ELECTRONIC MUSIC 1950—1970

UNIVERSITY OF ILLINOIS EXPERIMENTAL MUSIC STUDIO

"I BELIEVE THAT THE USE OF NOISE

Wherever we are, what we hear is mostly noise. When we ignore it, it distrubs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain. We want to capture and control these sounds, to use them not as sound effects but as musical instruments. Every film studio has a library of "sound effects" recorded on film. With a film phonograph it is now possible to control the amplitude and frequency of any one of these sounds and to give to it rhythms within or beyond the reach of the imagination. Given four film phonographs, we can compose and perform a quartet for explosive motor, wind, heartbeat, and landslide.

TO MAKE MUSIC

If this word "music" is sacred and reserved for eighteenth-and nineteenth-century instruments, we can substitute a more meaningful term: organization of sound.

WILL CONTINUE AND INCREASE UNTIL WE REACH A MUSIC PRODUCED THROUGH THE AID OF ELECTRICAL INSTRUMENTS..."

---John Cage, the **Future** of Music: Credo, 1937

PIERRE SCHAEFFER (b. France 1910) and PIERRE HENRY (b. France 1927): Symphonie pour un homme seul (1950-revised stereo version 1966) (realized at the Paris Studios of Radiodifussion Francais, Groupe de Recherches Musicales)

"We would like to call our music 'concrete' as it is based upon the existing elements (material) making use of any sound material -- be it noise or music. This material is then worked with directly, experimentally, and the realization of the compositional desires is not bounded by the traditional musical notation, which has become impossible."

--- Pierre Schaeffer: Polyphonie, 1950

"Man is an instrument which has not been played enough. However, it doesn't any longer mean words. Pfui! What I mean by that is a music of man . . Man sings: good gracious; he screams: that's better; he blows into his hands and that is thusly: Pfht! He stomps with his feet, pounds on his breast, can even pound his head against a wall."

--- Pierre Schaeffer: comment at performance, 1955

The next two electronic music concerts will be March 6 and April 29

FRANCO EVANGELISTI (b. Italy 1926) Incontri di fasce sonore (1956-57)
(realized at Studio für Elektronische Musik, Westdeutscher Rundfunk, Koln)

"Electronic music is based on the composition of electrically generated sounds made audible by a generator, i.e. recorded on tape without recourse to any instrument or microphone ... To begin to compose electronically means to select one single element from the limitless range of possibilities of the electronically emancipated material and to realise it in a compositional manner. It compares with the beginnings of polyphony in the music of the Middle Ages; what is practiced is theory. So it is that, despite the apparent modesty of the preliminaries of electronic music, the full brunt of an experiment is borne in that a single creative selection and successful realization can bring us face to face with the absolute nature of music. For this reason, there can be no rules for electronic music in the sense of a traditional theoretical investigation of music; that which normally belongs within the scope of theory here remains bound up with the material object. Theory presents musical 'possibility'--this is valid here also, but with quite a different connotation, in that it is no longer permissible to fill out lifeless formal schemes."

--- Herbert Eimert, Editor, die Reihe, 1955

MAURICIO KAGEL (b. Argentina, 1931) Transicion I (1958-60)
(realized at Studio für Elektronische Musik, Westdeutscher, Rundfunk, Koln)

"My first encounter with electronic music in the fall of 1957 was, at the same time, an encounter with a new concept of musical time. It was this and not sine tones, white noise, or electric impluses which made me realize that the inclusion of closer or more remote relationships of electronic sound material could occur only while approached from this point of view of a new time morphology. What interested me was the generation of a musical form without a preplanned, fixed way of proceeding. The macro-form which should be responsible only for a general principal of transition must display itself as an open field for the continuous metamorphosis of the material and the constantly self-renewing relationships with it."

--- Mauricio Kagel, comments on the composition, 1957

WLODZIMIERZ KOTONSKI (b. Poland 1925) Microstructures (1963)
(realized at the Polish Radio Experimental Studio, Warsaw, Poland

"The sound material of this composition consists of dense mixtures of concrete sounds, the individual components of which are hardly recognisible. The basic material was obtained through microphone recordings of tapping upon wood and glass, breaking sticks of wood, and operating electric saws. From this material, 53 structures of various "granular" quality, harshness, and approximate pitch were selected. By montaging very short time segments /1/30 second/ various sound categories were obtained. The composer then operated with long duration sound "blocks" of various "granular" quality, "harshness", and attack and decay envelopes. During the realisation of the composition a very wide dynamic range was achieved - up to 60 db. There are two versions of the composition, a two-channel concert version and a one-channel radio version."

