



CONCERT

Fri., April 21

Tape compositions by: Varese, M. Schubert,**
D. Olive, J. Vreeland*, S. Tjepkema,*
O. Salibian,** P. McLean†

* = First performance
† = 4-channel

8 p.m. MB 1061

The University of Iowa
SCHOOL OF MUSIC
Division of Fine Arts

the electronic music studios
present
a concert of electroacoustic music

Friday, April 21, 1978 - 8 p.m.

IB 1061

Interpolations for Déserts (1954)

Edgard Varèse

Interpolation I (3:00)
Interpolation II (2:12)
Interpolation III (4:10)

"Varèse composed the magnetic tape Interpolations for Déserts in the studios of the Groupe de Musique Concrète, Club d'Essai, RTF (Radiodiffusion Télévision Française) in the autumn of 1954. For several years this first version of the Interpolations was used whenever Déserts was performed, including, of course, the first performance, to a riotous audience, on December 2, 1954, conducted by Hermann Scherchen, at the Théâtre des Champs-Élysées.

"In 1961 Varèse extensively revised the Interpolations at the Columbia-Princeton Electronic Music Center in New York, and from then on the final version was employed in all concert performances and commercial recordings of Déserts."

-Ilhan Minaroglu

Goodbye Blackie (1978)

Mark Schubert

Running (1977)

Dave Olive

Video by D. Olive and J. Tade.

A non-narrative short story. Materials completed in Vertical Hold Video Studios and Electronic Music Studio I, U of I.

Giant Dreams (1978)

Jack Vreeland

i n t e r m i s s i o n

Aubade (1978)

Sandra Tjepkema

This aubade is a sound-poem of whispers; the words, with complementary phonetic signs and sighs (and roaring declarations), seek out the familiar images of love poetry. Electronic modification of the whispered text and classical tape techniques were used.

5 1/2 - 7 1/2 (1977)

Ohannes Salibian

The work represents a hierarchical arrangement of rhythmic gestures which extend over the audio spectrum and approach its extremelimits. In contrast to the usual perception of pitch as sound sustained and retained in memory, the components of gestures are short abrupt elements reduced to the nearest recognizable duration. Although these separate elements seem undefined, their simultaneous synchronized occurrence reveals a dense perspective which can be recognized and remembered.

Ring modulation is the main processing technique. Electronically produced and pre-recorded pulses form several loops of 5 1/2 and 7 1/2 beats. The resulting patterns were filtered and reprocessed.

One loop is preserved as a variable reference in the final, four-channel mixing procedure.

Dance of Dawn (1974)

Priscilla McLean

thunderous sun roaring away the abyss
riotous life-noises scream the air
senseful
rogueyellow leers white light eyeprying
footfell din is lost in

the jeers of the catmoon

Dance of Dawn was realized at the Indiana University
Electronic Music Studio.

Unless otherwise indicated, all program notes are by the composers.
" " " " works were realized in the
Electronic Music Studios of the University of Iowa.