



Estuaries of Enchantment

for Oboe and Computer-Realized Sound

Commissioned by the Eleusis Consortium

Diane Thome

The Eleusis Consortium

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Estuaries of Enchantment

1

CD

0 .02 .04 .28 .30

TIME (in seconds)

$\text{♩} = 88-96$

OBOE

sfz

flutter

f *ff*

1.00 1.18 1.30

f *ff* *mf cantabile* *mf*

1.30 1.45 2.00

sub.p *mf* *ff*

Note, the following symbols indicate:
 ⊕ = sound cue
 ↓ = precise instrumental entrance

2.00 2.03 2.30

Sensuous

pp legato

poco *poco cresc.* *mp*

2.30 2.38 3.00

descending glissando

cricket-like sound

mp *espr.* *p* *poco f* *p* *mf*

3.00 3.22 3.30

string tremolo begins

timbre trill

mf *espr.* *sub. p* *mf* *p*

3.30 3.35 3.55 4.00

More forceful, emphatic

f *f* *mf*

poco rubato

3.55 Parlando, freely

mp

4.00 (4.20) 4.28

sub. f *ppp*

2

0 .02 .04 .10 .30

Slower (♩ = 72-76)
Limpid, quiet, meditative

mp

poco ritardando

machine-like sounds

.30 1.00

bird sound

1.05 *poco ritardando*

water sounds

1.18

dolce

water sounds out

glissando

1.55 flutter 2.00

sub. *mf* agitated

timbre trill

descending glissando 2nd descending glissando 3rd descending glissando

2.00 2.02 2.04 2.06 2.08 2.10 2.12 2.14 2.16 2.18 2.20 2.22 2.30

tr

flutter

*trill with low B^b key

4.30

water sounds
4.55

Lyrical
mp

5.00

distant thunder sounds
5.18
Slower (♩=66)

thunder sounds
5.30
Poco ritardando

**Timbre Trill; use 2,3 of right hand

5.30

rain sounds
5.35

mf dolce

6.00

6.00

sound out (tacet)
6.05

Ritardando

6.10

6.15

FINE

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Program Note

ESTUARIES OF ENCHANTMENT

for oboe and computer-realized sound

Rarely has a metaphor from nature played such a central role in my compositional process as it did in this work. The image of an estuary – an arm of the sea that extends inland to meet the mouth of a river, or the part of the wide lower course of a river where the current is met and influenced by the tides – greatly informed my delineation of both timbral content and temporal flow in the electronic part of this work. At moments dramatic, portentous, complex; at other moments transparent, gentle, even meditative – this evanescent otherworld with its churning flow of currents, densities, rhythms, and its shifting sonic content, simultaneously enfolds and embraces a solitary instrumental trajectory.

While the oboe music is presented at times in discrete melodic gestures as foreground of a large, swirling sonic canvas, at other times it is heard enmeshed or encircled by the intense electronic flow. Structured in two distinct sections – the first opens with a rapid, dramatic burst, the second with a minor triad quietly enveloped in sounds of nature – the music gradually moves towards a dissolution of all its multiple tensions and interior streams. At the end, both oboe and electronic music seem to merge in unexpected, radiant peace.

The synthesized portion of ESTUARIES OF ENCHANTMENT was created with the following software: Metasynth, Sound Hack, and Deck running on a MacIntosh Cube. Sound Forge and a variety of processing plugins running on a PC were also used. I thank Robert Austin for his collaboration in the production of the computer-realized sound.

This work was commissioned by The Eleusis Consortium and completed in April, 2002.

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