

Electronic Music Studio

October 26, 1973

8 p.m.

Clapp Recital Hall

University of Iowa

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D E E P   S O U N D

1. BURDEET

Paul Dingman

A festival of cadaveric vermin on hot summer's days, deep, rhythmic, pulsating to the movements of an elusive muskolundge. Without prior knowledge proceeded to put forth the ensembling illumination in a mutually orthogonal manner. Suddenly spheres of metabolic bliss which had previously remained hidden created an aura of subjective abuse. None - not even the largest -- dare come near as the antiquated lagrangian pulled himself through the doorway and bid farewell.

2. Now Is a Good Time for a Jackson and Kent State

Richard McCreary

3. Wind Music (1973) for wind chimes, bird song, tenor sax and electronic sound

Tim Daniels

Wind Music is in the broad sense of the word a concrete piece. Its sound sources are these: 1) a slowed recording of wind chimes ringing, their stencilled metal wind catchers impacting with the fronts of two different dynamic microphones, and a bird song heard through the window where the chimes were hung; 2) an edited tenor sax improvisation done in early 1973 by Dale McFarland; and 3) an electronic sound.

Wind Music has elicited in the recent past strong and diverse reactions. To avoid any preconceptions of the piece during its performance, I shall defer any discussion of its compositional aspects, and say only that the piece works out right in the end.

4. Etude #2

William Matthews

Etude #3

Both the Etude #3 and Etude #2 were made in the Electronic Music Studio at Iowa during the spring and summer of 1973.

5. Tissues and Organs

Lewis Nielsen

Program notes afford the composer an opportunity to be witty, instructive, philosophical, etc. In this case, no aim but confusion would be possible, which is not in itself bad or even wrong as far as this piece is concerned. All that can be said is there is some logic working here but without definite form. There.

6. in memoriam Sydney Toler

Michael Kowalski

We are in constant, grave danger of losing our sense of humor. To the extent that one succeeds in preserving a sense of humor, he is accused of maintaining low critical standards. Our situation within a community of scholars has aggravated this problem. We have found it necessary to feign academic respectability. Beware of scholars. In their passion to assimilate the work of others they have become the true destroyers: SUPER-CONSUMERS. It is better to contradict the past than to attempt assimilation. Contradictory phenomena have always been able to exist.

This piece is not funny.

Each in his own way, we all start out as fakers. When we accumulate enough jargon to convince ourselves that we are no longer faking, we join the ranks of the hypocrites. This is the primary reason for maintaining a sense of humor.