

Jon Appleton

DESCRIPTIVE NOTES ARE INSIDE POCKET STEREO FOLKWAYS RECORDS 33445

Music for Synclavier and other Digital Systems

Side One

In Deserto (1977) 10:02
Syntrophia (1977) 9:02

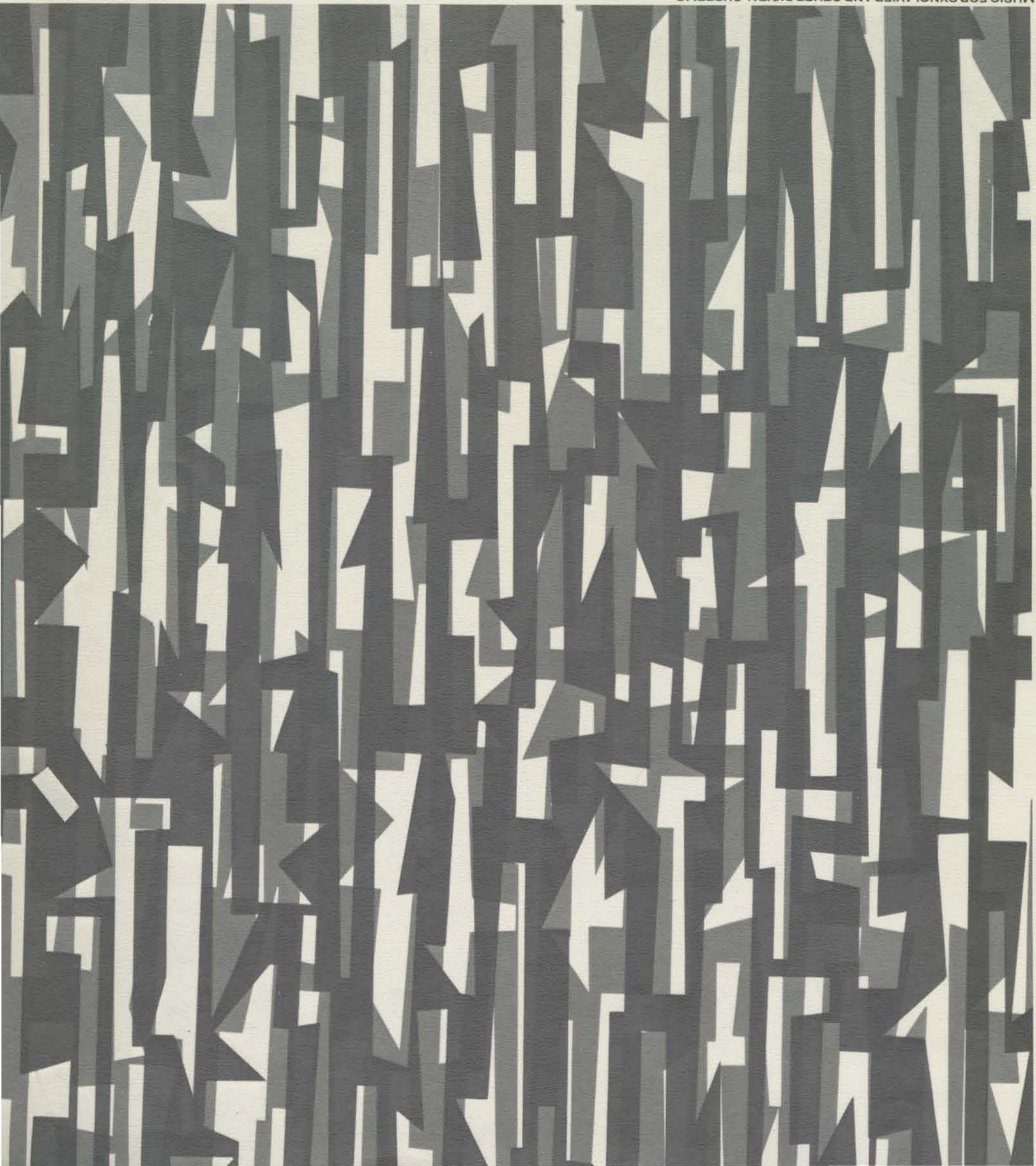
Side Two

The Sydsing Camklang (1976) 6:45
Zoetrope (1974) 5:17
Mussems Sang (1976) 7:45

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43 W. 61st ST., N.Y.C., U.S.A. 10023

FOLKWAYS FTS 33445

JON APPLETON MUSIC FOR SYNCLAVIER AND OTHER DIGITAL SYSTEMS



Jon Appleton

Music for Synclavier and other Digital Systems

COVER DESIGN BY RONALD CLYNE STEREO FOLKWAYS RECORDS 33445

Jon Appleton

Music for Synclavier and Other Digital Systems

NOTES

The pieces on this recording were all created using various computer music systems. Since 1973 I have collaborated with engineers Sydney Alonso and Cameron Jones on the design of versatile, composer-oriented machines. Our first efforts were at Dartmouth College in Hanover, New Hampshire at the Thayer School of Engineering. Our collaboration continues and thrives today in Norwich, Vermont where Alonso and Jones have formed their own company called New England Digital Corporation.