--- Wlodzimierz Kotonski, 1963

EDWARD KOBRIN (b. USA, 1945) Paranoia V
(circuitry realized at the University of Illinois Experimental Music Studio)

"A performer plays a traditional instrument, a double-bass, which has been equipped with special devices whereby the performer has the ability to control the sounds he produces traditionally as well as electronically with regard to pitch, timbre, articulation, etc. The composer provides a score for the instrumentalist, designs the circuitry and technical set-up for the performance. Experience with technology gained in the development of electronic music is used to extend the range of sound possibilities available to the double-bass player.

BEN JOHNSTON (b. United Stated of America 1926) Knocking Piece Collage (1969)
(Final mix realized at the Experimental Music Studio of the University of Illinois)

"The origins of this work go back to 1963 when I composed a setting of 'A Sea Direg' from Shakespeare's The Tempest. Later, I translated the pitch relations of the setting of this material into rhytmic proportions as a duo for two percussionists to play on the inside of a grand piano. This was performed under the simple title Knocking Piece. For the tape version, Knocking Piece Collage, I took two live performances by the Contemporary Chamber Players of the University of Illinois and the Creative Associates of University of the State of New York at Buffalo, combined them with a computerized realization by James Beauchamp, Director of the University of Illinois Experimental Music Studio, and with five tape realizations by Emmanuel Ghent on his own coordonone using Moog Synthesizer at the Columbia-Princeton Experimental Music Center. The collage of all of these versions I accomplished at the Experimental Music Studio here in Urbana with the aid of George Ritscher."

--- Ben Johnston, 1970

MARIO DAVIDOVSKY (b. Argentina 1934) Synchronism #1 for flute and electronic sounds (1963) (realized at the Columbia - Princeton Electronic Center)

"In the planning and realization of this piece two main problems arise -- namely proper synchronization (a) of rhythm and (b) of pitch. During the shorter episodes where both electronic and conventional instruments are playing, rather strict timing is adhered to. However, in the more extended episodes of this type, an element of chance is introduced to allow for the inevitable time discrepancies that develop between the live performer and the constant-speed tape recorder. To achieve pitch coherence between the convential instrument and the electronic medium which is non-tempered, use is made of tonal occurances of very high density -- manifested for example by a very high speed succession of attacks, possible only in the electronic medium. Thus, in such instances -- based on high speed and short duration of separate tones, it is impossible for the ear to perceive the pure pitch value of each separate event; though in reacting, it does trace, so to speak, a statistical curve of the density. Only in a very few instances have tempered electronic pitches been employed in the Synchronisms. Throughout all three pieces, the tape recorder has been used as an integral part of the instrumental fabric."

--- Mario Davidowsky

HERBERT BRÜN (b. Germany 1918) Futility 1964 for speaker and tape
(realized at the Experimental Music Studio of the University of Illinois)

If you were
not yet to understand
the meaning which was conveyed
to these events of sound
it would be understandable

for it is believable
that you do not yet believe
in hearing the sound of events
as they call on you
to create the suitable language
which might let you say to yourself
that which is said to you
just once and never again
for the first and the last time

there is no second time
since a language gained
is a language lost

And to even try
to tell you this
seems a sheer waste of time
for it is language
and thus lost

--- Herbert Brün

UNIVERSITY OF ILLINOIS
URBANA-CHAMPAIGN CAMPUS

THE SCHOOL OF MUSIC
and
THE KRANNERT CENTER FOR THE PERFORMING ARTS

ELECTRONIC MUSIC, CONCERT 1

THE KRANNERT CENTER FOR THE PERFORMING ARTS, STUDIO THEATRE
FRIDAY, FEBRUARY 13, 1970, 8:00 P.M.

