



ELECTRO ACOUSTIC MUSIC V

Joji Yuasa
Pauline Oliveros
Otto Laske
Linda Dusman
Michael Hamman
Wesley Fuller
Thomas DeLio

Electro Acoustic Music V

Projection Esemplastic for White Noise Joji Yuasa	(1964) 7:55	
II of IV (1966)* Pauline Oliveros	16:29	
Treelink (1992) Otto Laske	14:24	
and a voice was heard in Rama (1994) Linda Dusman	6:59	
topologies / surfaces / oblique angles/ installed parameters (1994) Michael Hamman	6:11	
sherds of five (1994) Wesley Fuller	10:07	
Pine, Bamboo, Plum (1994) Thomas DeLio	2:16	
"because the (1995) Thomas DeLio	2:21	
	Joji Yuasa II of IV (1966)* Pauline Oliveros Treelink (1992) Otto Laske and a voice was heard in Rama (1994) Linda Dusman topologies / surfaces / oblique angles/ installed parameters (1994) Michael Hamman sherds of five (1994) Wesley Fuller Pine, Bamboo, Plum (1994) Thomas DeLio "because the (1995)	H of IV (1966)* Pauline Oliveros Treelink (1992) Otto Laske and a voice was heard in Rama (1994) Linda Dusman topologies / surfaces / oblique angles/ installed parameters (1994) Michael Hamman sherds of five (1994) Wesley Fuller Pine, Bamboo, Plum (1994) Thomas DeLio "because the (1995) 14:24 6:59 6:11 10:07 2:16

^{*}Smith Publications/Sonic Art Editions (c) 1966



Highlights from the Clark/Maryland Conference: **Technology and the Composer**

The conference, "Technology and the Composer: The Continuing Tradition of Music Composed for Tape" was first held in June, 1994, in Luxembourg City, Luxembourg, and was subsequently repeated, in November, 1994, at the University of Maryland at College Park. The directors of the conference, composers Linda Dusman (Clark University), Wesley Fuller (Clark University), and Thomas DeLio (University of Maryland at College Park), invited composers Michael Hamman, Otto Laske, Jean-Claude Risset, and Joji Yuasa to present talks, join in panel discussions exploring the unique aspects of composing for tape, and gather in the evening for programs of tape music.

The Luxembourg Conference was supported chiefly by the Clark University European Center in Luxembourg (CECIL), and was the second conference concerned with 20th century music sponsered by CECIL, the first, entitled "Art Étonné" (Astonished Art), a conference on open structure in 20th Century music, was held in June of 1986. The primary goal of CECIL is to strengthen the international dimension of teaching and research at Clark University, especially its close relationship with the Grand Duchy of Luxembourg. Each year CECIL offers a May Term in Luxembourg for Clark students, as well as individual shorter conferences throughout the year in a range of disciplines including film, history, psychology, political science, geography, environmental studies, and management. In addition to CECIL, the Luxembourg conference was generously supported by the Ministry of

Culture of the Government of Luxembourg, the Bibliothèque Nationale of Luxembourg, the Group for Electronic Music (GEM), and the Clark University Department of Visual and Performing Arts. The presentation of the conference at the University of Maryland at College Park was supported by both the School of Music and the College of Arts and Humanities of the University of Maryland at College Park.

The proceedings of the 1986 Luxembourg conference comprise the Volume 16, No. 3, 1987 issue of the Journal of Music Research, INTERFACE, which includes the talks given by the principal participants Christian Wolff, Gottfried Michael Koenig, Thomas DeLio, and Herman Sabbe. This CD, featuring music from the "Technology and the Composer" conference of 1994, is offered as a demonstration of the main premise of the conference: Tape music is indeed a continuing tradition, as uniquely vital now as it was at its inception.



Joji Yuasa

Projection Esemplastic for White Noise (1964)

This is my first piece of "pure" electronic music. It was realized at the NHK (Japan Broadcasting Corporation) Electronic Music Studio and was commissioned for the radio program, although I started to engage in "Tape Music" in 1954, composing "Musique Concrète."

The entire source of this composition is white noise utilized as a total spectrum of sound. I could curve various desired sound figures through the combination of characteristic filters and a variable-speed tape recorder.

The configuration of sound, the so to speak "Giacometti process" seemed to me a rather more oriental approach to the subject than the occidental one in which a formative process is based on the proliferation of the cell to the full body.

