

THE UNIVERSITY OF OKLAHOMA
School of Music
presents

inner sOUndscapes
electro-acoustic music festival

Concert 3

Elizabeth McNutt, Flute
Andrew May, Computer

Saturday, 8:00 PM
April 28, 2007
Pitman Recital Hall

Program

A Room Full of Ghosts

Elizabeth McNutt, piccolo

Andrew May

b. 1968

Based on the piccolo solo *Sketches of Ghosts* (1998), this work refracts the sound of the piccolo into a spatialized chorus of ghostly echoes—some of which precede their originals! The piccolo melody unfolds slowly and gradually—but this simplicity is obscured by dense ornamentation, improvised by the performer based on an open notation. The computer's sound and spatialization may be heard as further layers of ornamentation. As in much music of the Arab world (by whose art and music both the notation and the sound of the piccolo music are inspired), many voices interpret the same line in different ways at the same time. This heterophonic texture creates ghosts of the original line, much as the graphically notated ornaments in the score elicit phantoms of an unknown (perhaps unknowable) ideal.

Les Flûtes en Feu

Piece for fixed medium

Åke Parmerud

b. 1953

"Les Flûtes en feu" is based on the concept of the composer as an alchemist. With the use of computers and modern studio facilities, the composer of acousmatic music or sonic art, is able to treat the acoustic material as if it was a substance with a constantly redefinable morphology. In the piece the basic sonic "substance" is some simple sounds of flutes. They are transformed and recomposed in various ways as to give a glimpse of their virtual potential. As the piece evolves, the relatively simple structures reveals new and sometimes surprising sides of their original gestures.

"Les flûtes en feu" was commissioned by GMEB, and was finalized in the studio Charybde at GMEB in September 1999. The piece had its world premiere in Bourges the summer of 2000. It was awarded first prize in the "Metamorphosis" festival 2000.

Once-a-thon II: The Kiss of Constable

Elizabeth McNutt, flute

Andrew May, computer improvisation

Eric Lyon

b. 1962

The composer writes, with tongue in cheek, that *Once-a-thon II: The Kiss of Constable* "incorporates many disparate elements and styles and attempts to integrate them into a unified rhetorical statement." It was inspired by Robert Constable Jr.'s *Once-a-thon I*; both titles refer to the nation-wide yearly sale of Toyota brand automobiles. The original version of the piece was for flute and tape; Lyon later revised it to include live processing of the flute and an internal section of computer improvisation using samples from the performance. Thus, Lyon writes, "the work now exists as a hybrid between instrument/tape and instrument/live computer music."

Intermission

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

Théâtre d'Ombres: ombres blanches

Piece for fixed medium

Francois Bayle

b. 1932

Of course, there are shadows of sounds.

This is what I call i-sounds [i- from image]: the sounds projected from an electroacoustic device, [such as the loudspeaker], creating an acoustic image. i-sounds are different from ordinary sonic events because they are not produced on location, but they are diligently assembled in a different time and space with the aid of tools.

Théâtre d'Ombres (Theater of Shadows), 1988, consists of two "acts". Ombres Blanches (White Shadows) is the second "act", showcasing a play of transparent figures.

Ombres blanches is the Eden garden, a pond of Nymphs, a place of brief apparitions, the memory of a song, respirations, beatings, invisible wings, peaceful, or restless entities, superimposed, feverish, which gradually subside, divide, and dissolve.

Music for Flute and Computer

Elizabeth McNutt, flute

Cort Lippe

b. 1953

Music for Flute and Computer (1994) was commissioned by the French flutist François Bru and the French Section of the International Society of Music Educators, realized at IRCAM in Paris, and premiered in Tampa, Florida at the 1994 International Symposium of Music Educators. The electronic part was originally created using the IRCAM Signal Processing Workstation, (a real-time digital signal processor), and the program *Max* which was developed by Miller Puckette, whose technical support, along with Zack Settel's musical advice, helped make this piece possible. The computer tracks parameters of the flute, such as pitch, amplitude, continuous pitch change, rests, articulation, timbre, tempi, etc., and uses this information to specifically trigger and/or continuously control, and/or influence all the electronic sounds (compositional and digital synthesis algorithms running in the computer) of the piece. The player triggers/controls/influences the computer output of the piece during performance in a way that hopefully models the musical "interaction" which occurs between chamber players in an ensemble performance. This piece is influenced by and dedicated to the people and the extraordinary musical cultures of Burundi and Rwanda, which I hope will survive present conflicts.