

the electronic music studios

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present

JON GIBSON

Composer/Performer

Friday, February 17, 1978, 9:00 P.M.

CORROBOREE GALLERY

1. Recycle (Part 1), 1977
2. Equal Distribution, 1977

Soprano Saxophone

Flute

Recycle and Equal Distribution are both compositions that deal with a pre-determined set of pitches derived from a strict structural process and then performed in a spontaneous way, with such elements as length and type of phrasing, articulation, pitch duration, rhythm, speed and dynamic variation left undetermined until the moment of performance. The structural processes used in both compositions for finding the sequence of pitches are totally different from one another, but are similar in that they can both be described as automatic; that is, they are removed from direct or arbitrary manipulation by the composer. Once the basic set of pitches and the process for development is determined, it is then simply a matter of mapping out the material - similar in concept to a computer read-out. This approach, when it works as music, generates a thorough use of the original material within a particular context.

Recycle consists of eight separate sections. Each section contains the same melodic underpinning that is built around the traditional circle of fifths. Using pitch displacement as a technique, different intervallic relationships are explored, ranging from fifths and fourths to chromatic.

The material used for Equal Distribution was obtained by charting out all of the possible combinations of a ten-note melody and then distributing these combinations equally over a grid. In addition to the above, three of the ten notes systematically change back and forth by one half-step, creating eight different tonal colorings that are then incorporated into the composition - slowly at first, and more rapidly as the piece progresses.

Intermission

3. Recycle (Part 2), 1977 Soprano Saxophone
4. Song 3, 1976 Soprano Saxophone

Song 3 is built on a basic melody that is expanded and embellished as it progresses. Circular breathing is used to sustain the sound and exploit the tonal richness of the soprano saxophone.

5. RSVHF, 1974 Voice, Hands, Feet

RSVHF (Rhythm Study for Voice, Hands, Feet) deals with the interchange of a continuously repeated rhythmic unit in 6 and its subdivisions (3,2,1) between the voice, hands, and feet of the performer.

E Jon Gibson is a composer/performer/artist born in Los Angeles and active in new music since the early sixties. He has given many solo and ensemble concerts of his music both in the U.S. and Europe, and has collaborated extensively on performances with the dancer, Nancy Topf. As a composer, Gibson has explored a variety of techniques ranging from early works dealing with intuition and improvisation to recent work involving structural numerological processes (some of which he translates into drawings, slide projections, and video, for use in his performances). As a performer, Gibson has been a member of the Philip Glass Ensemble since its inception and has also performed with Steve Reich, Terry Riley, La Monte Young, Christian Wolff, Frederic Rzewski, and many others. He has recently composed music for a new Merce Cunningham dance for video and live performers entitled FRACTIONS and is also represented in a group exhibit entitled NUMERALS, compiled by Rainer Crone at Yale University and currently touring museums in the U.S.

Two recordings of Gibson's music - VISITATIONS and TWO SOLO PIECES - appear on Chatham Square Records, and are available by contacting the New Music Distribution Service, 6 W. 95th St., New York, N.Y. 10025. Also, a book of his score drawings has recently been published by Printed Matter, 7 Lispenard St., New York, NY 10013. He has received grants from the Creative Artist Public Service Program and the National Endowment for the Arts.