



THE UNIVERSITY OF OKLAHOMA
School of Music

presents

inner sOUNscapes

Friday, 8:00 PM

April 29, 2022

Morris R. Pitman Recital Hall

Program

Piece for Flute & Electronics

Konstantinos Karathanasis

Jasmin Limqueco, *flute*

Audible Deserts

Joshua Tomlinson

Fixed Media

“... am I hearing voices within the voice?”

Dimitri Papageorgiou

Fixed Media

Mercurial Acheron

Konstantinos Karathanasis (Music)

Simona Sarchi (video)

Multimedia

Service Please

Zachary Daniels

Fixed Media

Tape Piece

Kyle Vanderburg

Fixed Media

Vocem for Flute & Electronics

Ioannis Andriotis

Alyssa Andriotis, *alto flute*



Program Notes

Piece for Flute & Electronics (2000)

The Piece for flute and electronics marks two personal firsts for me: it is the first piece I composed since my arrival in the New World and it is also my first interactive work designed entirely for MAX/MSP, a real-time interactive computer music programming environment for the Macintosh. The computer is programmed to follow the flute's pitches, envelopes and dynamics and its responses are related to the performer's input. The rhythmic and melodic patterns of the flute, enriched by the sounds and the texture of the computer, create small sections of progressive climaxes. The Piece for Flute and Electronics has been awarded with the Residence Prize of the 27th International Competition of Electroacoustic Music and Sonic Art at Bourges (2000).

Audible Desserts (2012)

I enjoy listening to people speak. The way they enunciate, the way some words melt right into the next, the way the voice emotively crescendos and decrescendos. But one of my favorites has always been the sounds people make in between their words. A single paragraph of spoken dialogue can contain numerous pops, smacks, and whistles. It is interesting how some use this element of speech to emphasize and communicate. For me there's a small sense of disappointment any time a speaker pauses and then resumes his thought without a single sound in between. These sounds make up the minority of a person's speech, and arguably are not as important as what they are actually saying (depending on who you are talking to, of course!). If the content of the speakers' words can be viewed as the entrée, then I believe these delightful sounds could be considered the dessert. Bon appétit!

“... am I hearing voices within the voice?” (2018)

“... am I hearing voices within the voice?” was composed in more voices and vocal manifestations from samples of principally non-verbal vocalizations, reconstructed by fragmenting, overlaying and filtering the vocal timbres, to accommodate my own requirements

During the composition process, I was more interested into the subtleties of spoken sound when speech is deprived of meaning, the subtle pauses, speech cadences, evolving dynamics, the stumbles, the stammers, the um's, and ah's, the speeding up and slowing down.

Mercurial Acheron (2019)

The title can be interpreted in many ways... here are some: Acheron of (planet) Mercury, Acheron of (god) Mercury, or even Hermetic Acheron. It was realized into

two discrete phases. The soundtrack preexisted as a fixed media acousmatic composition by K. Karathanasis with the title “Study on a Monochord” (referring to Pythagoras?) The visual part was created by Simona Sarchi later with the intention to present a series of still images in conversation with the sound based on the metallic elements of coolness, shininess, density and fluidity (the latter as an exceptional characteristic of quicksilver). Acheron is approached more as a therapeutic, cathartic topos than a punitive one. [Program notes by Andreas Mniestris.]

Service Please (2016)

Service, Please! is the sonic exploration of a service bell (found in the University of Oklahoma Fine Arts Library) and its various components that make such a simple, widely used sound throughout the world every day. This piece also acts as a narrative that raises the question we all ask as we’ve rung the bell impatiently once, twice, and even a third time: “What’s going on back there?”

Tape Piece (2019)

Tape Piece is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape--masking, scotch, aluminum, packing, and duct--sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

Vocem for alto flute and electronics (2018)

Vocem (2018) is a piece for alto flute and electronics that was composed as partial fulfillment of my dissertation and as a dedicated piece for my wife Alyssa Andriotis (flute). As I have always been fascinated by the nuances of the sound of the human voice, I wanted to bring out this idea—even in a piece not intended for the voice. Thus, *Vocem* utilizes the delicate sonic qualities of the pitched whispered tones and breathing sounds as the main materials of this composition to create the various gestures, textures, and rhythms of this piece.

Vocem has been performed in several big festivals around the US and it was included in the “Music from SEAMUS 29” CD release after it was selected as one of peoples’ favorite performance during the Society of ElectroAcoustic Music in the US conference (Boston, Berklee College of Music, March 2019).

Dimitri Papageorgiou

Papageorgiou's music presents a continuous negotiation of the distinction between the self and the other and the fluidity of their relationship (where does the similarity end between two different entities and where does the difference start?). The core of his work revolves around specific themes: time, identity/similarity/difference, repetition, memory, and order — the fragility of order in the creative process.

Papageorgiou perceives the concept of memory - the way we consider the past - not as faithful reconstitution driven by nostalgia, but from the point of view of its creative dimension, that is, as a constantly updated reconstruction of the past from the point of view of the present and through a process of constant reformulation: the workings of memory as a compositional metaphor. All musical ideas are imperfect and vulnerable, ephemeral and distorted. They are constantly in a state of flux and under constant revision.

Currently an associate professor of composition, he was appointed at the Department of Music Studies of the Aristotle University of Thessaloniki in 2007. He majored in composition with Hermann Markus Preschl and Andrej Dobrowolski at the University of Music and Drama at Graz, Austria. From 1998-2002 he held a Presidential Fellowship of the University of Iowa, U.S.A., for a Ph.D. in composition with Donald Martin Jenni, Jeremy Dale Roberts, and David Karl Gompfer. He is artistic co-director of the *inBetween Festival for sound, video, and performance* and artistic co-director of the *outHEAR New Music Week*, a symposium and master class for new music featuring the ensemble Klangforum. He is also an artistic advisor of the Tehran International Electronic Music Festival. More info at <http://dimitripapageorgiou.wordpress.com/about/>

Simona Sarchi

Simona Sarchi is an Italian photographer and designer. She studied graphic design, illustration and photography in “Istituto Europeo di Design” in Milano. She worked as an independent photojournalist for many newspapers and journals, specializing in Middle Eastern countries such as Yemen, Syria, Jordan, Egypt, Algeria among others. Since her move to Greece, she has worked as a graphic designer and lately as video artist.

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