

THE UNIVERSITY OF OKLAHOMA
School of Music
presents

inner sOUndscapes
electro-acoustic music concert

Concert 1
Battey, Formidoni, Mercer,
Ortiz, Stavropoulos, Watson

Konstantinos Karathanasis
Coordinator

Wednesday, 8:00 PM
April 8th, 2009
Pitman Recital Hall

Program

Eh. Aye

For Guitar and Computer Interaction

Russell Watson, Guitar

Dallas Mercer

Eh. Aye. A blend of Classical guitar techniques enriched with the sound of steel strings, transformed by computer. Using a formal theme and development template, I altered the order to fit this specific genre of music. By placing the theme in the mid region of the piece, I reevaluate typical premonitions with a futuristic twist...

El Trompo

For Vibraphone and Fixed Media

Ricardo Souza, Vibraphone

Gabriella Ortiz

A child playing in the street takes his hand to his pocket, and from it brings out a little 'trompo' (spinning top), with a string that carefully winds around the toy. With great force, he throws it to the air, and with a skillful motion of his arm, the 'trompo' softly lands on the palm of his open hand and starts dancing on its own centre. As the toy spins, it seems that all perception of time disappears. This piece is also a game which is inspired on the toy here described: a playful and simple melodic line thrown to the air; it does not have beginning or end, and requires a great deal of dexterity and sense of lightness. The music spins, and the sense of time is lost. On other aspect, the piece is open to some musical influences that I always heard in an everyday context, such as Latin jazz, salsa, mambo etc., the piece however, does not pretend to emulate any specific musical genre. The tape part functions as a conditioned reflex generated by the vibraphone solo. It explores the coloristic spectrum of metal sounds. The audience will have to listen to the tape part as a sort of musical kaleidoscope in which different variations on harmonic sound images provided by the electronics should be perceived, as the solo part is inclined to explore diverse melodic capabilities of the vibraphone through expressive gestures of the soloist's performance.

Autarkeia Aggregatum

Fixed Multimedia

Bret Battey

Autarkeia Aggregatum is an integrated sound and image composition emphasizing continuous flow and transformation. There are no cuts or splices in the visual aspect of the work; it unfolds instead as a constantly evolving, massed animation of a set of over 11,000 individual points.

When seeking a title for the piece, I turned to the *Monadology* — the philosopher Leibniz's theory of fundamental particles of reality (*monads*). I appropriated the two words from that work: *autarkeia* (Greek) for self-sufficiency, and *aggregatum* (Latin) meaning joined, aggregated. The terms together appropriately suggest an aggregation of the activities of autonomous entities.

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

Contrivance

Russell Watson

Fro Double Bass and Computer Interaction

Dallas Mercer, Double Bass

Contrivance Most people use music as a couch; they want to be pillowed on it, relaxed and consoled for the stress of daily living. But serious music was never meant to be soporific. ~Aaron Copland

This piece was realized using the 4 elements as a base and then letting ideas bloom from there. Although heavily electronic, I tried to express the natural timbres and envelopes of the instrument through the computer...

In 4

Nikos Stavropoulos

Fixed Media

In 4 was composed at the University of Sheffield Sound Studios during the autumn of 2002. The work is based on a simple irregular rhythmic motif in four beats that appears throughout the work in varied timbral and rhythmical permutations. Another prominent element is the regular rhythmic texture that frames the action in the second half of the piece. This represents the driving force behind the musical development throughout this section, as an abstract sound world develops around it. The sound material used does not exhibit referential qualities and is not intended to evoke any specific imagery. The original recordings consisted of a small number of short attacks derived from various materials, including metal, ceramic, and wood.

Coriander

Daniel Formidoni

For Clarinet and Computer Interaction

Sara Edgmon, Clarinet

Coriander One of the world's most important spices, coriander, is instrumental in Asian, Southern European, and Mexican cooking. It gives life to many meats as well as fruits and baked goods. It is used for medicinal purposes and thought by some cultures to have healing powers. When this versatile spice reveals itself in the sonic realm, this is what is heard.

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