed medium

Robert Normandeau

b. 1955

StrinDberg. Adapted from the music composed for the play *Miss Julie* by August Strindberg (Stockholm, Sweden, January 22, 1849-Stockholm, Sweden, May 14, 1912), staged by Brigitte Haentjens at Espace GO (Montréal) in May 2001.

StrinG. The only sound sources of the piece come from two string instruments, a hurdy-gurdy and a cello. Two instruments representing two eras in the history of instrument factory: the first one belongs to a period where sonorities were rude, closer to the people, and the second one evokes the refinement of the aristocracy.

Actually, the piece is made of two superimposed layers. The first one comes from a single recording of a hurdy-gurdy improvisation about a minute long. Stretched out, filtered, layered, the sound of the hurdy-gurdy, distributed in a multiphonic space, is revealed, layer by layer, throughout the duration of the piece. A second layer, made from the cello, gives the work its rhythm and brings, at the end, a more dramatic quality. It is a deep listening work that penetrates into the sound.

StrinGDberg was realized in 2001 at the composer’s studio and premiered on June 1, 2001, Salle Olivier Messiaen, Maison de Radio France, (Paris, France). The piece was revised in 2002 and premiered on September 14, 2002 at Espace GO, Montréal (Québec). The final version, completely redesigned in 2003 was premiered on November 27, 2003, at the Royal Academy of Music in Århus (Denmark). *StrinGDberg* was commissioned by the Groupe de recherches musicales (Ina-GRM), Paris (France). Thanks to Silvy Grenier (hurdy-gurdy) and James Darling (cello).

Please turn off all cellular phones, pagers and alarms prior to the concert. Photography and recording devices are prohibited. In case of an emergency, contact a School of Music usher (dressed in black and white) in the lobby area.

Program

Coriolis Effect

Piece for fixed medium

James Paul Sain

b. 1955

Coriolis Effect (2002), gets its title from the "effect" that determines, among other things, the swirl direction of water going down the drain. Like most Northern Hemisphere dwellers, I was delighted my first morning in Buenos Aires to witness the hemispherical difference of the swirl direction first hand. *Coriolis Effect* was composed as a tribute to all my wonderful Argentine friends as they search for the return of economic and cultural stability to the country they love so much. From the crunch of the harmonies in the tango to the exhalations of the bandoneón, from the creative navigation of their cars to the sharing of mate (a tea made from *ilex paraguayensis*) between dear friends, the passion of the Argentine people is evident in every part of their lives. This composition emerged from research initiated in the summer of 2001 when the composer was invited to Buenos Aires, Argentina, for the "Sonoimágenes 2001" festival of electroacoustic music.

Dreams in the Desert

Piece for fixed medium

Elainie Lillios

b. 1968

Dreams in the Desert (2001) calls to mind reveries of a person on a desert caravan. Scenes play through the dreamer's mind; perhaps they are memories past or maybe longings for another time and place. *Dreams in the Desert* was composed in the electroacoustic studios at Bowling Green State University and in the composer's home studio.