

OREGON  
CENTER FOR THE ARTS  
AT Southern OREGON  
UNIVERSITY

SOU Music Recital Hall Friday, April 07, 2017 at 12:30pm

"Electro-Acoustic Horn: Then and Now"

**AERIAL**

**Barry Truax**

**Forest Nocturne**

**Mark Eliot Jacobs**

**Cynthia Hutton, Horn**

**AERIAL, Barry Truax**

*Aerial* is scored for solo horn (amplified modestly) and four computer-synthesized sound tracks. The work is an early example of music combining horn and computer music, and was written for James MacDonald, a Canadian horn player who lives and works in Toronto, Canada. The composition blends the warm tenor of the horn with sounds of drones, gongs, and effects. As the sound file progresses the performer follows a time grid allowing for a rather free elastic interaction. Canadian composer Barry Truax (1947) has been on the cutting edge of advances in computer music since the late 1960's. Truax is a Professor Emeritus in both the School of Communication and the School for the Contemporary Arts at Simon Fraser University where he taught courses in acoustic communication and electro acoustic music. As a composer, Truax is best known for his work with the PODX computer music system, which he has used for tape solo works and those which combine tape with live performers or computer graphics. A selection of these pieces may be heard on the recording *Sequence of Earlier Heaven*, and the Compact Discs *Digital Soundscapes*, *Pacific Rim*, *Song of Songs*, *Inside*, *Islands*, and *Twin Souls*, all on the Cambridge Street Records label. In 1991 his work, *Riverrun*, was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France, a category open only to electro acoustic composers of 20 or more years' experience. He is also the recipient of one of the 1999 Awards for Teaching Excellence at Simon Fraser University Canadian Music Centre.

**Forest Nocturne, Mark Eliot Jacobs**

*Forest Nocturne* continues the tradition of pastoral horn music as imagined by the composer in a self-contained virtual digital sound world. The twelve-minute piece is set over the span of a virtual summer night from sunset to dawn, developing the beautiful and otherworldly aspects of its unique environment. In the logic of the piece, the horn represents the ancient Roman goddess Diana (and her Greek equivalent Artemis). Diana is the goddess of the moon, the hunt, and nature, among other things. One can experience the work as a meditation on Diana in her magical realm.

The first technical component of the piece is the horn being played through a Boss VE-20 multi-effects

processor into the amplified PA system. The VE-20 brings a set of real-time digital signal processing algorithms to the performer including harmonization, distortion, and looping. The second component is an audio track composed in the computer digital audio workstation program Cubase using several synthesis and processing elements including Spectrasonics Omnisphere 2, Madrona Labs Aalto, Steinberg Halion, Image Line Sytrus, and natural night sounds from the freesound.org Creative Commons Licensed audio database. The sounds used were recorded in Georgia, Ohio, and Vermont. The computer-generated audio track is played back through the same amplified PA system. The melodic and harmonic material of the piece derives from two contrasting and yet closely related pitch sets. The horn part is written in the form of a largely traditional score with timing information for coordination with the audio track. Pitch material and similar signal processing bring the sounds of the computer synthesis and the horn together into a cohesive whole.

*Ars longa vita brevis*