Symphonie pour un homme seul (1950)
Revised Stereo version (1966) ..... Pierre Schaeffer / Pierre Henri

Incontri di fasce sonore (1956-57) ..... Franco Evagelisti

Transicion I (1958-60) ..... Mauricio Kagel

Microstructures (1963) ..... Wlodzimierz Kotonski

INTERMISSION

Paranoia V (1970) ..... Edward Kobrin
Chris Byrne, *Bass*

Knocking Piece Collage (1969) ..... Benjamin Johnston

Synchronisms No. 1 for Flute and
Electronic Sounds (1963) ..... Mario Davidovsky
Margaret Payne, *Flute*

Futility 1964 ..... Herbert Brün
Recorded voice: Marianne Brün

Audio services by Jaap Spek

II

ELECTRONIC MUSIC 1942—1970

UNIVERSITY OF ILLINOIS EXPERIMENTAL MUSIC STUDIO

"...Whereas electronic music was greatly criticised in the first phase, and regarded as the reservation of a few members of the avant-garde, it has now become respectable and is making an entry into musical pedagogy. Here it is difficult to say exactly what electronic music is. Some critics want to regard it as a thing apart from "music", giving as their reason for this that music consists of tones and not noises. If they were to be given the answer that music is everything that is acoustically perceptible and arranged according to artistic laws, the specific newness would be overlooked. There are, it is true, instrumental works which have completely turned their backs on familiar gesture and which appear to have been inspired by the effect of electronically produced sounds, "Atmospheres" by Ligeti, for example. But the difference is deeper: it is - I think - in the form.."

---G. M. Koenig: The Second Phase of Electronic Music, 1965.

Gottfried Michael Koenig (b. Germany 1926): Funktion Violett (1969) - realized at the Utrecht Studio voor Elektronische Muziek van de Rijksuniversiteit te Utrecht (STEM)

"Musical form, for the purpose of lessons in music schools, is not only simply arrangement, but typical arrangement. Form-types have names like sonata-form, rondo-form, and so on. Confronted by the new music written since the war, this conception of form fails. This music was therefore said to be formless. This is unjust; for the classical form-types were already more than that which was typical of them. The form of an individual work is not only what is general about it, but much more what is special, untypical about it. As the works of present-day young composers also embody arrangements which are certainly perceived by practised listeners, we must find a concept of form which is not limited to the description of types. I am not a form theorist and do not want to suggest new definitions. But what I do find important is to give point to a characteristic of electronic music which is coherent with the form-concept, however it may be defined...
...It goes without saying that there are also sounds in electronic music which are in arrangement, and we could call this arrangement - analogous to instrumental music - form. However, the electronically produced sound is not only within a form but is furthermore in itself the result of being formed. I don't mean its instrumental aspect - what we could call attack or decay or intonation. For whereas the characteristics of an instrumental sound are determined to a great extent by the mechanical texture of the musical instrument, the characteristics of an electronic sound are determined by the actions of the composer producing it. Everything about it is artificial, made with artifice directly derived from the musical idea of the entire work..."

---G. M. Koenig: The Second Phase of Electronic Music, 1965.

Kenneth Gaburo (b. USA, 1926): For Harry (1965)
- realized at the University of Illinois Experimental Music Studio

FOR HARRY (dedicated to Harry Partch) uses as its source material signals generated by a Monochord which approximate certain aspects of the tuning system of Harry Partch. The signals were operated and transformed in ways by means of the Harmonic Tone Generator (an electronic instrument developed by James Beauchamp). For Harry was premiered in San Francisco, (Composers' Forum, 1965).

--- Kenneth Gaburo, 1970

"...Music, "good" or not "good" has only two ingrediens that might be called God-given: the capacity of a body to vibrate and produce sound and the mechanism of the human ear that registers it. These two ingredients can be studied and analyzed but they cannot be changed; they are the comparative constants. All else in the art of music, which may also be studied and analyzed, was created by man or is implicit in human acts and is therefore subject to the fiercest scrutiny-and ultimately to approval, indifference, or contempt. In other words, all else is subject to change.

Implicit in the man-made part of the musical art are (1) an attitude toward one's fellow man and all his works; (2) a source scale and (3) a theory for its use; (4) more than occasionally a vocal design; (5) a complexity of organized tones which we call a composition; (6) a musical instrument or instruments; (7) a powerful emotional reaction to the composition..."

--- Harry Partch: Genesis of a Music, 1949

Jaap Vink (b. Holland, 1928): Screen (1968) - realized at the Utrecht Studio voor Elektronische Muziek van de Rijksuniversiteit te Utrecht (STEM)

"...In this manner, the borders between the sound and the form consisting of sound disappear. Every sound already has a form, the form is put together with forms: sound-forms. Here the sound form obeys laws other than those of the classical form-types. The sound-form is indubitably a sort of audio-visual aid, not so much articulated in itself like a period or an exposition or even like a motif. Sound-form is rather the turning towards the outside of what is inside, an object, a variable acoustic element. This el electronic sound represents something flowing, streaming, comparable to a river that keeps on forming eddies..."

