

New American Music

NEW YORK SECTION COMPOSERS OF THE 1970'S

FOLKWAYS RECORDS STEREO FTS 33904

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VOLUME 1

Bluefish Gil Evans
Transmutations Milford Graves
Zoning Fungus II Mary Lou Williams
Shadows Samuel Rivers
Evocations Sunny Murray
Gloria Mary Lou Williams

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VOLUME 2

Angels of the Utmost Heavens. . . Lucia Dlugoszewski
Patterns 2. James Fulkerson
Patterns No. 7. James Fulkerson
Youth In A Merciful House . . . Carman Moore
Planh. Stanley Silverman

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VOLUME 3

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Whisper Moon William Bolcom
Trio for Flute, Oboe and Piano. . Howard Swanson
Three Songs Frederic Rzewski
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VOLUME 4

Used To Call Me Sadness. . . . Noa Ain
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Whale I Ann McMillan
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Conflict Vladimir Ussachevsky



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USED TO CALL ME SADNESS by Noa Ain (13:00)

A Portrait of Yoko Matsua

Yoko Matsua, violin

Portrait of Yoko was written out of a need to capture and express the inner as well as the outer rhythms and sonorities, the concrete statements as well as the emotional black-outs and confusions that, for me, define the reality, the boundary of one human being. Yoko's is the story of someone who goes on playing no matter what.

The tape is made from an interview I did with her speaking in English and Japanese about her childhood, her feelings about her marriage and her life now. In and around all this is woven a song which I wrote about her, telling her "story." On top and throughout she "plays to herself."

NOA AIN, formerly known as Susan Ain, graduated from Juilliard in 1965 and has a diploma from L'Ecole des Beaux Arts, Fontainebleau, France. She has studied composition privately with Hall Overton, Stefan Wolpe, and Miriam Gideon and won a CAPS Grant in composition to compose a tape-opera in 1972. The resulting work will be performed in New York next season. This season she was the composer for MOURNING PICTURES, collaborating with Honor Moore on her first Broadway show. She has composed music for off-Broadway as well, most recently for NIGHTWALK directed by Joseph Chaikin of the Open Theatre.

ECHOES by Joel Chadabe (10:30)

Jan Williams, percussion

Echoes is a dynamic interaction between a solo performer and an automated electronic system. In a performance, the instrumentalist is onstage and the hall is ringed with loudspeakers. Instrumental sounds are picked up by a microphone, delayed for a few seconds, then transformed and distributed throughout the room so that they are heard from the loudspeakers as transformed echoes of the original sounds. This creates an ambience within which the performer acts. Since the score allows for an extremely flexible response to the situation, and since the electronic system is constantly changing its output, each performance — even with the same performer — is different. There are versions for violin, guitar or trombone, in addition to this version for percussion, so that there is also a variety of instrument. This recording is one specific example of **Echoes**.

Echoes is for me an appealing model of a man-technology relationship because the performer, functioning as an intelligent person capable of making decisions and having taste as well as skill, is interacting with technology rather than being juxtaposed with it. That technology is, in this case, a special purpose digital device, called **Daisy**, which generates the information that distributes the sound around the room and that in conjunction with the performer determines the changes in pitch and timbre. Thanks to a CAPS Commission in 1971 I was able to conceive of **Daisy** and compose several pieces that involved her, of which **Echoes** is one.

In doing a performance for this recording, Jan Williams and I found that four channels of delayed echoes mixed down onto a two-channel tape made such a dense sound that differentiation was difficult. In the interest of clarity and simplicity, we decided to use only two channels of echoes and have them simultaneous with the percussion sounds. This is a sampling of that performance.

Joel Chadabe was born in New York City in 1938. He attended the University of North Carolina and Yale. He studied composition with Elliott Carter. His grants include a Ford Foundation Fellowship, Research Foundation of SUNY for work in Electronic Music. His compositions have been performed in the U.S.A., Europe and Australia. He is presently Director of the Electronic Music Studios, State University of New York at Albany.

WHALE I by Ann McMillan (5:02)

CARREFOURS by Ann McMillan (6:12)

Ann McMillan likes very much to work directly with sound on tape — organizing music and recording techniques. Whatever sound source material is used by this composer — be they animals sounds, sounds made with sculpture or traditional instruments — the sounds are manipulated to become a language with which to express musical ideas.

Whale I a structure of abstracted whale sounds. The sound source was obtained through the kindness of Roger Payne and the New York Zoological Society. (1973 final version).

In 1970 Ann McMillan began to work with animal sounds for musical reasons and still does. She hopes that her animal sound pieces can contribute in some small way to conservation.

Carrefours, meaning Crossroads, is used as title only to encompass the fact that the instruments used come from our Western Society (Harpsichord), from West Africa (Balafon), and from the Pacific Islands (Shells Chimes). Realized in part at Columbia-Princeton Electronic Center.

Ann McMillan, born in New York City, grew up in New England and Wisconsin. After graduating from Bennington College, she returned to New York where she worked as music editor for RCA Victor and Columbia Records. After studying composition with Ott Luening and Edgard Varese, she was Varese's assistant for the tape portions of his "Deserts" and "Verges." She has received both Fulbright and Guggenheim grants. Many of her works have been performed here and abroad. She has also been active as teacher and lecturer.

