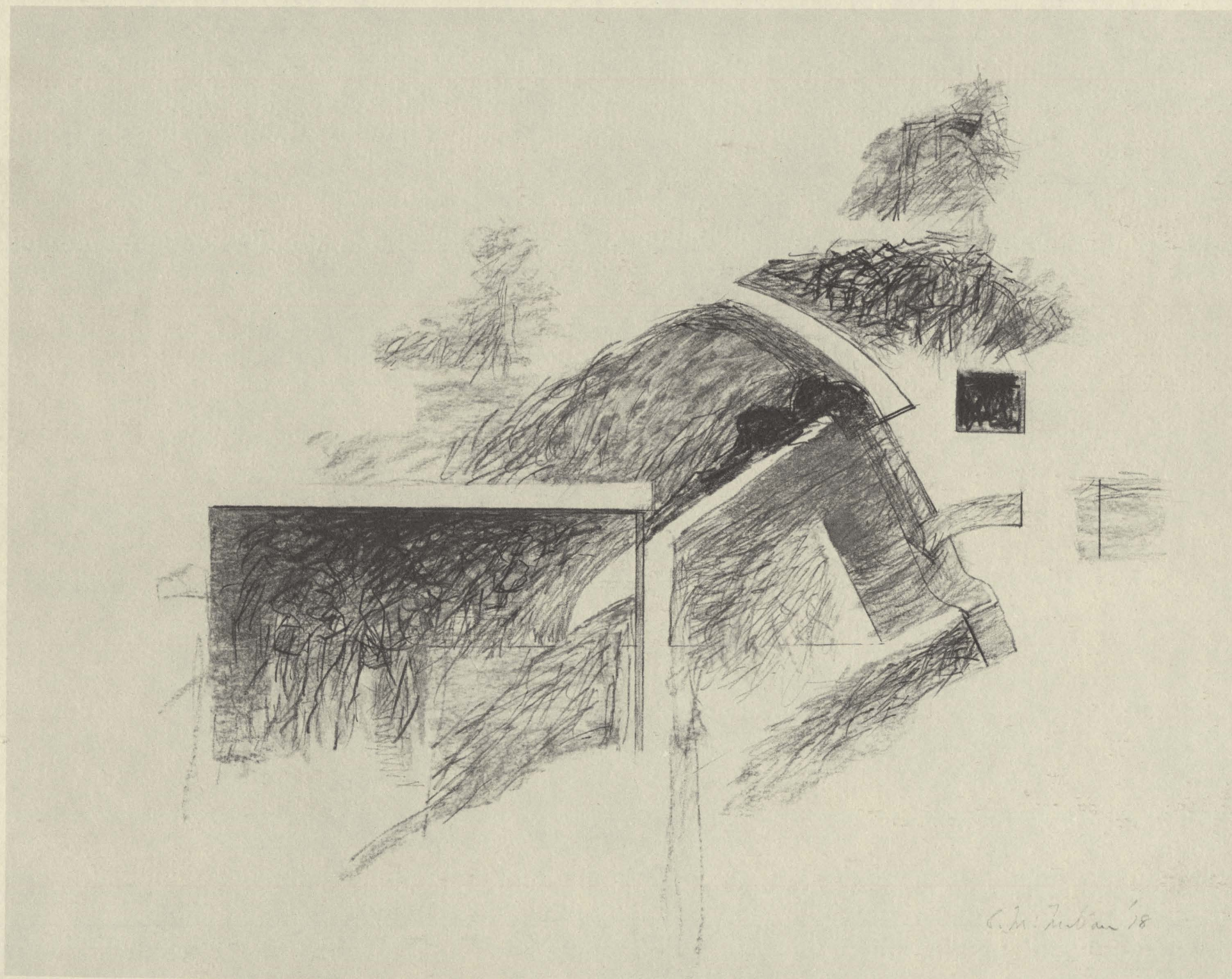


FOLKWAYS RECORDS FTS 33451

GATEWAY SUMMER SOUND

Abstracted Animal & Other Sounds

Composed by Ann McMillan



LANDSCAPE NO. 1, a charcoal drawing by Constance McMillan, who lives and works in Ann Arbor, Michigan, and is represented by Alternate Space Gallery at West Broadway, NYC.

