

The Electronic Music Studios

presents

PROGRAM THREE

December 6, 1978 8 P.M.

Harper Hall

Prelude: Video Installation

Brian Read*

1. In Spring (1976)

Richard McCandless*
5:47

2. Jungle Dream (1978)

Lawrence Couey*

3. Project 'SAWDUST': 1. Dust (1976, Op. 45)

Herbert Brun
9:10

"Gesture under Stress is an action of consciousness: The awareness of a link missing elicits a scream of longing for a leap toward the yet nowhere. But under the dying echo again the noise of stealth becomes audible. Noisily shuffling, the creep today will have been the longed for leap tomorrow. The consciousness thereof is manifested by every gesture under stress. Not this gesture, the stress is the music."

-H.B.

Realized at the University of Illinois. The project's initial design, and the Composition: Herbert Brun. Design and construction and programming of the needed system's implementation: Gary R. Grossman and Jody Kravitz.

4. After the Hatch (1978)

David Tholfsen*
5:27

5. Fluxus I (1977)

Ramon Zupko
6:00

"It was realized on the Moog Synthesizer of Western Michigan University, and employs as raw material four parallel seventh chords, and pitch sequences derived from them. These are subjected to a wide variety of controlled manipulations, creating within the basic drone character of the piece a constant state of flux between density and transparency, simple and complex timbres, foreground and background, tonal progression and stasis, rapid and slow spatial movement, regular and irregular rhythms, dramatic declamation and reverie."

-R.Z.

fact'acte: Video Installation

Brian Read

6. A-Flat Synchronism (1978)

Peter Elsea*

12:30

"A-Flat Synchronism is a manifestation of a peculiar module of the system PQE, one which allows up to five events to be specified in any order (each event may occur up to three times) with precise control of durations. In this case, each event is the opening of a "window" upon part of a complex ongoing patch. A series with the order abcdedcba was recorded on each track of a four track tape recorder (the duration control allowed compensation for recording two tracks at different speeds), the four tracks subsequently mixed to a stereo image. The center section is the reverse of this process; a single linear voice was recorded four times, out of sync with itself to generate added rhythmic and harmonic interest. The motivation behind the piece was the composer's frustration with devoting all of his time to the hardware of electronic composition rather than to composition itself."

-PQE

7. Assemblage (1973)

Wolf Rosenberg

5:33

Realized at the Institute of Sonology.

8. Electronic Composition (1973)

Maurice Wright

5:22

"The piece is centered on the pitch Middle C. The timbre space is created by assigning component musical lines to various synthetic "instruments" that are comprised of simple combinations of oscillators and amplifiers and then recording these lines with careful control of reverberation and phase. Certain elements of the piece, namely the sounds that some listeners have compared to "a distant chorus," or "a mutant brass band", as well as the time-pointed clip-clop of electronically pitched horses' hooves in the brief Coda, are developed further in Cantata..."

-M.W.

9. Merchants (1977)

Mark Schubert*

11:48

* U of I studnets/alumni