Moreover, I was, at that time, rather critical of the general tendency of Electronic Music, most of which sounded as if it were an extension of the pointilistic style of instrumental music seen in the age of Post-Webernism.

The above thoughts led me towards the working and processing of white noise as the sound source which seemed most malleable to various possibilities of the configuration of sound.

I confined the figuration of sound here only to the form of plasticity: bending, warping and changing the band width continuously, which is closer to the music of my

own cultural tradition, of Shakuhachi, of Koto, and so on.

Silence and the distance in sonic space are also very important elements in this music related to the above idea. There is a long silence of fifteen seconds before the ending section after the massive, intense layered cluster of twenty-five narrow white noise bands.

This piece led me to compose a larger scale white noise composition with the spatial movement of sound through five speakers with twenty-five channels derived from five-track tape recorders: "ICON on the source of White Noise" (1967).

Joji Yuasa

JOJI YUASA, born on August 12, 1929, in Koriyama, Japan, is a self-taught composer. He first became interested in music while a pre-medical student at Keio University, and in 1952 turned to music full time when he began to study composition at the "Experimental Workshop" in Tokyo.

Since then, Yuasa has been actively engaged in a wide range of musical composition, including orchestral, choral and chamber music, music for theater, and intermedia, electronic and computer music.

His works, including film and television scores have won several prizes: among them the Jury's Special Prize of the 1961 Berlin Film Festival; the Prix Italia (1966, 1967); the San Marco Golden Lion Prize (1967); Otaka Prize (1972, 1988); and five Grand Prizes at the Japan Arts Festival.

Yuasa has received a number of scholarships at home and abroad: the Japan Society Fellowship (1968-69), Composer in Residence at the Center for Music Experiment UCSD (1976), Berlin Artist Program by DAAD (1976-77), the New

South Wales Conservatorium of Music in Sydney (1980), the University of Toronto (1981), IRCAM (1987), etc.

He has won numerous commissions for his orchestral, chamber, choral and electronic compositions including commissions for orchestral works by the Koussevitzky Music Foundation, Saarländ Radio Symphony Orchestra, Helsinki Philharmonic Orchestra, Japan Philharmonic Orchestra, NHK Symphony Orchestra, Canada Council, Suntory Music Foundation, IRCAM, National Endowment for the Arts of the U.S.A., etc.

As a guest composer and lecturer, Yuasa has contributed to the Festival of the Arts of This Century in Hawaii (1970), New Music Concerts in Toronto (1980), Asian Composers League in Hong Kong (1981), concert tour for Contemporary Music Network by British Arts Council (1981), Asia Pacific Festival in New Zealand (1984), Composer's Workshop in Amsterdam (1984), Darmstadt Summer Course for Contemporary Music (1988), Lerchenborg Music Tage (1986, 1988), Pacific Music Festival in Sapporo (1990), etc.

His music has been widely performed throughout the world at such festivals as the ISCM World Music Days (1971, '74, '78, '79, '81, '83, '84, '85, '91, '93) Warsaw Autumn (1969, '76, '78, '81, '84, '86), and Horizon (1984, etc.) Yuasa had been actively engaged in music research and education at the University of California, San Diego, until 1994. Presently he is Professor Emeritus at UCSD and is working and teaching in Tokyo.



Pauline Oliveros

II of IV (1966)

II of IV was composed in real time at the Electronic Music studio at the University of Toronto in the summer of 1966. The configuration of gear included twelve Lafayette signal generators with eleven of them set in the super audio range (about 30kHz to 60kHz) and one set to the sub-audio range. The output of the generators was available on a keyboard. The combination tones produced by the generators and the bias frequencies of the tape machines were amplified for audibility. Tape delay was employed with the tape running between two Ampex 351 tape machines. A more detailed description of this setup, with a patching diagram, can be found in my article "Tape Delay Techniques for Electronic Music Composers" in Software for People, Pauline Oliveros, (Smith Publications 1984). No other processing devices were used. I of IV which used the same setup was released in 1967 on an Odyssey Record produced by David Behrman. It is out of print.