Cover design by Ronald Clyne

FOLKWAYS RECORDS FTS 33451

Side I

- a) **Amber '75** sound sources: frogs and insects courtesy of Dr. Richard Alexander, one bell recorded by composer
"Amber" means "electron" in Greek. About 600 B.C., Thales discovered electrical charge to be the property of amber, and so called his discovery
- b) **Syrinx** made from thrush sounds and some pan percussion, with thrust thanks to Robert Beck for the thrust source
"Syrinx" is a bird's organ of sound production, as well as the name of a Greek goddess who, to avoid Pan's advances, turned herself into reeds. Pan picked the reeds and from them made his Pan pipes.
Commissioned by Carolyn Bilderbach, dancer
- c) **Episode** composed entirely of harpsichord sounds—the composer's notes were played on keyboard and strings of instrument, recorded for source, and built.
Episode is a complete work in itself, but it is also used with a live harpsichord part and separated into several parts for **April-Episode**, a piece for live and tape harpsichord. **Episode** was notated to aid in the performance of April-Episode (see notation photograph).
Ordinarily the tape is the score itself.

Side II

- a) **Gateway Summer Sound**, a tape structure in six parts introduction, Three Bird Songs, Traffic, Epilogue
Sound source: insects, bird, children's voices and land, air and sea traffic sounds—all found at Gateway National Recreation Area of the National Park Service, which surrounds New York Harbor.
Commissioned by Meet the Composer, for Gateway workshops in sound
A dancer has been choreographed by Eva Zapfe to *Gateway Summer Sound*. Eva Zapfe, dancer of the Instituto Nacional Belles Artes, Mexico City, premiered her dance there early in 1979.
A hologram entitled "Gateway Sand-Feathers" was made by Dieter Jung on hearing *Gateway Summer Sound*. It was made and first shown in New York City. Jung, painter and filmmaker, works in New York City, West Berlin and Rio de Janeiro. (Poin-dexter Gallery—Uptown, N.Y.C.)
- b) **Gong Song** made entirely on sounds made from "The Gong" sculpture of the late Frederick Kiesler (Frederick Estate, Andre Emmerich Gallery).
The sculpture was struck by the mallet which accompanies "The Gong," and recorded for source material by the composer and with permission of Lillian Kiesler at the Howard Wise Gallery—Short Version.
Commissioned by The Museum of Contemporary Crafts, New York City.

Ann McMillan is a recipient of the 1979 Rockefeller Foundation grant as a composer.

COVER: *Landscape No. 1*, a charcoal drawing by Constance McMillan, who lives and works in Ann Arbor, Michigan, and is represented by Alternate Space Gallery at West Broadway in New York City. She is the composer's sister.

© 1978 FOLKWAYS RECORDS & SERVICE CORP.
632 BROADWAY, N.Y.C., 10012 N.Y., U.S.A.

GATEWAY
SUMMER SOUND
Abstracted
Animal & Other Sounds
Composed by Ann McMillan

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FTS 33451

Gateway Summer Sound

abstracted animal and other sounds

by Ann McMillan

Side I

- a) **Amber '75**—sound sources: frogs and insects courtesy of Dr Richard Alexander, and one bell taped by composer. "Elektron" is the Greek word for amber. About 600 B.C., Thales discovered electrical charge to be a property of amber.
- b) **Syrinx**—sound sources: thrush sounds, some pan percussion, with thanks to Robert Beck who provided the bird tape. "Syrinx" is a bird's organ of sound production, as well as the name of a Greek goddess who, to avoid Pan's advances, turned herself into reeds. Pan picked the reeds and from them made his pipes.

Commissioned by Carolyn Bilderback, dancer.

- c) **Episode**—composed entirely of harpsichord sounds. Notes were played on the keyboard and strings of the instrument, recorded and transformed by the composer.

This is one of two versions of the piece. The second version, called **April-Episode**, is for live and tape harpsichord. Notation of the tape part is needed to aid the performer (see illustration page 2).

Side II

- a) **Gateway Summer Sound**, sound sources: insects, birds, children's voices and land, air and sea traffic from Gateway National Recreation Area of the National Park Service which surrounds New York Harbor.