CYBERSONIC CANTILEVERS by Gordon Mumma (10:10)

Cybersonic Cantilevers (Greek-to steer or guide) is an electronic system, or process, in which primary sounds are transformed into other sounds. The transformations are made by electronic circuitry which I designed specifically for this work. Some of the sound transformations are automatic, others are determined by the participants. The participants are audience members, who can bring their own primary sounds (on cassettes, or live through microphones) and have access to the system at control-stations. Each station has an oscilloscope and stereophonic headphones with which the participants can monitor the different stages of transformation. **The participants are free to remain passive spectators, to contribute primary sounds, to develop their own skills at influencing the system, or to develop interactions with other participants.**

This recording of **Cybersonic Cantilevers** was taken from a tape made at one of the monitor stations. It was a tape recorder which ran continuously to supply previously transformed sounds for occasional recycling into the first stage as primary sounds. The brief introductory section consists mainly of two young participants at the Everson Museum saying "hello" to each other into the live microphones, and laughing at the drastic transformations. A second, longer section, consists mostly of transformed primary sounds from contributed cassettes, including material from one of those vintage radio programs, popular music, and recycled transformations. The last section is part of the control-signal chorale from a late-evening radio performance by the anonymous participants. It ends abruptly. I prefer not to impose an artful ending on that memorable artistic and social occasion.

The end is followed by a few minutes of tape for use as "Do It Yourself" participation.

Gordon Mumma was born in Framingham, Massachusetts, 30 March 1935. From 1953 through 1966 he lived in Ann Arbor, Michigan, where he was co-founder, with Robert Ashley, of the Cooperative Studio for Electronic Music (1958) and one of the organizers of the annual ONCE Festival of Contemporary Music. Since 1966 Mumma has been a musician with the Merce Cunningham Dance Company (for which he has composed four commissioned repertory works) and the Sonic Arts Union. He has made extensive concert tours in both North and South America, Europe, Asia, and the Near East.

Mumma has designed electronic music equipment for Expo '70 in Osaka, and for various electronic music studios, and his articles on technology and the contemporary performance arts have been published in several languages. His comprehensive survey of live-electronic music is published by Prentice-Hall Inc. in Appleton & Perera: **The Development and Practice of Electronic Music**.

CONFLICT by Vladimir Ussachevsky (5:55)

"Conflict" is a part of an extensive and as yet unfinished choral-electronic composition based on the pre-biblical story of creation of the world, as depicted in the Babylonian epic ENUMA ELISH and Ovid's *Metamorphoses*. Three previously composed

movements of "The Creation" available on commercial records, use choruses and soloists accompanied entirely by electronic tape. "Conflict", represents an electronic setting of a titanic struggle between the older and the younger generation of gods, vividly described in the text. Chief protagonists the immense dragon Tiamat, mother of gods, and Marduk "the wisest of gods" from the young generation meet in the battle. Their armies consist of monster-serpents created by Tiamat — the Viper, the Dragon, the Sphinx, the Great Lion, the Mad Dog "sharp of tooth, unsparing of fang, with venom for blood . . .", and on Marduk's side seven winds, flood storm, and other monsters "fearsome in battle . . . in destruction skilled." Challenges and preliminary skirmishes precede the final encounter in which Tiamat is slain with an arrow sent through the jaws held open by the roaring winds. Marduk splits her body in two halves which then form the firmament and the earth, while the first man is created from the blood of Kingu, Tiamat's slain consort.

Electronic materials as has been customary with the composer, are derived from a wide variety of sources. These sources include computer derived patterns, instrumental sonorities transformed by tape-speed variation and frequency shifters, human voice, and finally synthesizer-produced but extensively randomized pitch and filtered white noise materials. Classical studio methods have been applied in the use of the mixer to create asymmetrical groupings of sounds. Five tape recorders and as many as eight or more tracks with completely different material were employed in the final mixing session by the composer.

Vladimir Ussachevsky was born October 21, 1911, Hailar, Manchuria China, of Russian parents. He came to the United States in 1931. He has MA and Ph.D. degrees from the Eastman School of Music where he studied with Bernard Rogers and Howard Hanson (1935-39). After service in the Army, OSS, and the State Dept. in the Far Eastern area, he came to Columbia University in 1947 for post-doctoral work with Otto Luening and as a lecturer. He remained on the faculty and now has a rank of Professor of Music.

His awards include two Guggenheim Fellowships, and from the National Institute of Arts and Letters, and grants from the National Endowment for the Arts. In 1973 he was elected a member of the National Institute of Arts and Letters.

THE CREATIVE ARTISTS PUBLIC SERVICE PROGRAM (CAPS)* is the first statewide program utilizing public and private funds to provide financial support for individual artists. The CAPS program, now in its fifth year, awards fellowships in: painting, sculpture, graphics, photography, film, video, fiction, poetry, multi-media, choreography, playwriting, and music composition.

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