Pauline Oliveros

PAULINE OLIVEROS is known worldwide as a composer, accordionist and teacher. Her work in electronic techniques, teaching methods, classical improvisation, myth and ritual, and meditative and physical consciousness-raising has changed the course of American music. Since leaving the University of California at San Diego in 1981, at the rank of full professor, she has established the Pauline

Oliveros Foundation Inc. to support her creative projects and ideas. In 1961, she was part of the improvisational group "Sonics." with Ramon Sender and Morton Subotnick, that became the nucleus of the San Francisco Tape Music Center, now the Center for Contemporary Music (CCM) at Mills College. Oliveros, who later became the Center's director, was one of the first composers to use live electronic music as a composition medium. Her electronic piece "Bye Bye Butterfly" (1965) was included in New York Times critic John Rockwell's list of the ten most significant musical works of the 60's. Her revolutionary work in the use of tape delay and heterodyne techniques, coupled with the experimental use of combination tones and supersonic frequencies, presaged techniques now being explored digitally. Her "Dear John: A Canon on the Name of Cage" (commissioned by West German Radio in 1986 in celebration of his birthday) was completed using CCM's high-level HMSL (Hierarchical Music Specification Language) controlled by an Oliveros-designed program. All of her work emphasizes attentional strategies, musicianship and improvisational skills.

Oliveros' compositions have been performed worldwide, and in 1985 she was honored by a retrospective of her work at the J.F.K. Center for the Performing Arts in Washington, D.C. Her written work was anthologized in 1984, in *Software for People* (Smith Publications), and her recorded work is available on more than twenty albums and tapes from various labels.

Otto Laske

Treelink

Treelink is based on my reading of a poem of the same name from my lyric poetry collection UNTOLD HARMONIES (1987-94). The composition is not an interpretation of the poem, but rather is the poem itself in its fullness. Through composition, I manage to postpone the "death of language" (P. Valéry) that ordinarily occurs in discursive understanding. I approach the ineffable persona of the poem itself, assimilating music to its physical body. As is to be expected of a tone poem, Treelink retraces the stanza sequence of the work, but with liberties. Few intelligible language fragments are heard. Emphasis is on the spirit of the poetic text as embodied by its sound, not on its syntactic or formal structure.

Treelink was composed with the aid of the Capybara and its Kyma language, beta-versioned on a PC, which I was helping to debug in the process of composing this piece. I wish to thank Carla Scaletti, Kurt Hebel, Marc Lutton, and Dennis Miller for their inspiration and invaluable technical help. I also wish to thank Shira Karman and Peg Brightman for lending me their voices.

TREELINK

Evening light is weighing down on the playground oaks and maples early this wintry day.

Here, in the snow-soft meadow, I have stood before, happier, not noticing the weight in the trees, when the sun sank to close the afternoon.

The trees have aged. I suddenly know they were always aching under the heavy light

Afternoon hides below the grass, a raven descends, and the wind takes years off the branches, shifting them to my shoulders.

I return weighed down, more certain, more luminous.

Otto Laske

OTTO LASKE is a composer, poet, and cognitive musicologist. His musical work comprises 65 compositions, nearly evenly divided between vocal/instrumental and tape pieces. Laske's German and English poetry consists of 8 collections, the most inclusive of which is The Burst Membrane (1996). Most of his musical works are based on computer-assisted score composition, a way of working that has informed his composition theory and cognitive musicology generally. In his recent musical work, Laske combines his poetic and musical talents, using computer sound synthesis to "stage" his lyric poetry. Laske's music has been performed widely, nationally and internationally; his vocal music is still largely unknown. Today, he is considered one of the pioneers of cognitive musicology ("Music and A. I.") for which he is about to be honored by a Festschrift appearing in 1997. In the seventies, Otto Laske taught music in Canada, The Netherlands, and the U.S.A. Since the eighties, he has been an independent composer. In 1981, together with Curtis Roads, Laske founded NEWCOMP (The New England Computer Arts Association), and as its artisitc Director showcased about 300 artists in Cambridge, MA., U.S.A.



Linda Dusman

and a voice was heard in Rama

and a voice was heard in Rama is conceived as a political piece protesting the environmental conditions which have led to the decline of the songbird population. It is designed in three parts, reflecting the three characteristic gestures of the work: presence, absence, and "ghosting," that memory of the dead which remains when they are gone. The analogical title is derived from the Biblical passage which describes the slaughter of the innocents.