Introduction
Three Bird Songs
Traffic
Epilogue

Commissioned by Meet the Composer, for Gateway workshops in sound.

Eva Zapfe, has choreographed a dance called "Gateway" to *Gateway Summer Sound*. It was premiered by her group, the Forion Ensemble in Mexico City, May 1979.

Dieter Jung, painter and film maker, composed a hologram entitled "Gateway Sand Feathers" for *Gateway Summer Sound*. It was first shown in New York City, 1978. Jung is represented by the Poindexter Gallery Uptown, N.Y.C.

- b) **Gong Song**—sound source: "The Gong," sculpture by the late Frederick Kiesler (Frederick Kiesler Estate, Andre Emmerich Gallery).

The sculpture, struck by the mallet which accompanies "The Gong," was recorded by the composer at the Howard Wise Gallery with permission of Lillian Kiesler.

Concert version of a piece commissioned by The Museum of Contemporary Crafts, New York City.

Composer's Notes

Every composer must have an individual palette of sound, and in recent years there has been a greater choice of sources than ever before. About 1905 Edgard Varèse began to explore possibilities beyond traditional Western musical instruments by his use of two sirens purchased in a Paris flea market. "With these I made my first experiments in what later I called spacial music...the haunting tones made me aware for the first time of the wealth of music outside the narrow limits imposed by keyboard instruments."** The Varèse compositions scored for unconventional instruments (siren, theremin, organized sounds on tape, etc.) are well-known even though many of his ideas are still ahead of our time. I had the privilege of working with Varèse as his student-assistant, and his influence on me has been enormous. I had already been well-prepared by Otto Luening at Bennington College. As a teacher he introduced me to the vast range of music, past and present. Luening, a pioneer, was, with Vladimir Ussachevsky, the first to record electronic pieces in this country.

Scientific research of animal sounds first came to my attention in the fifties. I was fascinated by the extension of our hearing, via new recording technology, to sounds never before heard by human ears: fish sounds and mammal sounds in the sea, minute and large sounds, and even, as a few scientists believe, the remaining sounds of the Big Bang! I wanted to use some of these natural sounds as an alternative to industrial and electrically generated sounds often used by the first electronic composers; however the breakthrough in recording quality that would make this possible did not occur until the sixties. In the meantime, encouraged by Varèse. I applied for and was awarded a grant. This enabled me to leave a job as music editor of classic LPs at RCA Victor Recording Co. I went to the Musique Concrète studio of Pierre Schaeffer in Paris ** to further investigate recording techniques for musical composition.

On my return to the States, I acquired my first tape machine and soon after my first natural sounds—the sounds of sea animals, appropriately from Dr. Marie Poland Fish who was retiring from the Narragansett Marine Laboratory. Dr. Donald Griffin, pioneer in animal echolocation, kindly put me in touch with other helpful scientists. And so began my adventures with animal sounds.

Collecting such sound sources has given me a huge appreciation of animal sounds, and the realization that many of these animals, and therefore their sounds, are endangered. I feel strongly that the war for ecological balance and against pollutants is not beyond composers' concern. Not at all! For without winning that war, how can we compose and enjoy fully any art—let alone life itself. A while ago, a New York paper published an article about elephants wearing earmuffs. It seems that an airport calls a nearby zoo to warn of noisy aircraft arrivals in time for zookeepers to put earmuffs on their

* Louise Varèse, *Varèse, A Looking-Glass Diary*, Norton (1972).

** The first tape studio for composers.

elephants before they go berzerk. We must reverse this insanity before all animals, including ourselves, go deaf or berzerk. Though borrowing animal sounds for composing was begun for musical reasons, I would certainly be happy if, in the smallest way, this work helps others to reevaluate sounds in our environment.

After thirty-one years, electronic music is still at its very beginning. Before long, I believe, many kinds of electronic technologies will be combined in ways still more helpful to composers in realizing musical ideas. International activity is increasing and, either alone or combined with performing in-

struments, the range of possibilities for electronic composition is only beginning to be discovered. It appears that new outlets for its performance and new demands for listening are spiraling—spiraling, I'm happy to say, in a spiral of fifths.