I have used computer music systems, and specifically digital synthesis because they enable me to obtain timbres and textures which convey expressive character through my work. I also use digital synthesis to explore new areas in the timbre domain. Many of my pieces are quasi-tonal and have predictable formal structure.

In Deserto (1977) is a piece that pulls and tugs at a form until it explodes and returns to its origins. It has a head motive marking significant points of arrival. It was created on the Dartmouth Digital Synthesizer, music from which can be heard on a Folkways recording of the same name (FTS 33442). An article describing the Dartmouth Digital

Synthesizer called "A Special Purpose Digital System for Musical Instruction, Composition and Performance," appeared in the journal Computers and the Humanities, Vol. 10, p. 209.

Syntrophia is a bright and sometimes ethereal and humorous piece. It has several distinct sections but uses conventional techniques of closure. The piece was made using the SYNCLAVIERtm, a portable, digital synthesis system now used widely in live performance and manufactured by New England Digital Corporation.



The Sydsing Camklang (1976) is my attempt to create a contemporary East Asian instrument with bright, percussive timbres and altered scales and tuning. It has been choreographed by my wife, Elisabeth Appleton and lends itself to dance.

Zoetrope (1974) was my first "digital" piece and works with circular but expanding gestures like the optical device of the same name. It is similar to some of the scores I have composed for the Pilobolus Dance Theatre.

Mussems Sang (1977) was composed in Sweden using the voice synthesizer MUSSE at the state electronic music studio EMS (Stiftelsen Elektronmusikstudion Stockholm).

VITA

Jon H. Appleton

Jon Appleton was born in Los Angeles, California (USA) in 1939. He received his education in Oregon at Reed College (B.A., 1961) and at the School of Music at the University of Oregon (M.A., 1965). His principal teachers were Jacob Gimpel and Theodore Saidenberg (piano), Homer Keller, Andrew Imbrie and Henri Lazarof (composition), William J. Mitchell, Felix Salzer and Paul Henry Lang (theory and musicology), and Vladimir Ussachevsky (electronic music). He worked as an advanced student at the Columbia-Princeton Electronic Music Center in New York (1965-1966).

Appleton was appointed to the faculty of the Department of Music at Dartmouth College (Hanover, New Hampshire, USA) in 1967 where he founded the Bregman Electronic Music Studio and became its first Director. In 1978 he was appointed a Professor of Music. In 1976 he took a leave of absence from Dartmouth College and served briefly as Director of Stiftelsen Elektronmusikstudion Stockholm (the Swedish national center for electronic music).

Since 1972 he has collaborated with engineers Sydney Alonso and Cameron Jones at the Thayer School of Engineering at Dartmouth College in the development of several digital systems for composition and music education.

For his work in composition Appleton has received fellowships from the John Simon Guggenheim Memorial Foundation, the IIE (Fulbright Fellowship), the American-Scandinavian Foundation and the National Endowment for the Arts. His compositions have received awards from the American Society of Composers, Authors and Publishers (ASCAP), the Rockefeller Foundation and the Groupe de Musique Experimentale de Bourges (France) among others. His music is recorded on the Folkways and Flying Dutchman record labels and the United States.

Appleton has written more than thirty articles about new and electronic music and he is the co-editor of the book The Development and Practice of Electronic Music (Prentice-Hall, Inc, 1975).

He is married to the dancer Elisabeth Rhoades Appleton with whom he has worked professionally and he has two children; Jennifer (born in 1961) and Jon Jason (born in 1967). He presently lives in Norwich, Vermont (USA).

VITA

Jon S. Appleton

Jon Appleton was born in Los Angeles, California (USA) in 1937. He received his education in Oregon at Reed College (B.A., 1961) and at the School of Music at the University of Oregon (M.A., 1965). His principal teachers were Jacob Gimpel and Theodore Schatzberg (piano), Homer Keller, Andrew Tabor and Henri Lacort (composition), J. Mitchell, Felix Salzer and Paul Henry Lang (theory and analysis), and Vladimir Alexandrovsky (electronic music). He worked as an advanced student at the Columbia-Princeton Electronic Music Center in New York (1965-1966).

Appleton was appointed to the faculty of the Department of Music at Dartmouth College (Hanover, New Hampshire, USA) in 1967 where he founded the program in Electronic Music Studio and became its first Director. In 1978 he was appointed a Professor of Music. In 1975 he took a leave of absence from Dartmouth College and served briefly as Director of the Swedish National Center for Electronic Music.

Since 1972 he has collaborated with engineers Sydney Amano and Gordon Jones at the Thayer School of Engineering at Dartmouth College in the development of several digital systems for composition and