10

The source sounds for this composition are primarily bird distress calls which were processed using Lemur, designed by Kelly Fitz at the University of Illinois, Urbana-Champagne, and Sound Designer II. Permission for use of the bird calls is provided courtesy of the Cornell Library of Natural Sounds, Ithaca, New York, and the original calls were recorded by Gregory F. Budney, Andrea L. Priori, Randolph Scott Little, and Paul A. Schwartz. The work was composed in the Sound Lab of the Department of Psychology under the direction of Dr. Nicholas Thompson at Clark University, with additional support from the Faculty Development Fund there.

and a voice was heard in Rama received an Honorable Mention in the International Electroacoustic Music Competition of Sao Paulo, Brazil in 1995 and is dedicated to the memory of Bill Doyle, who died of AIDS complications on June 7, 1994.

Linda Dusman

LINDA DUSMAN, a prize-winner in the International Electroacoustic Music Competition of Sao Paulo '95, has had works performed across the United States, Europe, and South America in new music festivals and by various new music ensembles, including the Contemporary Music Forum in Washington, D.C., the Piccolo Spoleto Festival in Charleston, SC, and the Montenea Summer Music Festival in France. As one of four guest composers from the United States funded by the US Information Agency, her chamber opera Fustina was workshopped by the Latin American Music Center in Indiana University during the summer of 1994. Her theoretical writings have been published in Interface and Perspectives of New Music. Dr. Dusman's current compositional projects include a series of abstract "sonic portraits" using computer-processed sound.

Linda Dusman received her Doctor of Musical Arts from the University of Maryland at College Park in 1988. She has taught at The American University and the

University of Maryland, and is currently an Associate Professor at Clark University in Massachusetts where she received the Oliver and Dorothy Hayden Faculty Fellowship for excellence in teaching and research in 1994.



Michael Hamman

topologies / surfaces / oblique angles / installed parameters

topologies / surfaces / oblique angles / installed parameters represents an experiment in integrating sound synthesis practice with algorithmic composition. Ordinarily, in conveying messages, we make use of codes. Communication can occur when encoded messages are decoded. When the context for communication focuses on the primacy of a message's content, the coding processes which transform it into something meaningful are invisible: The message - as a conveyer of meaning - obtains privileged status. Occasionally, however, a message can be framed such that it turns toward and concerns the code itself. topologies/surfaces/oblique angles/installed parameters attempts explicitly to analyze algorithms commonly used to encode desired messages within the cultural framework of digital sound synthesis. Resonators, filters, reverberation algorithms, and physical model components are dismembered and reassembled according to composed logics which only obliquely reference the utility normally assigned to them by sound synthesis practice. Meanwhile, other aspects of digital computation - previously discarded as disruptive factors in the communication of synthesized meaning - can function within the range of an algorithm's output.

Sound computation and composition was performed with a PC-based signal processing system developed by the composer. Final editing, mixing, and recording were accomplished using Micro Technology's MicroSound desktop audio system.

Michael Hamman

MICHAEL HAMMAN composes works for solo instruments, ensembles, tape, and computer. His writings appear in *Interface, Computer Music Journal, Sonus* (forthcoming), and in a book on the work of Morton Feldman. Presentations and performances include the International Computer Music Conference, Technology and the Composer, Society of Composers Conference, and the Contemporary Music Festival of Seoul, Korea. He has lectured in the US and has taught music theory and composition at American University Preparatory School of Music, University of Maryland at College Park, and the University of Illinois at Urbana-Champaign. Currently he is conducting research in sound synthesis control systems, computer interface design, and computer-assisted composition. He lives in Urbana, Illinois.



sherds of five

sherds of five was composed in the late winter and early spring of 1994, and received its first European performance in Luxembourg City, Luxembourg, in June, 1994. All timbres are created with digital to analog synthesis, using an M.T.U.

Microsound Digital-Audio-Workstation and the program Csound. As with all music, whether consciously, unconsciously, or both, the piece is intellectually, emotionally and environmentally programmatic, and, in this instance, there is no doubt that one strong influence on the music comes from the works of Jean Genet, particularly the novel, "Our Lady of the Flowers", thus explaining the dedication of sherds of five to that singularly great twentieth century writer.