--- G. M. Koenig: The Second Phase of Electronic Music, 1965.

Arthur L. Maddox (b. USA 1940): Hi-Lo Joy Honk (1966)
- realized at the Polish Radio Experimental Studio

Eight sources, including parts of recorded performances of the Great Fugue of Beethoven and some Chopin Mazurkas, were dismembered and intermixed according to a predetermined and rather arbitrary durational scheme. The result is a continuity of constant interruption, of non sequitur. Variations, derived electronically and mechanically, constitute the work's development. Of course, there are other things going on, too.

Two parts, the second containing a virtual recapitulation of the first - but the gesture is softened, shifted in direction. Thus the interrelationship is one of anticlimax and conciliation. The introduction is in the middle.

The title's main function is one of greeting. Programmatic allusions, however, may be freely drawn.

--- A. L. Maddox, 1966

John Cage (b. USA 1912): Imaginary Landscape No. 3 (1942), for percussion sextet: tin cans, muted gong, audio frequency oscillators, variable speed turntables for the playing of frequency recordings and generator whines, buzzer, amplified coil of wire and marimbula amplified by means of a contact microphone.

The University of Illinois Percussion Ensemble: Frederick Fairchild, James Theobald, Michael Udow, Larry Dillingham, Stephen Prizer, Phillip Gratteau, Thomas Siwe (conductor)

> "...Any sounds of any qualities and pitches (known or unknown, definite or indefinite), any contexts of these, simple or multiple, are natural and conceivable within a rhythmic structure which equally embraces silence. Such a claim is remarkably like the claims to be found in patent specifications for and articles about technological musical means (see early issues of "Modern Music" and the "Journal of the Acoustical Society of America"). From different beginning points, towards possibly different goals, technologists and artists (seemingly by accident) meet by intersection, becoming aware of the otherwise unknowable (conjunction of the in and the out), imagining brightly a common goal in the world and in the quietness within each human being..."
>
> --- J. Cage: Forerunners of Modern Music; Claim, 1949

James Tenney (b. USA, 1934): Collage No. 1 (1961)
- realized at the University of Illinois Experimental Music Studio.

> "...I arrived at the Bell Telephone Laboratories in Sept. 1961, with the following musical and intellectual baggage:
> 1. Numerous instrumental compositions reflecting the influence of Webern and Varèse;
> 2. two tape-pieces, produced in the Electronic Music laboratory at the University of Illinois - both employing familiar, "concrète" sounds, modified in various ways;
> 3. a long paper ("Meta Hodos, A Phenomenology of 20th Century Music and an Approach to the Study of Form", June, 1961), in which a descriptive terminology and certain structural principles were developed, borrowing heavily from Gestalt psychology. The central point of the paper involves the "clang", or primary aural Gestalt, and basic laws of perceptual organization of clangs, clang-elements, and sequences (a high-order Gestalt-unit consisting of several clangs).
> 4. a dissatisfaction with all purely synthetic electronic music that I had heard up to that time, particularly with respect to timbre;
> 5. ideas stemming from my studies of acoustics, electronics and - especially - information theory, begun in Hiller's class at the University of Illinois; and finally
> 6. a growing interest in the work and ideas of John Cage..."
>
> ---J. Tenney, Computer Music Experiments, 1961-1964

Donald Andrus (b. USA 1935): Electronic Study II (1964) - realized at the Utrecht Studio voor Elektronische Muziek van de Rijksuniversiteit te Utrecht (STEM)

Arne Nordheim (b. Norway, 1932): Solitaire (1968) - realized at the Polish Radio Experimental Studio

"...Sound-form is rather the turning towards the outside of what is inside, an object, a variable acoustic element. This electronic music sound represents something flowing, steaming, comparable to a river that keeps on forming eddies. Its flow is held up by invisible resistances and accelerated by the omnipresent force of gravity. In a similar manner, the acoustical shape of a variable electronic sound is the perceptible effect of unrecognisable causes. Does this already define its form? Certainly not. The known characteristics of musical sounds which are static throughout are joined, however, by a dynamic characteristic which keeps the difference between two sounds just as much in suspense as the detachable form of each single one. The sound in motion is characterised by the special manner of its motion, which cannot always be unequivocally described, but which can be perceived. This characteristic becomes clearer, the further the work proceeds. Some characters only occur singly, others find correspondences, even establish themselves as recurring patterns. One could say that the individual sound, although the result of being formed, has nonetheless no actual form, but that it does acquire its form in the sequence of many similar or dissimilar sound-forms. The form of the sound and the form of the work are mediated by each other..."

