

Electronic Music Studios

PROGRAM SIX

Friday, April 8, 1977, 8:00 P.M.

MB 1061

1. Three Etudes for Magnetic Tape (1965)

Lowell Cross

"The original two-channel version of THREE ETUDES was composed at the University of Toronto Electronic Music Studio during March and April, 1965. A four-channel version was made three years later, using my 'Stirrer' to produce the illusion of sound moving in space. These short studies are dedicated to Dr. Hugh LeCaine, Canada's leading figure in electronic music, whose circuit designs and compositions have been important contributions to the field since the 1940's. A new series of Dr. LeCaine's equipment had just been installed in the Toronto studio prior to my beginning the work on these pieces; the new designs figured extensively in my composing processes. These were the techniques associated with 'classic', pre-Moog electronic music studios -- recording, processing, editing, splicing, etc."

- L.C.

2. . . . of quiet desperation (1975-6) for digital computer

John Melby

This work was realized by use of the IBM 360/75 computer and Barry Vercoe's Music 360 sound synthesis program. John Melby is on the music theory-composition faculty at the University of Illinois.

3. Phantoms of the Dawn (1977)

Veronica Voss

4. Improvisation #4 for Piano, Tape, and Live Electronics (1977)

Robert Rowe

The composer performing.

I N T E R M I S S I O N

5. Träumentanz (1977)

Peter Elsea

6. Sequerbaine I, Music for a Film (1976)

Stephen Obermeyer

7. Octet I (1953)

Earle Brown

"This work was composed and realized (assembled by splicing and synchronizing exactly to the specifications of the score) within the "Project for Magnetic Tape" in late 1952 and the early part of 1953...The compositional technique used in OCTET I is based on statistical procedures applied almost exclusively to horizontal and vertical attack densities...The library of sounds from which the Project drew its sound materials contained very long tapes categorized as "city sounds," "country sounds," "electronic sounds," "instrumental sounds," etc. in frequently very identifiable form. In preferring to make a work that would be highly abstract and non-referential in character I worked out a "programm" which would allow only very brief fragments of these sources to appear in complex density patterns and sequences...to have them exist as sheer sound."

- E.B.

8. SAMARKANDKO (1976)

Peter Tod Lewis

"SAMARKANDKO is a linear construction of five highly-contrasted sources. The affective associations of the materials may suggest a dramatic scenario which, though ambiguous, contradictory, subjective, guided the order of event presentations and the manner of their juxtapositions. One evolved theory of the work had precisely to do with the use of extreme, and perhaps at first seemingly unrelated, contrast: that such materials can, with care and sensitivity, work together in a composition, to seem, in the end, related, if only now to the whole."

- P.T.L.

Up-coming events: Apr. 10 - Center for New Music, CRH
Apr. 16 - Composers Concert, HH
May 4 - Composers Concert, HH