I wish to thank the Princeton-Columbia Electronic Music Center for making its studios available to me. I'd also like to express my gratitude to a few relatives and many friends who have supported me in many ways. This record is dedicated to them and to all its listeners.

Every composer must have an individual palette of sound, and in recent years there has been a greater choice of sources than ever before. About 1955 Edgar Varèse began to explore possibilities beyond traditional Western musical instruments by use of two steno purchased in a Paris flea market. I made my first experiments in what later I called "special music," the sounding tones made me aware for the first time of music outside the narrow limits imposed by traditional instruments. The Varèse compositions scored for unconventional instruments (sitar, theremin, organized sounds of tape, etc.) are well-known even though many of his ideas are still ahead of our time. The physics of working with Varèse as the first influence on me. His influence on me has been a constant, well-prepared by Otto Klemperer at the University of Cologne. As a teacher he introduced me to the vast range of music past and present. Listening to electronic music in this country.

Scientific research of animal sounds first came to my attention in the fifties. I was fascinated by the extension of our hearing as new recording technology to sounds never before heard. I began to record animal sounds in the field, as a few scientists do, but I wanted to use some of these natural sounds as a medium for the first electronic composition. However, the breakthrough in recording music that we make this possible did not occur until the late fifties in the medium of tape. I applied for a job as music editor of classical at RCA for Recording Co. I went to the Musique Concrète studio of Pierre Schaeffer in Paris to further investigate recording techniques for musical composition.

On my return to the States, I acquired my first tape machine and soon after my first natural sounds—the sounds of sea animals, mostly from Dr. M. J. Poland Fish who was recording the underwater world. Dr. Donald Griffin, pioneer in the field of animal sounds, kindly put me in touch with other helpful scientists. And so began my adventures with animal sounds.

During the last few years, even more a huge spate of animal sounds, and the realization that many of these animals, and therefore their sounds, are endangered. I feel strongly that the war for ecological balance and against pollution is a beyond composer's concern. Not at all! For we composers will compose and enjoy. A while ago, a New York paper published an article about elephants wearing earmuffs. It seems that an airport calls a nearby zoo to warn of noise. I think it's time for zoos to put earmuffs on their

Amber 75—sound source: frogs and insects courtesy of Dr. Richard Alexander, and one bell taped by composer. "Elektron" is the Greek word for Amber. About 800 B.C., Thales discovered electrical charge to be a property of amber.

Sphinx—sound source: a bird's cry of a production as well as a question, with thanks to Robert Beck who provided the bird tape.

"Sphinx" is a Greek goddess who to avoid Pan's advances, turned herself into a rock. Pan picked the reeds and from them made his pipes.

Episode—composed entirely of harpsichord sounds. Notes were played on the harpsichord and then of the instrument, recorded and transformed by the composer.

This is one of the pieces. The second version, called "Episode," is for live and tape harpsichord. Notes of the harpsichord are recorded and then transformed by the composer.

Gateway Summer Sound source: insects, birds, children's voices, and tape. The title "Gateway" is a reference to the title of the National Service which was given at New York Harbor.