Wesley Fuller

WESLEY FULLER, composer and teacher, has written numerous works for voice, solo instruments, and instrumental ensembles. Since 1974, he has also composed works which use the computer as a musical instrument. The composer taught for twenty-seven years at Clark University in Worcester, Massachusetts, (USA), where he is the George N. and Selma U. Jeppson Professor of Music (Emeritus). While at Clark he co-founded the Tri-College Group for Electronic Music. Included among his works are Affirmations for Voices and Instruments on Texts of Kandinsky: Four Pieces for One Clarinet, One Player; Time Into Pieces for piano and computer; Concertpiece for violin and computer; Variations for Piano; and The Camargo Trio for piano, percussion and computer, written when he was composer-in-residence at the Camargo Foundation in Cassis, France. During his career, Wesley Fuller has undertaken composition, research, and teaching projects funded or partially funded by The National Endowment for the Arts, The National Endowment for the Humanities, the Mellon Foundation, Digital Equipment Corporation, the Camargo Foundation, and the Clark European Center in Luxembourg. In 1990 he took an early retirement from teaching and moved to the west coast of Florida where he maintains his home and studio in which he has composed, among other works, sherds of five (1994) for computer alone (tape), the premiere of which took place in Luxembourg in June of 1994, and Four Phases for Three for flute, percussion, and computer, premiered at the University of South Florida in September, 1995. In 1993 he completed a text on the computer music program Csound (Vercoe/MIT), Fourteen Introductory Tutorials to Csound, published and distributed by Micro-Technology Unlimited of Raleigh, North Carolina. Works of the composer are available from Edition Modern (Munich), and Studio Zed (St. Petersburg), and have been recorded on Redwood, Spectrum, Neuma, and 3D-CLASSICS labels.



Thomas Delio

Pine, Bamboo, Plum "because the...

Pine, Bamboo, Plum (1994) and "because the... (1995) are both compositions for computer generated tape. They are typical of my recent compositions in that they are constructed from discrete segments of music which, though they co-exist as a group, never become fixed with respect to one another through hierarchical relationships. To achieve this end I avoid transitions linking individual events. I avoid anything which might convey a sense of continuity and connection. I try to make every aspect of the music seem segmented, halted and separated. I try to isolate and emphasize the direct experience of the moment. As such, I am always more concerned with presentation than development and in the identification of junctures between apparently unrelated sonic events. Such unrelatedness, I believe, forces the listener to confront each gesture - each sound - as if heard for the first time and adds a heightened sense of immediacy to the musical experience. In

addition, over the past few years, I have been moving toward a point where each work in its entirety can be regarded as a moment in isolation. This has led me to reduce the size of my pieces. Thus, though my works on this recording are very short, in no way are they sketches or miniatures. Rather, they are full scale works which consist of a few highly compressed sound events stripped to their essentials. These events are in turn surrounded by a silence which is activated by their presence. Finally, I should note that, as is the case with many of my tape pieces, Pine, Bamboo, Plum and "because the... were written specifically for the recorded medium and are not generally intended for presentation on concerts.

(The recorded excerpt from *Paul Bowles: Black Star at the Point of Darkness* was used by permission of Sub Rosa Recordings, Brussels.)

Thomas DeLio

THOMAS DELIO is a composer and theorist. His compositions are published by Smith Publications/Sonic Art Editions (Baltimore) and Editore Semar (Rome). His works are recorded on the Wergo, Spectrum, 3D-Classics and Neuma labels. Articles about his music have appeared in *Perspectives of New Music, Interface, Leonardo.* As a theorist Thomas DeLio has published several books, most notably Circumscribing the Open Universe, Contiguous Lines: Issues and Ideas in the Music of the '60's and '70's, The Music of Morton Feldman and numerous essays in such journals as The Musical Quarterly, MusikText, Interface, Perspectives of New Music, The Journal of Music Theory, The Contemporary Music Review, Revue d'Esthetique and Artforum. DeLio is also the recipient of numerous grants, awards and commissions.

This CD was made possible in part by grants from the Higgins School of the Humanities at Clark University (Worcester, Massachusetts), and the Clark European Center in Luxembourg (CECIL).

Digital Mastering:

Antonino Paolo D'Urzo, OpusRite™ Audio, Riverdale, MD.

Cover Art:

Alioth
Louis, Morris
The Tompkins Collection
Courtesy, Museum of Fine Arts, Boston

Design:

Carole Allen



NEUMA Records 71 Maple Street, Acton, MA 01720 U.S.A.