



THE UNIVERSITY OF OKLAHOMA

School of Music

presents

Norton Concert Series

Acousmatic music from the world

inner sOUNdscapes III

Sunday, 8:00 PM

April 13, 2014

Pitman Recital Hall

Program

GATES

John Nichols III

Quadraphonic Acousmatic

Bastet

Elsa Justel

Stereo Acousmatic

Diffusion: Dave Ikard

Henry's Cowbell

Gonzalo Varela

Stereo Acousmatic

Diffusion: Ioannis Andriotis

4-3L1S3

Angela Marshal & Franklin Otis

MIDI controllers, laptop and Disklavier

Oiseaux Mécaniques

Andrew Selle

Stereo Acousmatic

Diffusion: Ioannis Andriotis

Contact Clusters

Thomas Dempster

Quadraphonic Acousmatic

Dilation

Elise Roy

Quadraphonic Acousmatic

Gaia

Kirsten Volness

Quadraphonic Acousmatic

Program Notes

GATES

GATES is an electroacoustic composition that was partly inspired the Pleiades constellation. A musical mapping of an image of the constellation occurs in the middle, and concludes the composition. One can hear this depiction in the "wood block" timbres. The composition begins with a



Program

complimentary relationship between periodic and non-periodic sounds; the sustained sonorities are engraved with a variety of successive fleeting noises. In addition to this relationship, the composition generally balances active and static components between the first and second half. This work is meant to sonically express the salvation of individuality through the renunciation of egoism.

Bastet - commissioned by Aprem-Nevers, France

Inspired by the Egyptian cat-goddess, the piece starts in the interior regions of the piano. Bewildered by these unfamiliar surroundings, she tries to escape whilst scratching the strings. The work explores the meaning of ambiguity, instability and chance.

Henry's Cowbell is a piece that makes use of the theories of composer Henry Cowell (later used extensively by others like Conlon Nancarrow) regarding the possibility of recreating the relationships between partials in a harmonic series by the means of polyrhythms. However, the narrative in the piece is not one that puts this always in the forefront, since to put that theory in a context that is interesting by itself it also makes use of several other procedures, some still related to tempo and rhythm, while others focused on timbre and sometimes even melody. Most of the sounds heard in the composition are made with "found objects" (like a clock, a pair of scissors, cutlery and coins), and also some musical instruments are used (a cowbell and a piano that plays notes of a harmonic series). The piece makes great use of suspense and surprise.

Oiseaux Mécaniques is a fixed media piece depicting the intrusion of human civilization into the natural world, thus creating a new concept of "nature". The idea of nature as something removed from or untouched by humans has always been intriguing to me.

contact clusters takes the sound of a pizzicato on the G string of the violin, wanders inside the sound, and is transformed on the other side. The source material of this quadraphonic work completely derives primarily from the four plucked strings of the violin. Consequently owing to the usage of strings, my interest in mathematical knot theory gave way to the structure, four-channel spatialization, and the course of events throughout the work. While the work can be construed as an odd sort of rondo, the majority of the transformations come from the Reidemeister moves, which are placed in three distinct categories: twist and untwist in either direction; move one strand completely over another; and, move a strand completely over or under a crossing.

The Flutescape series reflects my fascination with the ethereal nature of processed flute sounds devoid of their source and manipulated in space. I produce all of the vocal and flute sounds used in these pieces myself, which gives each a distinct physical connection to a performer despite its distant electroacoustic medium. As the send installment in my Flutescape set, **Dilation** explores time through nonlinear development of intertwined narrative voices.

Gaia is the theory that the earth is essentially a living thing, all of whose components have a dynamic relationship with other life systems. Present in both spiritual and scientific realms, a constant across the many different views of Gaia is that balance must be maintained for life to continue. Inspired by this concept of interrelated change, the piece seeks to explore a similar evolutionary dynamic, highlighting the repercussions that arise when human actions threaten the earth's balance.



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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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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
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Elizabeth Avery, *coach*
Donna Cox
Bruce Fowler
Kim Josephson
Dolores Leffingwell
William Neill *
Lorne Richstone, *coach*

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* indicates area chair