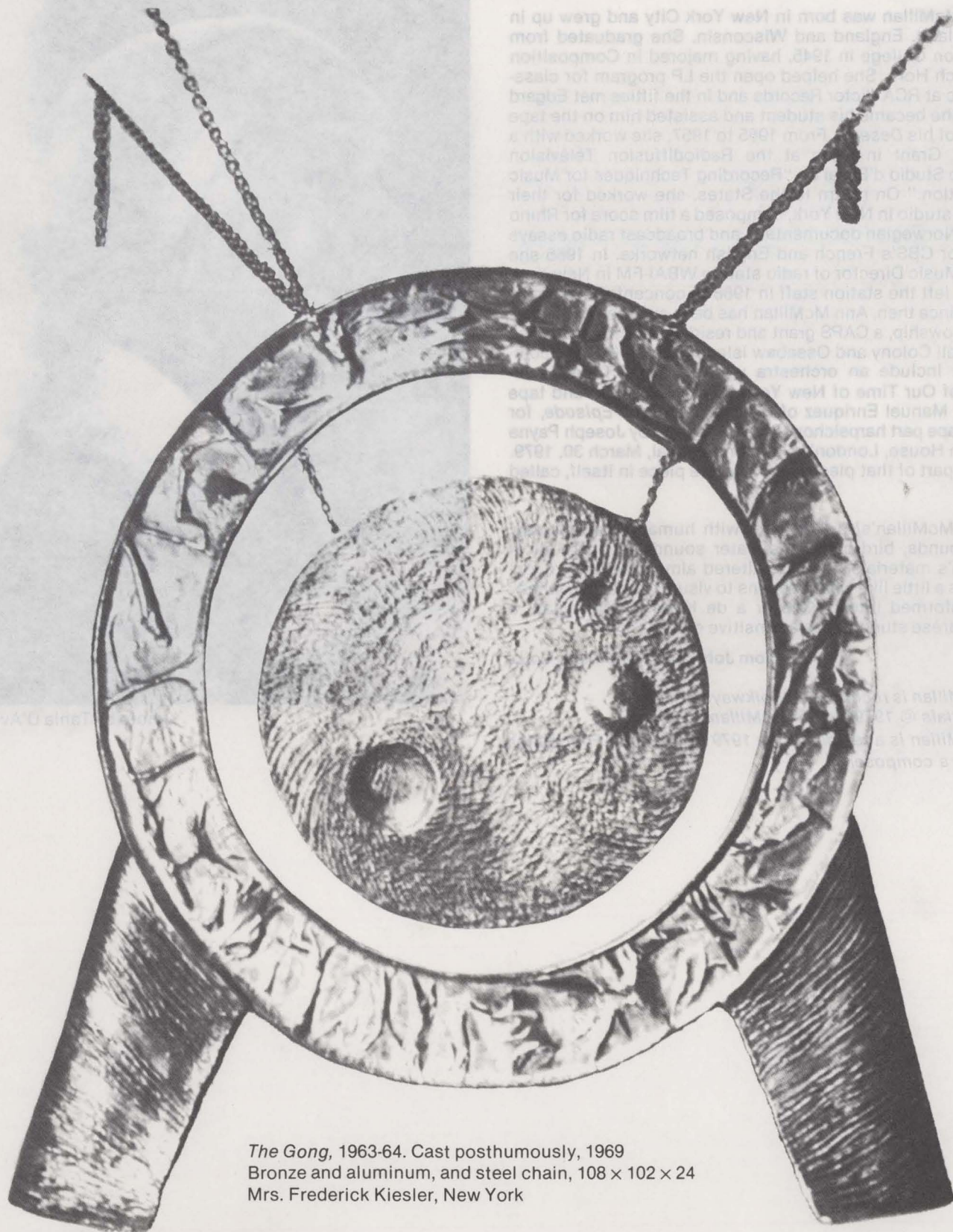
Commissioned by Meet the Composer, for Gateway work-shops in sound. Eye Tape, has been presented at the Museum of Modern Art, New York City, May 1978. Summer Sound II was presented at the Museum of Modern Art, New York City, May 1978. Distal Jung painter and film artist composed a sculpture entitled "Gate" way and "Path" for Gateway Summer Sound II and was represented by the Binkley Gallery, Chicago, N.Y.C.

Gong Song—sound source: "The Gong," sculpture by the late Friedrich Klotz, 1910-1978. The sculpture is a bronze gong, and the sound is recorded from it. The sculpture is in the collection of the Museum of Modern Art, New York City. The sculpture was presented at the Museum of Modern Art, New York City, May 1978. The sculpture is a bronze gong, and the sound is recorded from it. The sculpture is in the collection of the Museum of Modern Art, New York City. The sculpture was presented at the Museum of Modern Art, New York City, May 1978.

Louise Varèse, Varèse, A Looking-Glass Diary, Norton (1972).

Concert version of a piece commissioned by The Museum of Contemporary Craft, New York City.

COVER: Landscape No. 1, a charcoal drawing by Constance McMillan, the composer's sister, who lives and works in Ann Arbor, Michigan. She is represented by Alternate Space Gallery at West Broadway in New York City.



