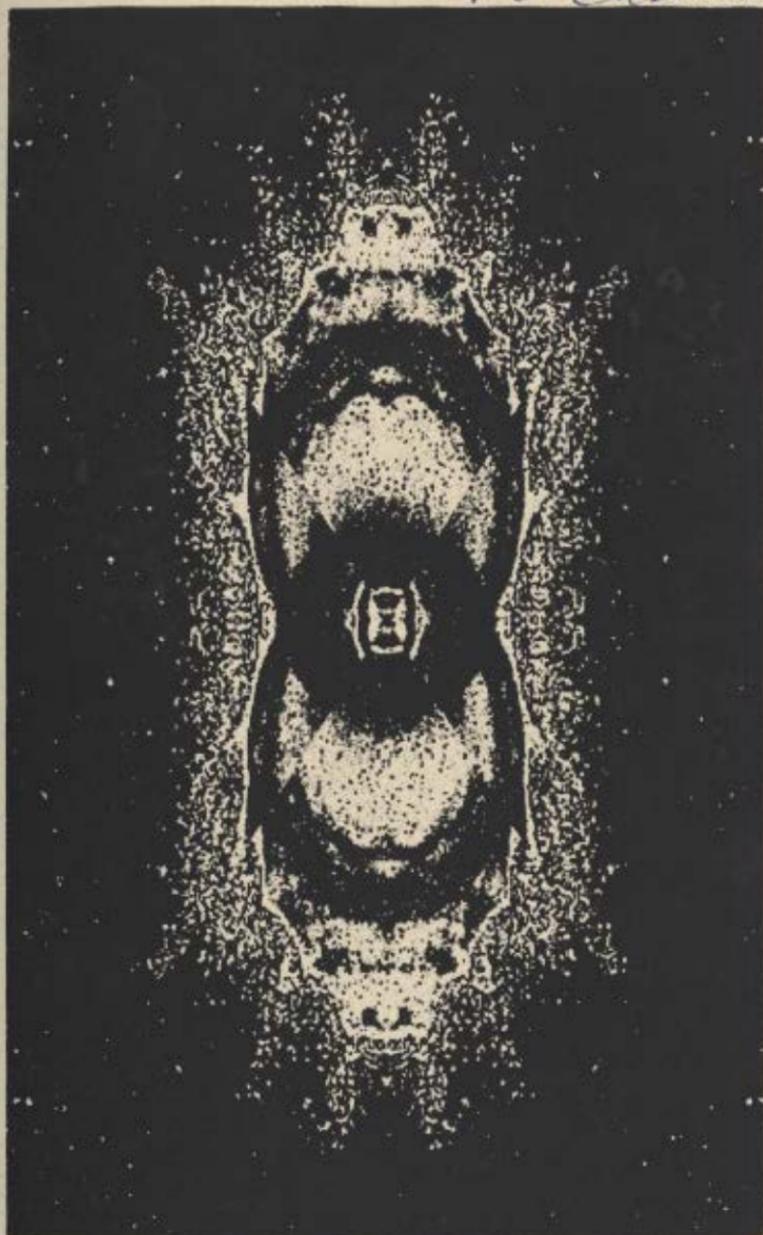


# An Evening of Electronic Music

*No Cassette*



cover art: David Barton

Friday, January 23, 1998

8:00 p.m.

Campus Auditorium, Northside Hall

Robert W. Demaree, Jr., Dean, Division of the Arts

# An Evening of Electronic Music

## PROGRAM

"...remembrance of things past..."

Mikel Kuehn

CHANTING A BARBARIC HOWL

video & text by Scott L. Hatt  
music by David K. Barton

MUSIC THROUGH PRISMS

Mikel Kuehn

## INTERMISSION

...THE STARRY SKY ABOVE...

IMPROVISATION #873 by

PLATO & THE WESTERN TRADITION

A POSTMODERN IMPROVISATION ENSEMBLE

video by David K. Barton

Music by David K. Barton &

Boyd Nutting

As a courtesy to the artists and to other members of the audience, latecomers will be seated at an appropriate time. For the same reasons return to seating following intermission should be prompt. Attendance by children under the age of responsible behavior is discouraged. Audio and video recording equipment, cameras, cellular phones or other electronic devices may not be used at any performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend.

Audience members wishing to greet the performers should proceed to the lounge and corridor on the east side of the auditorium. Please do not enter the back stage area following the performance.

## NOTES

**Mikel Kuehn** (b. 1967) received a Ph.D in composition from the Eastman School of Music; his teachers include Samuel Adler, Cindy McTee, Robert Morris, Joseph Schwantner, and Phil Winsor. He has been a recipient of awards from ASCAP, BMI, Eastman (the Howard Hanson and McCurdy Prizes), and the League of Composers/ISCM. He was a MacDowell Colony Fellow in 1995, and has received grants from ASCAP, the MacArthur Foundation, and the David and Rosamund Putnam Fund. His works have been performed by Ensemble 21 at New York's Merkin Hall, at the University of Iowa's Center for New Music, by pianist David Burge, by Harvey Sollberger's New York New Music Ensemble, by members of the New Millennium Ensemble, and have been presented at conferences and festivals including the Boink Festival, June in Buffalo, New Music and Art from Bowling Green, and the Society of Composers, Inc. Kuehn has taught on the faculties of IUSB and St. Mary's College, and also has presented lectures on contemporary music theory, and the music of Milton Babbitt to the Society for Music Theory. Kuehn lives in South Bend with his wife, soprano Deborah Norin-Kuehn, and their son Stefan. Regarding the works on this evening's program, the composer writes:

"'...remembrance of things past...' , composed in the spring and summer of 1997, is an electro-acoustic work based on the recitation of Shakespeare's "Sonnet XXX". This work was spawned by an interest in developing the timbral possibilities of the spoken voice through computer manipulation. I chose one of Shakespeare's sonnets because of their colorful language and rigorous structure (14 lines of ten syllables each), which, even after much distortion, enable them to retain a sense of "fuzzy" recognition. I was also interested in basing the work's form upon the reciter's spoken inflections and sense of meter.

