

ELECTRONIC MUSIC IN CD-4 QUAD/FOLKWAYS FTQ 33951

TO KILL A SUNRISE  
a "requiem for those  
shot in the back"

John Limonick



LA RUCHE

STEREO-COMPATIBLE DISCRETE FOUR-CHANNEL RECORD



Folkways Records  
FTQ 33951

## İlhan Mimaroglu

TWO COMPOSITIONS  
FOR ELECTROMAGNETIC TAPE

### TO KILL A SUNRISE

A "REQUIEM FOR THOSE SHOT IN THE BACK"

#### Solo speakers

CHRIS WASHINGTON

Text by Marco Antonio Flores

GEOFFREY GURSOY

Che Guevara's autopsy report

#### Singer

MARY ANN HOXWORTH

Text by Che Guevara

#### Ensemble speakers

CHRIS WASHINGTON, CLARENCE BULLARD,

MANFRED BORMANN, ANN MC MILLAN,

BASIL PAO, GÜNGÖR BOZKURT,

KEN ANDERSON, LAURA FRANCO

Text by İlhan Mimaroglu

Composed in the studios of the  
Columbia-Princeton Electronic Music  
Center, New York, N.Y. (1974)

## LA RUCHE

JACQUES WIEDERKEHR, violoncello

MICHEL MERLET, harpsichord

MARTINE JOSTE, piano

Composed in the studios of the  
Groupe de Recherches Musicales, ORTF,  
Paris, France (1968)

LC# 76-750000

QUADRIPHONIC RECORD

## CD-4 System

STEREO-COMPATIBLE

Mastering engineer: Tom Dwyer  
CD-4 Cutting Room at the  
Columbia Recording Studio,  
New York, N.Y.

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USA

Folkways FTQ 33951  
TWO COMPOSITIONS BY İLHAN MIMAROĞLU  
FOR ELECTROMAGNETIC TAPE

Side One

TO KILL A SUNRISE

a "requiem for those shot in the back"

(Seesaw Music, ASCAP. Time: 19'32")

Solo speakers: CHRIS WASHINGTON (Text by Marco Antonio Flores);

GEOFFREY GÜRSOY (Che Guevara's autopsy report).

Singer: MARY ANN HOXWORTH (Text by Che Guevara).

Ensemble speakers: CHRIS WASHINGTON, CLARENCE BULLARD, MANFRED BORMANN,

ANN MC MILLAN, BASIL PAO, GÜNGÖR BOZKURT, KEN ANDERSON, LAURA FRANCO

(Text by İlhan Mimaroglu).

Composed at the Columbia-Princeton Electronic Music Center, N.Y. (1974)

Side Two

LA RUCHE

(Seesaw Music, ASCAP. Time: 22'08")

JACQUES WIEDERKEHR, violoncello; MICHEL MERLET, harpsichord;

MARTINE JOSTE, piano; JEAN-PAUL HOLSTEIN, musical direction.

Composed at the Groupe de Recherches Musicales, ORTF, Paris, France (1968)

An ORTF-GRM Commission.

Cover drawing of La Ruche by Simone Dat

Album design by İlhan Mimaroglu

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Mastering: Tom Dwyer, CD-4 Cutting Room at Columbia Recording Studios, N.Y.  
This discrete quadriphonic record can be played on all stereo (as well as  
matrix and ambience quad) systems with no loss of information. Discrete  
four-channel reproduction, however, requires quad systems equipped with  
an accurately adjusted CD-4 demodulator and a record-player with a CD-4  
cartridge and low-capacitance signal cables.

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TO KILL A SUNRISE

The subtitle, a "requiem for those shot in the back," is taken from a poem  
by Marco Antonio Flores, the Guatemalan guerilla poet. Fragments of his  
poem also provide the words for the first section of the piece.

The title? While I was working on the piece, and it had no title at the time,  
someone at a party said something that I heard as, "Would you like to have  
some to kill a sunrise?" Without even thinking what was meant by that,  
I said to myself, "That's it, that's the title!" What I was offered was,  
of course, tequila sunrise, tequila with orange juice, which I somehow had  
never heard of before. The sarcasm in the association was unintended at  
first. It came to me as an afterthought, aimed at those who view the crimes  
of the ruling order with indifference.