The Gong, 1963-64. Cast posthumously, 1969
Bronze and aluminum, and steel chain, 108 x 102 x 24
Mrs. Frederick Kiesler, New York

BIOGRAPHY

Ann McMillan was born in New York City and grew up in New England, England and Wisconsin. She graduated from Bennington College in 1945, having majored in Composition and French Horn. She helped open the LP program for classical music at RCA Victor Records and in the fifties met Edgard Varèse. She became his student and assisted him on the tape portions of his *Deserts*. From 1955 to 1957, she worked with a Fulbright Grant in Paris at the Radiodiffusion Télévision Française Studio d'Essai on "Recording Techniques for Music Composition." On return to the States, she worked for their overseas studio in New York, composed a film score for *Rhino Safari*, a Norwegian documentary, and broadcast radio essays written for CBS's French and English networks. In 1965 she became Music Director of radio station WBAI-FM in New York City. She left the station staff in 1968 to concentrate on composing. Since then, Ann McMillan has been awarded a Guggenheim Fellowship, a CAPS grant and resident fellowships at the MacDowell Colony and Ossabaw Island Project. Current commissions include an orchestra work for Joel Thome's orchestra of Our Time of New York City, and a violin and tape piece for Manuel Enriquez of Mexico City. *April-Episode*, for live and tape part harpsichord, was performed by Joseph Payne at Fenton House, London's Camden Festival, March 30, 1979. The tape part of that piece is a complete piece in itself, called *Episode*.

"[Ann McMillan's] pieces deal with human vocal sounds, insect sounds, bird calls, and water sounds, but like all of McMillan's materials, they are altered almost beyond recognition. It's a little like what happens to visual images when they get transformed into a Klee or a de Kooning...McMillan, a former Varèse student, has a sensitive ear...."

Tom Johnson, *The Village Voice*

Ann McMillan is recorded on Folkways Records

All materials © 1979 by Ann McMillan

Ann McMillan is a recipient of a 1979 Rockefeller Foundation Grant as a composer.

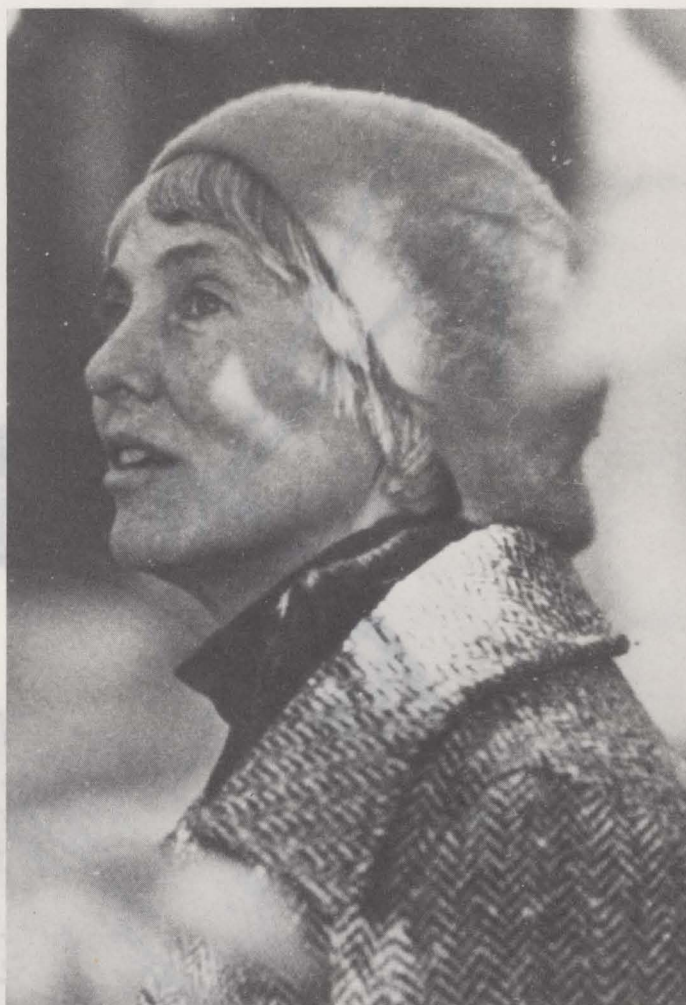


photo by Tania D'Avignon

The Gong, 1963-64. Cast posthumously, 1969.
Bronze and aluminum, and steel chain, 108 x 102 x 24
Mrs. Frederick Kiesler, New York