



THE UNIVERSITY OF OKLAHOMA

School of Music

presents

Norton Concert Series

Music from Sonorities 2013

inner sOUNdscapes II

Monday, 8:00 PM

March 10, 2014

Pitman Recital Hall

Program

Annapurna Pastoral
5.1 Acousmatic

Iain Armstrong

Pastorale
Stereo Acousmatic

Konstantinos Karathanasis

Vision II
Multimedia

Julian Scordato

Toys
Octophonic Acousmatic

Orestes Karamanlis

Capsicum Fever
Stereo Acousmatic

Diana Salazar

Program Notes

Annapurna Pastoral - One Hundred Springs

Opening – Ascent – One Hundred Springs – Turning the Wheel of Dharma – Closing

'Annapurna Pastoral - One Hundred Springs' is a meditation on the Himalayan soundscapes of Annapurna, Nepal. The work follows a loose narrative of a pilgrimage to the sacred Hindu temples at Muktinath, a site also revered by Buddhists who call it Chumig Gyatsa or 'One Hundred Springs'; named after the 108 streams of water that flow from the mountain side. The work captures the peaceful, pastoral nature of these remote locations while referencing the deep-rooted spiritualism that the Himalaya inspire. Subverted references to the musical pastorale can be heard in the sound of the bansuri, sarangi and the use of drones.

The principal sound sources were recorded by the artist during a trek of the Annapurna circuit in 2007. Since the recordings were made, the building of a road along the route of the trail has encroached further into the mountains, threatening to transform the region. With the completion of



Program

this project set to encircle the entire Annapurna massif by 2017 these recordings serve as a document of soundscapes that may eventually be lost.

Pastorale is based on sheep and goat bell samples and related environmental recordings collected at a mountainous Greek village. The piece is a personal sonic interpretation and response to the Renaissance and Baroque paintings of the same theme. It is the first part of a triptych inspired by summer related themes.

Toys

In this work most of the sounds originate from toys' recordings and any treatment has been accomplished by means of a programming language named SuperCollider. I have tried to come up with a piece that would rely more on an internal pulse than on the transformation of sonic material. I somewhat got tired with the kind of pre-recorded music which is characterised by the desire to explore timbre and space above all, often at the expense of other qualities. "Toys" has been constructed by making use of rhythmic patterns. Starting from large collections of soundfiles I work within a programming language in order to describe a higher-level representation of musical structure and then become a listener to the result. In a way I am more interested in the aggregate sonic outcome than in isolated musical gestures.

The piece was commissioned by ZKM | Institute for Music & Acoustics (Germany). Within 2012 it received the "Prix du Public at Metamorphoses Acousmatic Competition" (Belgium), "First Prize at Musica Nova Electroacoustic Competition" (Czech Republic) and an "Honorable Mention at Città di Udine Composition Competition" (Italy)

Vision II blends elements – including two graphic scores by Robert Moran and the soundscape of the city of Venice – which came together accidentally in the path, as objects in the analysis, in the dream and the vision. Not the vision of the world (ie the cosmology of positive and negative), but the counterpoint between appearance and anatomy of the image in its sound quality. The visual part determines the sound design aspects: it generates and controls the sound, integrating the particularity of the instant and the contingent.

Capsicum Fever is a sonic exploration of the taste experience of capsaicin, the compound that produces a 'burning' sensation when eating chilli peppers. Closely recorded sounds of chopping, slicing and deseeding pepper flesh are gradually transformed into harsher textures and glitches. These scattered hisses, scratches and clicks are presented in tangled rhythms and frenzied textures to evoke the fiery explosions of intense capsicum heat. The work was composed in the music technology studios at Kingston University, London.



Faculty & Staff

The Mission of the School of Music is to advance learning, teaching, scholarly and creative activity, and service. The only doctoral granting music school in Oklahoma, the School of Music will serve its constituents through the artistic and scholarly productivity of its faculty, students, and alumni. The School of Music will maintain its traditions while offering programs that prepare students for an evolving and diverse future.

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Rich Taylor, Dean, Weitzenhoffer Family College of Fine Arts

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Brian Britt, *band*
William Ferrara, *opera*
Mark Lucas, *choir*
Jonathan Shames,
orchestra and opera
Debra Traficante, *band*
William K. Wakefield, *band*
Jay Wilkinson, *jazz band*
Richard Zielinski, *choir*

WOODWINDS

Gail Hall, *saxophone*
Rodney Ackmann, *bassoon*
Daniel Schwartz, *oboe*
Suzanne Tirk, *clarinet*
Valerie Watts, *flute* *

BRASS

Brian Dobbins, *tuba/euphonium*
Jake Larson, *trumpet*
Eldon Matlick, *horn*
Karl Sievers, *trumpet* *
Irvin Wagner, *trombone*

PERCUSSION

Lance Drege *
Stefan Ice
Ricardo Souza

STRINGS

Hal Grossman, *violin*
Larry Hammett, *guitar*
Gaye LeBlanc, *harp*
Gregory Lee, *violin*
Mark Neumann, *viola* *
Jonathan Ruck, *cello*
Beth Sievers, *string project*
Anthony Stoops, *bass*

PIANO & PIANO PEDAGOGY

Barbara Fast *
Edward Gates
Jeongwon Ham
Jane Magrath
Stephanie Shames

ORGAN

John Schwandt *
Vicki Schaeffer
Craig Sproat

VOICE

Marilyn Horne,
visiting guest artist
Richard Anderson
Elizabeth Avery, *coach*
Donna Cox
Bruce Fowler
Kim Josephson
Dolores Leffingwell
William Neill *
Lorne Richstone, *coach*

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Konstantinos Karathanasis
Marvin L. Lamb
Rachel Lumsden
Sarah Ellis *
Frank Riddick
Kenneth Stephenson

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Eugene Enrico *
Michael Lee
Sanna Pederson
Jennifer Saltzstein

ETHNOMUSICOLOGY

Zoe Sherinian *

MUSIC IN GENERAL STUDIES

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Armand Ambrosini
Miranda Arana
David Goza
Christina Giacona
Stefan Ice
Eduardo Lopez-Dabdoub
Gaye LeBlanc
Jennifer Peck
Roger Rideout
Christine Souza
Ricardo Souza
Jay Wilkinson

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* indicates area chair