Although this is a piece of program music, the listener needs no program text  
as what is meant to be said is said in plain words which are part of the music.  
(For a discussion of the function of words in music and the associated  
subjects, the reader is referred to the notes of my compositions, Tract,  
recorded on Folkways FTS 33441.) I wish to avoid, however, one possible  
misinterpretation. The piece is a dirge, a "song of mourning," for those who



are murdered by the lackeys of the ruling class. It is not a criticism of the killers. I am not saying to them, "You shouldn't have done what you've done to all these people who wanted to change the world and overthrow what you represent," or it would have been like saying to the enemy general, "You shouldn't have killed our soldiers." Such a criticism would amount at changing sides and trying to come to terms with those who are fought against.

The piece was composed in September through December, 1974, and first heard publicly in one of the evenings of electronic music given by the Ripert Centre at the Kitchen, New York City, January 29, 1975. A few hours before the concert came the news of Weather Underground's bombings. Before the playing of the piece I wanted to make a brief speech to the audience and refer to the news as an occasion that might add a touch of vengeful solace to the wrath and sorrow of the music. I was not permitted.

#### LA RUCHE

The piece is titled after a famous Paris building where such painters and writers as Picasso, Modigliani, Mac Orlan and Apollinaire had lived and worked.

Reduced to reminiscences. Paris May 68 six months behind. Much said, not much done. Already Fall. "Those Were The Days" in the air. Mary Hopkin and Ivan Rebroff. Prisunic. Soul Limbo. Le Drugstore. Idil Biret in the crowd at Gaité Lyrique after Berio concert. Cathy Berberian says "I should hate you, but I don't." Dario Moreno dies. Visit of a poltergeist. Could it be Dario? Bande à Bonnot. Frida Boccara and Eddy Marnay working on her first longplay. Tülây German not yet Tuly Sand says Joseph Kessel eats glass. Dancers viewed from the control room window. Raymond Moretti arrives from Nice and tells about a structure he is projecting maybe for Rockefeller Center and wants music for it. I hide in the kitchen. Petulia. Proto-political.

At the time I was proceeding with the first experiments on a new piece commissioned by the GRM, I learned that this historic building, still used as living and working quarters by many artists, was facing demolition, to be replaced by a high-rise. My nocturnal visits to the environs soon turned into near-pilgrimages and the music I was composing developed under the influence of that place described as "unwanted, mysterious, phantom, a castle of mists ..."

Window. Raymond Moretti arrives from Nice and tells about a structure he is projecting maybe for Rockefeller Center and wants music for it. I hide in the kitchen. Petulia. Proto-political music. Red left front, yellow left rear, green right rear, blue right front. Kubrick's 2001. Twelve-cornered elegy. Wiederkehr says "Mais, Monsieur, c'est du Berlioz!" Holstein re-bars entire score. A Lasry-Baschet instrument, a giant, single-stringed 'cello. Erdem Buri tells about the May nights at Quartier Latin. Beatriz Ferreyra withdraws not long after the orientation sessions. Simone Dat learns about the existence of the piece only four years later. Fuses blow. The four-channel machine quits. Bayle, Satie, and a pot of rabbit stew.

The title therefore reflects those vivid impressions and also represents a dedication to those who were engaged in an effort (now successful) to save the building. That the piece is described as an elegy is an expression of La Ruche's then imminent doom; and it is only coincidental that it is a twelve-cornered building and the piece consists of twelve sections uninterrupted by pauses.

Simone Dat learn about the existence of the piece only four years later. Fuses blow. The four-channel machine quits. Bayle, Satie, and a pot of rabbit stew. Telephone number for the reverberation chamber is 2850. Druckman thinks it's too romantic. Bureaucracy delays payments and I borrow money from Guy Reibel. One 'cello note looped and transposed on the phonogène 21 times, to Savouret's dismay. If I visit Montmartre one last time, in the early morning, wearing a red sweater, I know I will return to Paris.