--- G. M. Koenig: The Second Phase of Electronic Music, 1965.

Yehuda Yannay (b. Rumania, 1937): Study No. 2 (1964)
- realized at the Waltham Electronic Music Studio, Brandeis University

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P.S.

S

Y.Y., 1970

Wolf Rosenberg (b. Germany 1915): Flashes (1970)
- realized at the University of Illinois Experimental Music Studio

F is not F but

L is not L

And

S is sometimeS

HerringhearinghiS

Earring S

W. Rosenberg, 1970

III

ELECTRONIC MUSIC 1965—1970

PERFORM:

IN 1.
Jill Albertson, *Flute*
Phillis Galloway, *Flute*
Mary Grede, *Flute*
Richard Mansfield, *Flute*
Margaret Payne, *Flute*
Wayne Ryerson, *Oboe*
Edward Kobrin, *Viola*
Robert Watt, *Electric guitar*
Winston San, *Classical guitar*
Choir
YEHUDA YANNAY, *Conductor*

IN 2.
Linda Kulwin, *Oboe*
James McNeely, *Clarinet*
Alfred Blatter, *Horn*
Edward Kobrin, *Violin*
Dale Newton, *Cello*
Ineluctable Modality Choir
(Tenors & Basses)
EDWIN LONDON, *Conductor*

IN 3.
Douglas Anderson, *Trumpet*
Alfred Blatter, *Horn*
Morgan Powell, *Trombone*
Michael Udow, *Percussion*
Barry Brosch, *Amplified clavicord*
Phillip Musser, *Amplified prepared cello*
Dennis Eberhard, *Electronics*
William Bauer, *Electronics*

IN 4.
Margaret Payne, *Flute*
Richard Howe, *Horn*
Michael Udow, *Percussion*
Arthur Maddox, *Piano*
Chris Byrne, *Bass*
HERBERT BRÜN, *Conductor*

IN 6.
Jill Albertson, *Flute*
James McNeely, *Clarinet*
Gene Scholtens, *Bassoon*
Douglas Anderson, *Trumpet*
Michael Udow, *Percussion*
Arthur Maddox, *Piano*
Edward Kobrin, *Violin*
Dale Newton, *Cello*
Chris Byrne, *Bass*
EDWIN LONDON, *Conductor*

Jaap Spek, *Audio services*

UNIVERSITY OF ILLINOIS EXPERIMENTAL MUSIC STUDIO

1

NOT MACHINE MUSIC II

About two years ago I went to a Hillel lecture given by the Rev. William Sloan Coffin entitled "Chosen for What?". The gist of the opening statement was that the Industrial Revolution freed man from animal work; the Computer Revolution freed him from machine work. At last he is free to concentrate on humen work. The question is - do we know what human work is?

At this point I had to have to go to an oboist friend's recital.

Veronika Wolf Cohen

2

REFLECTIONS is an attempt to combine instrumental sounds with electronic sounds so that they reflect one on the other in a way that all may be listened to.

Allan Harlock

3

Circuitry of photocell sound distributing system in MARINER was designed and built by Barry Brosch and Dennis Eberhard.

Dennis Eberhard

The composer of music is in a position to effectively initiate, in the system he creates, an algorithm analogous to the algorithm he would like to see initiated in the system which contains him. The task of aesthetics, be it the composer's or the listener's, is to determine speculatively, whether the analogy implies, at least structurally, events of contemporary relevance in the system called environment; whether the composer was motivated by a vision of what would be desirable processes in his contemporary society. It is not of primary importance for aesthetics whether everybody or even anybody agrees on the desirability of the processes implied by a work of art. This is rather the subject of political considerations. Political considerations, however, all too often remain without tangible substance because the contemporary significance of individual acts and decisions is ignored and thus never properly evaluated. Any research of an aesthetic nature that fails to discover what, at a given time is believed to be true and real, and what, at the same time, is desired to be or to become true and real instead, fails to give food to political considerations and thus, simply, fails.

