

Introduction

Philippe Manoury's *en Echo*, for flute and live electronics, was realized at IRCAM and first performed by Donatienne Michel-Dansac. Its first version (1993) consisted of two songs and lasted about 13 minutes in total; these are now the first and last songs from the complete version (1995). The piece was realized using an ISPW. It had apparently lain dormant for some years when Juliana Snapper and Miller Puckette revived it in *Pure Data* in 2004.

Illud Etiam (2012) was realized by Manoury and Puckette in San Diego and premiered there by Juliana Snapper.

Performance instructions

Both pieces share the same technical setup, as shown in the diagram. The singer stands on stage; a technician sits in front of house at a table holding a computer, audio interface, and mixer.

There are four lighting cues *en Echo*, two of which must be timed accurately with the music, so it is essential to have a line of communication between the technician at front of house and the lighting operator (ideally by putting a lighting control at front of house; otherwise by intercom). The cues are:

1. The piece starts with the singer offstage. Lights gradually dim from "audience" setting to total darkness. The singer walks onstage in darkness.
2. As she reaches her singing location the light fades up on her.
3. At the end of the piece, a quick blackout.
4. After a short pause, fade lights up for applause.

For *Illud Etiam*, standard concert lighting is appropriate. The only complication is that the singer should light a match at the end of the piece; this may have to be pre-checked with the local fire authorities.