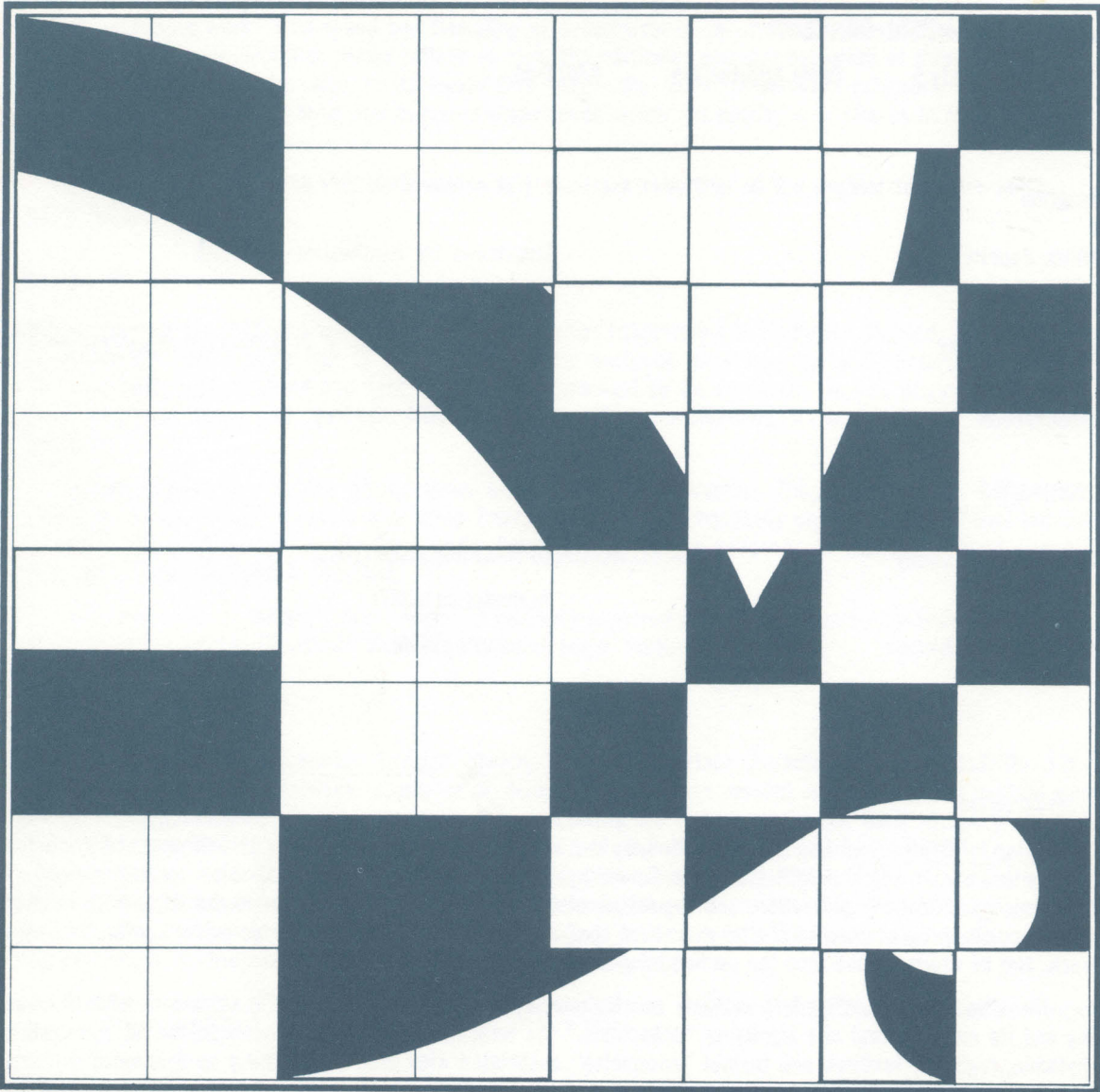


ELECTRONIC MUSIC CONCERT

MAE ZENKE ORVIS AUDITORIUM

JULY 5, 1967

8:00 P.M.



ELECTRONIC MUSIC CONCERT

Wednesday, July 5 Orvis Auditorium 8:00 P.M.

Program

Milton Babbitt	Ensembles for Synthesizer (1962-64)
Edgar Varèse	Poème Électronique (1958)
Mario Davidovsky	Electronic Study No. 2 in Memorium to Edgar Varèse (1966)
Ernst Krenek	Quintona (1965)

INTERMISSION

Vladimir Ussachevsky	Of Wood and Brass (1965)
Peter Coraggio	Assimilation (1967)
Karlheinz Stockhausen	Telemusik (1966)

Program Notes

Ensembles for Synthesizer was totally realized, by me, at the Electronic Music Center of Columbia and Princeton universities on the Mark II RCA Electronic Sound Synthesizer, the only device of its kind for the completely electronic specification, generation, and regulation of the composed musical event, and the succession of such events, by the programming of electro-acoustical components. It is the fourth of my works for synthesized tape track, two of which require also the participation of a "live" soprano.