INFRAUDIBLES(1967) composition of and with computer synthesized sounds on tape. A FORTRAN program, written by the composer and run on the IBM 7094 generates data to be converted into sounds on audio tape by the digital analogue system. Substituting sequences of different single periods for the modulation of simultaneous frequencies, the composer is able to control the infrastructures of the event forming sounds just as precisely as the macro events of his composition. Thus 'pitch' becomes a result of composition. The same holds true for the concept of sound timbre. The differences between complex wave-forms that are the results of instantaneous addition of amplitudes on the one hand, and the results of the periodic repetition of sets containing sequences of different single periods on the other hand, thus become available to the composer as musical parameters.

Herbert Brün

FAT MILLIE'S LAMENT is a caricature of an individual I know. The electronic signals utilized were selected for their glass-like quality. Mixed with these are vocally generated sounds, and a big band quote from Morgan Powell's jazz composition, Odomtn. Despite the fact that subphrases take on the characteristic of loop techniques, the elements when generated were consistently and minutely differentiated. The poem which accompanies the tape in an allegoric sense is as follows:

Fat Millie (must)
Squash her tuh (what?)
Every time she sits
_____ I think.

oo,ee,OO,ee,ooo,eeeeeeeeeeesquack!
tuh tuhtuhtuh tuh tuhwhack!

Kenneth Gaburo

6

ALGORITHMS I is the first of a cycle of three compositions entitled ALGORITHMS that make use of progressively more complex and sophisticated computer programs for their realization. ALGORITHMS I was completed in 1968 and its two sequels are now in progress of composition. In all three works, each movement exists in four "versions," any one of which can be chosen for a given performance. Each "version" reflects small but important changes inserted into the various computer programs used to produce this music. This plan not only demonstrates that such changes can drastically alter the overall effect of a given general musical structure, but also permits the controlled and identified isolation of the specific effect of a particular musical element on the impression of the whole. This is a novel application of a standard type of experimental design. The first movement of ALGORITHMS I is stochastic music in which the melodic lines become progressively more dependent upon previous pitch and rhythm choices. The second movement is a complete serial composition in which all row permutations are used once each; also, rhythmic choices are least organized at its beginning and end, and most organized in its center. In the third movement, controls of vertical sonorities, of melodic motion, of resolutions of dissonant chords, of rhythmic patterns and of cadential structures are progressively introduced. For example, "Version I" and "Version IV" of ALGORITHMS I differ in control of factors such as note density, types of rows used, melodic constraints and types of dissonances resolved. All the music, both instrumental and electronic, was composed on an IBM-7094 computer. In addition, the sounds in the two tape channels were produced by digital-to-anolog conversion on the ILLIAC II computer. Additional details concerning this composition are published in an article in Music by Computers, edited by H. von Foerster and J. W. Beauchamp, published by John Wiley and Sons, New York.

Lejaren A. Hiller

UNIVERSITY OF ILLINOIS
URBANA-CHAMPAIGN CAMPUS

THE SCHOOL OF MUSIC
and
THE KRANNERT CENTER FOR THE PERFORMING ARTS

ELECTRONIC MUSIC, CONCERT III

THE KRANNERT CENTER FOR THE PERFORMING ARTS, STUDIO THEATRE
WEDNESDAY, APRIL 29, 1970, 7:00 P.M. and 9:00 P.M.

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1. Not Machine Music (1970) ..... Veronika Wolf Cohen

2. Reflections (1969/70) ..... Allan Harlock

3. Mariner (1970) ..... Dennis Eberhard

INTERMISSION

4. Infraudibles (1968) ..... Herbert Brün

5. Fat Millie's Lament (1965) ..... Kenneth Gaburo

6. Algorithms I, Version IV (1968) ..... Lejaren A. Hiller

(Over)

IV

ELECTRONIC MUSIC 1965–1970

UNIVERSITY OF ILLINOIS EXPERIMENTAL MUSIC STUDIO

ELECTRONIC MUSIC: CONCERT 4

August 7, 1970

Some Information About The Composers And Their Works

--"Mandara," for electronic sounds and voices, by Toshiro Mayuzumi. Composed in 1969 at the NHK (Japan Broadcasting Corporation) Electronic Music Studio.

