

THE UNIVERSITY OF OKLAHOMA
School of Music
presents

inner sOUndscapes
electro-acoustic music concert

presents

David Bithell & Christopher Burns

Concert 2

Konstantinos Karathanasis
Coordinator

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

Program

*Still and Moving Lines of Silence in
Families of Hyperbolas (1974)*

Alvin Lucier

Trumpet and sine waves oscillators

As with most of his compositions, Alvin Lucier's *Still and Moving Lines of Silence* is based upon an acoustic phenomenon, in this case "standing waves." If sine waves are tuned closely to the geometry and resonant frequencies of the performance space, then pockets of tone and silence appear in different areas of the room simultaneously. With the addition of deliberately mistuned frequencies, the "lines of silence" can be spun around the room at varying speeds.

In our realization, the trumpet player moves around the performance space, tracing the curved lines of silence; when he plays, the lines move, reconfiguring the acoustic topography of the room. -CB

Altarstep (2008)

Christopher Burns

Audio improv. environment with interactive animation

The *Altarstep* interactive animation is based on abstract paintings by Milwaukee visual artist Leslie Vansen. The basic elements of Leslie's works *Mots* and *Predella* - vertical bands, circular spots, and triangular forms - are combined in a continuously evolving visual experience. A custom software program "listens" to the performance of *Kepler's Monsters*, synthesizing visuals that respond in real time to the unfolding performance. The sound drives and layers the elemental visual forms, creating an experience unique to each presentation. The intention is to suggest the experience of Leslie's canvasses set into motion, or perhaps to look in on a dramatically sped-up view of their creation. -CB

*The President has his photograph taken
(2005)*

David Bithell

Trumpet and video

This piece takes its title and loose inspiration from the 1928 Kurt Weill opera *Der Zar lässt sich Photographieren*, in which a monarch with a slightly different title than mine (at the time) goes about his self-absorbed ways having his photograph taken -- oblivious to a terrorist plot against his life.

I was interested in creating a piece that deals with illusion on multiple levels and that replicates the very private mental world that we create when we think we are alone (itself a kind of illusion). Beyond that, the piece should explain itself. -DB

– 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

Lumen: Aria (2004)

For Trumpet and electronics

David Bithell

Lumen: Aria is the middle movement of *Lumen* -- an hour-long composition in three movements. Using shadow screens, precise mime-like movement, and a unifying musical language, the movements of the fully staged version of the piece work together to create an abstractly narrative form inspired by both Javanese shadow play and early silent cinema. The *Aria* presented tonight acts as a purely musical relief to the theatricality of the outer two movements and exploits the mechanical peculiarities of the trumpet through the use of both live and fixed electroacoustic elements. -DB

Sawtooth (2009)

Audiovisual improvisation environment

Christopher Burns

Sawtooth integrates performance, sound, and image. The musician's physical gestures in space are captured by a video camera, and translated simultaneously into both music and animation. As the action becomes more complex, the software underlying this process also begins to make autonomous contributions, adding new layers of audiovisual density, and creating new challenges for the performer. -CB

Improvisation (2009)

For Trumpet and electronics

**David Bithell &
Christopher Burns**

I met David in 2000, when we were both relatively new transplants to the San Francisco Bay Area. He was invited to conduct a performance of a piece that I had composed; from there we became friends, and then collaborators. Together we became part of the leadership of *sfSoundGroup*, producing concerts, performing each other's music, and doing our part to nurture the experimental music community in Northern California.

In nine years of friendship and work, somehow we've never performed a duo improvisation together; tonight is our opportunity to redress that oversight! Since we now live in separate states, it's a special pleasure to reunite for this performance. -CB

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