The title "Ensembles" refers multiply to characteristics of the work. In both its customary musical meaning and its more general one signifying "collections," the term refers most immediately to the different pitch, rhythmic, registral, textural, and timbral "ensembles" associated with each of the many so delineated sections of the composition, no two of which are identical, and no one of which is of more than a few seconds' duration

in this ten-minute work. This speed and flexibility of succession in all musical dimensions which are made uniquely available by electronic media reflect, in turn, the particular and vast resources of these media in every aspect of the time domain. Also, in its meaning of "set," the word "ensemble" relevantly suggests the, I trust, familiar principles of tonal and temporal organization which are employed in this as in other of my compositions.

The version presented in this performance is a two-track reduction of the original four-track version . . .
Milton Babbitt

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Poème électronique (1957-58) was composed at the Philips Laboratories in Eindhoven, Holland. It was presented during the Brussels World's Fair of 1958 in the pavilion designed for Philips by Le Corbusier, as the musical part of a "spectacle of sound and light," with images provided by Le Corbusier. It was originally recorded on three magnetic tapes and distributed through 20 amplifier-combinations, 9 "sound-routes," and 425 loud-speakers.

Poème électronique is one of the three electronic works by Varèse. The other two are: Déserts (1949-1954), for instrumental ensemble and three interpolations of "electronically organized sound;" and the "electronically organized sound" for the Good Friday Procession in Verges sequence in the film Around and About Joan Miró (1956) by Thomas Bouchard.

The tape used in tonight's performance is specially prepared for this occasion by Vladimir Ussachevsky at the Columbia-Princeton Electronic Music Center . . . Edgar Varèse

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Electronic Study No. 3 in Memorium to Edgar Varèse. The most important characteristic of the Study No. 3 is the use of, and relationships between, segments or densities in which the amount and speed of the musical events are perceived statistically. In other words, in these segments we cannot single out each attack (note). After a first exposure the ear will only apprehend sequences of sounds that might strike it initially as the more meaningful ones. On succeeding auditions, when already these sequences of sounds are impressed upon our memory, we might then be able to discriminate other meaningful events contained in the same segments. Thus is introduced an element of variability. What this attitude intends is to build vitality into the piece by providing perceptual fluctuations at different auditions of the composition.

The Electronic Study No. 3 in Memorium to Edgar Varèse was completed in 1965 at the Columbia-Princeton Electronic Music Center . . . Mario Davidovsky

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Quintona was realized at the studio of Brandeis University in Waltham, Massachusetts, in 1965. All sounds were derived from oscillators. The structure of the piece may be outlined as follows: (1) brief introduction, (2) so-to-speak contrapuntal section, (3) climax (chords over "white noise"), (4) sustained chords over knocking sounds, (5) second contrapuntal section, (6) second climax (high point), (7) second section of sustained chords, (8) quotation of (3), and (9) coda . . . Ernst Krenek

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Of Wood and Brass. The title is derived from the materials used in composing it. There are very few sounds of electronic origin used. Most of the material came from a half dozen or so notes on a trombone, some open, some muted with various mutes; one trombone glissando; several patterns played on the xylophone; and a single stroke on a Korean gong. The composer attempted to get an absolute maximum of timbre transformation, and to remove the final sound materials as far as possible from the original quality of the instrumental sounds. The piece falls into four distinct sections, which follow each other without a break.

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Assimilation (ă-sím ĭ -la shŭn), n. . . . 2. Phonet. Conformation of a sound, usually a consonant, to a neighboring sound. . . . 3. a. Physiol. The conversion or incorporation of nutritive material into the fluid or solid substance of the body. b. Bot. Photosynthesis together with root absorption . . . Peter Coraggio

PETER CORAGGIO, upon completion of B.S. ('62) and M.S. ('63) degrees at the Juilliard School of Music, continued studies in electronic music composition with Vladimir Ussachevsky at the Columbia-Princeton Electronic Music Center. Since joining the University of Hawaii Music Department faculty in 1965, he has been active in studying the interplay of visual and audio senses and has been an advisor of the Fine Arts Unit of the Hawaii Curriculum Center. Recently he, with his wife Hai-Luen, composed the electronic music to the ballet, "Opus 3X4," premiered by the University of Hawaii Dance Theatre.

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Karlheinz Stockhausen was born in 1928 and appears today as one of the most prominent of the younger generation of European composers. About Telemusik, Stockhausen has written the following: "I want to dedicate Telemusik to the people of Japan, whom I admire infinitely and who are so incredibly involved in the severe struggle between the old and the new Japan." It is of interest to note that, when first conceiving the work, Stockhausen was struck with an "outburst of associative words"—laser rays, stardust, north, electric pole, mirror, high frequency, reflection, brightness, sky scrapers, glacier, ringmodulation, resurrection, high fidelity.

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TECHNICAL ASSISTANCE BY JOHN VAN DER SLICE