

The University of Iowa
SCHOOL OF MUSIC
Division of Fine Arts

The Electronic Music Studios

present

PROGRAM FOUR

FRIDAY, APRIL 13, 1979, 8:00 P.M.

BAND ROOM

North American Time Capsule 1967 (for Voices and Sylvania
Electronic Systems Vocoder) Alvin Lucier

The vocoder used in NATC was designed to encode speech sounds into digital information bits for transmission over narrow band widths via telephone lines or radio channels. There is no written score for this work. The performers are asked to prepare material using any sounds at all that would describe to beings far from our environment, either in space or in time, the physical, spiritual, social, scientific or any other situation in which we currently find ourselves. The performers' sounds are fed into the vocoder and are modified during the performance both by the sounds acting as control signals and by the manual alteration of the vocoder components.

A.L.

Alvin Lucier is one of the founding members of the Sonic Arts Union. NATC was realized while he was Director of the Brandeis University Chamber Chorus.

Hitchhiking, She Returned to Geological Time: "How do you
know they ain't?" (1978) Charles Hollister

"When I was younger, before this layoff that nearly finished me, I hitchhiked 172 hours without stopping, without food or sleep, crossed the continent twice in six days, cooled my thumbs in both oceans and caught rides on unlighted highways, such was my skill, persuasion, rhythm. I set records and immediately cracked them; went farther, faster than any hitchhiker before or since. As I developed, however, I grew more concerned with subtleties and nuances of style. I began to hitchhike in something akin to geological time: slow, ancient, vast."

Sissy Hankshaw from Even Cowgirls Get the Blues, a novel by Tom Robbins.

More Dust (1977), opus 46

Herbert Brün

This work is the second part of Project 'SAWDUST', realized in the Experimental Music Studios at the University of Illinois. The project's initial design, and the Compositions: Herbert Brun. Design and construction and programming of the needed system's implementation: Gary R. Grossman and Jody Kravitz.

Oracle - 4:00 a.m. (1978)

Paul Wieneke

Realized at the Stanford University Artificial Intelligence Center.

INTERMISSION

Gestes II (1974)

Peter Tod Lewis

This work continues research in the generation of musical gestures through coordinated operation of sequential controllers programmed to produce a large but finite collection of voltages, controlling variously oscillators, amplifiers, and filters. The "coordination" consists, in this case, of intuitive editing, first of single channels, then, after mixing of all four. An additional sound source is a recording of Sound-messe III, a live 16-speaker sound in motion improvisation. (An esoteric note: it is this piece which was the control tape for the later work, Perpertusa.)

P.T.L.

Vignette (1979)

Gene T. Mayer

Menagerie (1978)

Scott A. Wyatt

- I. Tree Clams
- II. Air Stones
- III. Moonsheep

Menagerie was realized at the Experimental Music Studios of the University of Illinois and combines concrete with electronically-generated sounds. Conceptually, this composition is a study of opposites --their characteristics, interactions, conflicts, and resolutions. Each movement establishes their existence within a different set of circumstances.

Scott A. Wyatt is Director of the EMS of the University of Illinois. This work was one of the winners of the League - ISCM National Composers Competition for 1979.