"The piece consists of two parts: the extended sound sculpting of the sonnet, and the recitation (performed by my wife, Deborah Norin-Kuehn). The first part lasts ten times the length of the recorded recitation, using the timings of each word in succession, multiplied by a factor of ten, as a "window" for processing multiple instances of the word. The poetic tension level of each of the sonnet's lines is also built into the work's form. Lines with more dramatic stress are more difficult to perceive as their word "windows" overlap to a certain degree—the amount of overlap depends upon the stress of the line. Lines with low stress have no overlap, while lines with the highest amount of stress have up to three overlapping word windows. The coda-like recitation reflects this linear tension through its spatial position: hard-right for low stress, hard-left for high stress.

"'...remembrance of things past...' was realized on an Intel Pentium-based machine using Barry Vercoe's Csound and various sound editing utilities.

## Sonnet XXX

When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear time's waste:  
Then can I drown an eye, unus'd to flow,  
For precious friends hid in death's dateless night,  
And weep afresh love's long since cancell'd woe,  
And moan the expense of many a vanish'd sight.

Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er  
The sad account of fore-bemoaned moan,  
Which I new pay as if not paid before.  
But if the while I think of thee, dear friend,  
All losses are restor'd, and sorrows end.

"MUSIC THROUGH PRISMS is an electro-acoustic work that was inspired by a vision of applying a light prism to sounds. The prism, a triangular or rectangular piece of glass, is used to disperse or "split" a light wave into its representative spectrum or constituent colors; hence, the "rainbow" effect that occurs when it is used to defract white light. Since sound and light are in a sense analogous, both being waves, although their physical nature is different, what would be the effect of passing sound waves through something analogous to a prism? The "prisms" of my piece are processes that in some way alter or transform the spectrum of a sound. Just as glass prism break white light into constituent colors, these acoustic prisms break, extract, and isolate or recombine elements of the source's sonic spectrum. In many cases, this entirely distorts the original sonic identity of the source.

"Over the course of the work, a metamorphosis occurs in which the source material (the material that is fed into the prisms) is gradually revealed. The food for the prisms are four previous works of mine, two acoustic: FÜNF PARABELN, for soprano and chamber ensemble (1993), and BETWEEN THE LYNES, for flute, 'cello, and piano (1994); and two electro-acoustic: DIASPORA, an electronic work from 1990, and ...REMEMBRANCE OF THINGS PAST..., (1997), the piece presented earlier on this program. MUSIC THROUGH PRISMS was composed in the fall of 1997."

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## HOWLING A BARBARIC CHANT

Scott L. Hatt, American (b.1957) is a Naive Graphic Surrealist and Substance Abuse Counselor working with special needs populations in correctional settings. He writes regarding this evening's work:

"I have been creating images for the past 30 years. While primarily working in traditional two-dimensional mediums I have recently begun to create images utilizing digital and computer technology. I presented the inaugural summer exhibition here at IUSB in 1996, and created the cover image for the 1997 Analecta.

"The piece being premiered tonight is a new adventure in multimedia collaboration. The underlying concept is to incorporate (collage) images, text, sound and music in such a way as to create a cohesive experience. The psychology of this piece is closure. As a process, closure is so closely aligned with beginnings, and the understanding of movement through time and space, that to believe it is obtainable may actually be a fool's folly. Understanding the flow of shifting paradigms and the acceptance of a nonlinear experience of life appears to be more satisfying. This piece is intended as an effort to demonstrate one portion of that process.

"The graphic images being used in the piece come from obscure sources in the public domain. These have been digitally scanned, altered in Photoshop, and then processed in Bliss Paint. The text used is an admixture of original verse and paraphrased concepts. The voices used are synthesized by a Macintosh program and are then processed using a Yamaha effects processor (REX50); these voices are then mixed and recorded. The Bliss image sequence and voice sequence were then synchronized, and Dr. Barton's music was added during the final mix."

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David K. Barton (b. 1946) earned the PhD in composition from the University of California, Santa Barbara, and has taught at that institution, in the College-Conservatory of Music, University of Cincinnati, and at IUSB, where he currently is Associate Professor of Music and Director of Instruction in the Division of the Arts. He writes about this evening's works:

"Creating the sound design/music for HOWLING A BARBARIC CHANT has been very similar to the process used to write a film score. The constraints of this process are challenging, especially the fact that the actual work on the sound

design cannot begin until the video/text portion is finished, since the timings of the text/video segments must be fixed before the timings of the musical segments can be determined. Just as Scott has created a video and textual collage, I have created a musical collage, combining fragments of music which I have composed or improvised, with fragments of sound and music which I have found to be meaningful in some way.

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"Beethoven placed, under the glass surface of his worktable, a piece of paper on which was written a quote from Kant (in German, of course):

'...the starry sky above, the moral law within...'

The video material used to accompany PLATO's improvisation is a selection of images taken by the Hubble Space Telescope, and processed using both Photoshop and Bliss Paint."

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