--"Exigencies," by George Balch Wilson (b. 1927). Wilson is director of the University of Michigan Electronic Music Studio. Originally realized in four-track, Exigencies has been converted to two tracks for this performance.

--"Triform," by Pultizer-prize-winner Leslie Bassett (b. 1923). It was composed in 1966 at the University of Michigan Electronic Music Studio. Bassett is on the faculty of the School of Music at Michigan.

--"Nocturne," by Jack Fortner, also of the University of Michigan faculty. It is, says Fortner, "a wedge-shaped design which, after an initial burst of activity, progresses from an area of slight density and non-movement to a climax which is extremely violent and comprised of many layers of sound." In addition to purely electronic sound sources, Nocturne presents concrete material derived from the composer's own instrumental music.

--"Golden Wedding," by Gerald Plain who has recently completed a Ph. D. in music at the University of Michigan. It was composed in 1969 and dedicated to the composer's parents on the occasion of their golden anniversary. It contains concrete materials as well as those that have been generated by electronic means. The work consists of two sections that are highly contrasted in their mood and sense of movement.

--"Gambit," for solo percussion and tape, was composed at the University of Illinois Experimental Music Studio in the summer of 1967 by Duckworth, who received his MA from the University of Illinois and is now teaching at Atlantic Christian College, North Carolina. He is also director of the Association of Independent Composers and Performers.

--"Hoopla!" by University of Illinois music professor Edwin London. Composed in 1969 at the University of Illinois Experimental Music Studio, it is a montage of concrete and electronic sounds.

--"Analogs I, II, III and IV," by Mel Powell (b. 1923) of the Yale University Electronic Music Studio. These are four shorts works in which sounds are completely synthesized by electronic means. The title "Analogs" refers to the analogy between the synthetic sonorities used in the composition and conventional musical instrument sounds. Also there is an analogy to the symphonic musical forms in 4 movements. Powell was for several years director of the Yale University Electronic Music Studio and is currently Dean of Music at the California Institute of the Arts (L. A.).

--"Three Pieces in C-sharp," by Harold Shapero (b. 1920) and Hannah Shapero, a pre-recorded improvisation for the Buchla electronic music synthesizer and upright piano in three movements. Harold Shapero is on the faculty of Brandeis University and director of their Electronic Music Studio; Hannah, his daughter, is a high-school senior. She plays the synthesizer.

--"Prextyphia 1970," is by Stephen Beck (b. 1950), an undergraduate electrical engineering student at the University of Illinois. He composed "Prextyphia" this year for Zenith color video. He will control the color video by audio tape recorder with pre-recorded and synthesized sounds. Some of the images are generated during the performance, and some of them are pre-recorded.

--"Act of Openings," was composed in 1970 by Jon Weiss at the Trumansburg, New York, Independent Electronic Music Studio, which is affiliated with the R. A. Moog Company. This work, which was created solely with the Moog Synthesizer, is an experiment in composition in a slower than normal time scale. Sounds are progressively reprocessed, using the amplitude contours of one section to control various parameters of succeeding sections. Jon Weiss will be at Mills College, California starting in September.

UNIVERSITY OF ILLINOIS
URBANA-CHAMPAIGN CAMPUS

THE SCHOOL OF MUSIC
and
THE KRANNERT CENTER FOR THE PERFORMING ARTS

ELECTRONIC MUSIC, CONCERT IV

STUDIO THEATRE, THE KRANNERT CENTER FOR THE PERFORMING ARTS
FRIDAY, AUGUST 7, 1970, 7:30 P.M. AND 9:30 P.M.

Mandara (1969) ..... Toshiro Mayuzumi

Exigencies (1968) ..... George Balch Wilson

Triform (1966) ..... Leslie Bassett

Nocturne (1967) ..... Jack Fortner

Golden Wedding (1969) ..... Gerald Plain

INTERMISSION

Gambit (1967) ..... William Duckworth
Thomas Siwe, *Percussion*

Hoopla! (1969) ..... Edwin London

Analogs I, II, III, and IV (1965) ..... Mel Powell

Three Pieces in C# (1969) ..... Harold and Hannah Shapero

Prextyphia (1970) ..... Stephen Beck
Stephen Beck, *Color Video*

Act of Openings (1969) ..... Jon Weiss

Audio Services by Jaap Spek and Phillip Musser