



New Sounds

**AN EVENING OF
ELECTRONIC MUSIC**

A presentation of
INDIANA UNIVERSITY SOUTH BEND
Daniel Cohen, Chancellor
Robert W. Demaree, Jr., Dean of the Arts

Eight-fifteen o'clock
Friday, January 17, 1992
Campus Auditorium
1991-1992 Season, Seventeenth Program



Program

Symbiosis, for radio-synthesizer interface (1991)	Michael Herndon
Vocal Distortions (1991)	Patricia Hershberger
Millworks (1991)	Boyd Nutting

Intermission

Four Rooms (1991)	John Berners
Blind (1989)	Patricia Hershberger
Sickly Suite (from <i>Hansel & Gretel</i>): or, A Rude Awakening (1991)	Phillip A. Ray
Dances with Bears (1991)	David K. Barton

Program Notes

Earlier this fall I was afraid that I would have difficulty finding enough music to create this program, since I was on sabbatical leave from IUSB, and therefore wouldn't have the semester projects from my fall Electronic Music class to put on this program. However, it has proved to be very easy to find enough music; Michiana and Indiana have quite a number of talented men and women creating varied and interesting works in high-tech compositional media!

A number of the works on this program will be presented either by merely playing a tape, or by starting a sequencer program on a computer; these pieces lack one of the usual components of music presented in concert--we can't *watch* one or more musicians going through the physical motions of playing instruments. We wouldn't ordinarily go to a concert expecting to hear a classical or pop group merely play a CD of their music. But concerts like this one are often the only way that electronic music composers have to present their music to the public. So, we ask your indulgence regarding the lack of visual entertainment, and suggest that you close your eyes and *listen*, and, even, create your own fantasy images as you and the composer create the music. Music, after all, is an aural art.

Symbiosis This piece uses a jambox plugged into the pitch and trigger inputs of a Realistic/Moog MG-1 synthesizer. Radio signals are used to trigger and modulate the synthesized sounds. All of the sounds generated are improvised, but some degree of indeterminacy is involved owing to whatever signals happen to be coming over the radio at any given time.

Vocal Distortions is an experiment in the digital alteration of the human voice to such an extent that the words are obscured, leaving behind the rhythmic skeleton of the speech pattern. The work was produced on an IBM compatible computer using the *US* program developed by David Muller and Associates at the University of Iowa Electronic Studios.

Millworks The sounds used as the materials for *Millworks* were recorded at the Pears Mill in Buchanan, Michigan, an authentic 1860's grist mill that has been completely restored by the City of Buchanan and the Buchanan Preservation Society. The sounds were first recorded on analog audio tape, and later transferred to an Amiga computer using A.M.A.S. sampling hardware and software. The actual composition is created by using Dr. T's Keyboard Controlled Sequencer to organize and manipulate the sampled sounds of the

mill. *Millworks* explores the consequences of one technology looking at (actually, listening to), reaching out to, and manipulating another technology; in this case you have a post-industrial computer technology making use of a pre-industrial technology--the water-driven mill. Its function outmoded, restored as a historical monument, the Pears Mill now becomes a musical instrument in the postmodern world.

Four Rooms consists of five sections with some intervening transitions; the fifth section is similar to the first. The piece was composed on an EML Electocomp 101 analog synthesizer, which was state-of-the-art technology in 1974; some processing was done using an Alesis Midiverb.

Blind The title refers to experiments in creating expressions while in a state of sensory deprivation. The text was written in a darkened room, and the mastering of the tape was conducted without the aid of audio playback equipment. The tape was created at the University of Iowa Electronic Studios.

Sickly Suite... Last September I was hired to write and perform the incidental music for St. Mary's College's production of *Hansel and Gretel*. I was given a script, a few ideas from the director, and an old Brahms melody (as opposed to a new Brahms melody) with which to work. For two months I wrote and re-wrote musical cues, and created sound effects. By the time the play opened I had created fourteen musical cues, and seemingly countless sound effects. *Sickly Suite* is a sound collage of many of the cues and effects which were used in this production.

Dances with Bears is a belated 50th birthday present for my friend and musical colleague Walter Wright of Indianapolis. The basic musical material consists of one sequence recorded during an improvisation by my ensemble *PLATO & the Western Tradition* in November, 1991. This sequence is played against a time-shifted backwards copy of itself, accompanied by a varied version. The three basic sequences are split onto a number of tracks, and performed simultaneously using several tuning systems. Among the tuning systems used are nineteen-tone equal temperament, one-quarter-tone equal temperament, and several unequally-tempered systems (Pythagorean, Mean Tone, etc). The composition of this piece was supported by a sabbatical leave granted by Indiana University South Bend.

MICHAEL HERNDON (b.1972--Indianapolis, IN) has written or realized numerous works involving partial or total indeterminacy. He has been working with electronic music and musique concrete since 1987, and has performed in Philadelphia and Indianapolis. His work and ideas have gained the praise of such well-known composers as John Cage and Michael Schelle.

PATRICIA HERSHBERGER received her BM from IUSB in 1988, and her MA from the University of Iowa in 1991. She has had her works performed at such events as the Aspen Music Festival and the Midwest Composers Symposium, a concert series entitled "Offering Alternatives." She has studied recently with such notable composers as George Tsontakis, Robert Paredes, Eric Ziolek, and Kenneth Gaburo. She resides in Michiana where she is a free-lance composer, poet, and visual artist.

BOYD NUTTING is a musician, performance artist, and writer whose works are often conceptual in nature. He has composed and performed electronic music for nearly ten years, and is a member of three improvisation ensembles --*Concrete*, *Noh-TV*, and *PLATO & the Western Tradition*. He currently resides in Buchanan, Michigan.

JOHN BERNERS graduated in 1984 from Northwestern University with degrees in music and mathematics. He lives in South Bend and is an advertising copywriter. He has studied electronic music with Dr. David K. Barton through the IUSB Arts Academy.

PHILLIP A. RAY, a junior at IUSB, studies composition with Dr. David K. Barton, and piano with Prof. Christine Seitz. He has been composing and performing electronic music since 1988, and enjoys composing in a variety of musical styles for many different instruments. He is a member of *PLATO & the Western Tradition*.

DR. DAVID K. BARTON is Associate Professor of Music Theory & Composition, Coordinator of the History and Theory of the Arts, and Director of the IUSB Computer Music Studio, all in the Division of the Arts, IUSB. He earned his BA, MA, and PhD degrees in Composition at the University of California, Santa Barbara, where he also began his teaching career. He has taught as well at the College-Conservatory of Music, University of Cincinnati. The founder and coordinator of *PLATO & the Western Tradition*, *A Postmodern Improvisation Ensemble*, he also performs with the improvisation ensembles *Concrete*, and *Noh-TV*. His recent work explores the potential of computer-assisted composition, performance, and improvisation.

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