

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

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**inner sOUndscapes**  
*electro-acoustic music concert*

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*Cort Lippe*  
*Guest composer*

*Konstantinos Karathanasis*  
*Coordinator*

*Saturday, 8:00 PM*  
*April 19, 2008*  
*Pitman Recital Hall*

# Program

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## *Group Improvisation*

Laptops and synthesizers

**Dallas Mercer  
Chris Robinson  
Emily Scales  
Russell Watson**

## *Caprice*

Daniel Formidoni, Piano

**Daniel Formidoni**

Type here your program notes (short paragraph)

## *Music for Clarinet and Computer*

Christina Giacona, Clarinet

**Cort Lippe**

**Music for Clarinet and Computer** (1992) was written for the clarinetist Esther Lamneck and premiered in New York in March of 1992. The piece was realized at IRCAM, Paris and at the Center for Computer Music & Music Technology, Kunitachi College of Music, Tokyo (which also commissioned the work). The electronic part was created using the IRCAM Signal Processing Workstation, a real-time digital signal processor, and the program *Max*, developed by Miller Puckette—whose technical advice made this piece possible. Technically, the clarinet pitches are tracked by the computer as the performer plays. This pitch information is sent to a “score follower”, which allows the computer to follow the player’s performance by comparing it to a copy of the score, that is stored in the computer. At specific points designated in the score, electronic events are triggered by the score follower. As in all my interactive pieces, the computer also tracks other parameters of the clarinet, such as amplitude and continuous pitch change, and uses this information for continuous control of the digital synthesis algorithms running in the computer. Thus, the player triggers and controls all electronic events. All the sounds used in the electronic part come from the composed clarinet part, and are transformed by the computer in real time during the piece. Thus, the musical and sound material for the instrumental and electronic parts are one and the same. The instrument/machine relationship is neither a dialogue nor a duo. Musically, the computer part is not separate from the clarinet part, but serves rather to “amplify” the clarinet in a multitude of dimensions and directions.

## 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

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## *Piece for Hi-Hat and Computer*

**Cort Lippe**

Ricardo Souza, Hi-Hat

**Music for Hi-hat and Computer** (1998) was commissioned by the American percussionist J. Landy Cosgrove, and premiered in Denmark in March of 1998. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York using the program *Max* which was developed by Miller Puckette and whose technical support helped make this piece possible.

## *Collection*

**Michael Pounds**

Piece for fixed medium

Collection was created using sounds that the composer gathered in Japan using a portable recorder. Walking around with a recorder always ready in one's pocket is a great way to study a place or culture from an aural perspective. This particular collection of recordings reveals Japan as a fascinating place with many contrasting aspects. For example, the quiet environment of a mountainside forest or a Buddhist temple differs dramatically from the often noisy and energetic urban soundscapes. In creating this composition, the composer wanted to explore these contrasts.

## *Music for Contrabass and Computer*

**Cort Lippe**

Anthony Stoops, Contrabass

**Music for Contrabass and Computer** (1995) was written for the American bassist Robert Black, commissioned by the Festival El Callejon del Ruido Competition of Guanajuato, Mexico, and premiered there in 1996.

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