

Coming Events
in
Siebert Chapel

JENNIFER MARVIN
SENIOR PIANO RECITAL
Saturday, February 3,
7:30 p.m.

DEPARTMENTAL RECITAL
Thursday, February 15
2:00 p.m.

THE MUSIC OF CRAWFORD GATES
(with Schubert Club)
Sunday, February 18
3:00 p.m.

PETER BANNISTER
Guest Organ Recital
Thursday, February 22
7:30 p.m.

COLLENE GRIFFITH
SENIOR VOICE RECITAL
Sunday, February 25
4:00 p.m.

DEPARTMENTAL RECITAL
Thursday, February 29
2:00 p.m.

LAKESIDE BAND FESTIVAL
Friday, March 8
9:00-3:00 p.m.

CHAMBER SINGERS
with
RACINE SYMPHONY
MOZART REQUIEM
Saturday, March 9

USHERS FOR MUSIC EVENTS ARE PROVIDED BY:
LAMBDA KAPPA FRATERNITY

* Siebert Chapel Artist Series:
Public Admission, \$5; Students/Seniors, \$3
(There is no charge for the Carthage Community)
All other events are without charge.

A CONCERT OF ELECTRONIC MUSIC

in conjunction with the J-term course
Explorations In MIDI

WORKS BY

David Dunn

“...with zitterings of flight released”

Scott Roller

Pluralities

Gary Verkade

40 Winks

Carthage College
Siebert Chapel

Friday
12 January 1996
7:30 pm

PROGRAM

David Dunn

**"...with zitterings of flight released"
(in memoriam Kenneth Gaburo)
1993**

Scott Roller

**Pluralities for one Korg 01W/pro
1995**

1. Nocturne/Calls 2. Rep Fields 3. Canon

Gary Verkade

**40 Winks
1994**

**1. Lacerations
2. Oscillations
3. Rhythmic exegesis
4. Exit Music**

PROGRAM NOTES

All three of the pieces on the program used the computer in some way in the compositional process. David Dunn's piece used the computer to "translate" analog signals to digital signals. These were then processed, i.e. composed, using the computer to "feed" the digital instruments which finally produced the finished sounds. Both Scott Roller's and Gary Verkade's pieces used the computer to process, organize, compose digital sounds already produced by digital instruments. The computer then fed the finished product back to the instruments which had originally produced those sounds. This was done by means of a sequencing program.

David Dunn

Composer and sound artist David Dunn was born in 1953 in San Diego, California. From 1970 to 1974 he was assistant to the American composer Harry Partch and remained active as a performer in the Harry Partch Ensemble for over a decade. He has worked in a wide variety of audio media inclusive of traditional and experimental music, installations for public exhibitions, video and film soundtracks, radio broadcasts, and bioacoustic research. His compositions and wildlife sound recordings have appeared in over 200 international forums, concerts, broadcasts, and exhibitions. In 1989 he co-founded the Independent Media Labs, in Santa Fe, New Mexico. He is the author of *Music, Language, and Environment*, *SKYDRIFT* (a book documenting a large environmental sound project), and *Sounds of Life: A Guide to Hearing in Nature*. He is the editor of *Harry Partch: An Anthology of Critical Perspectives and Eigenwelt der Apparatwelt: Pioneers of Electronic Art*.
"...with zitterings of flight released,"

(in memoriam Kenneth Gaburo)

The work was created through the digital signal processing of small audio fragments (5 to 10 seconds in duration) generated by a gigantic, one-of-a-kind, hybrid analog synthesizer built by Bill Hearn, the Vidium MK II. While the Hearn machine was intended as a "hyper Lissajous pattern generator" for control of a multi-channel video display, its audio capabilities are unique. All of the sounds were initially generated by this analog device which exhibits an extraordinary range of rich non-linear behaviors that were "unpacked" by the digital computer to reveal their embedded complexity. The realtime signal processing was accomplished with a Spectral Synthesis digital audio workstation (IBM platform) with multiple Texas Instruments TMS320C25 DSP chips and some custom code.

The work was composed over an intense and continuous 5-day period (including nights). While working on the piece I had in mind various images and metaphors for the drama of the spirit's separation from the body as described by a variety of shamanic and spiritual traditions. It is a memorial for my teacher Kenneth Gaburo whose rejection of the idea of "state-of-the-art-technology" led him to state that he preferred knobs to terminals. Along with everything else, this piece is my attempt to reconcile these two domains of electronic sound generation. I hope it is obvious to those who knew Kenneth why it is about and for him. The title is a line borrowed from Joyce's *Finnegans Wake*. The piece should be played at high amplitude over high-quality loudspeakers with a good low end.

Scott Roller

Cellist/composer Scott Roller was born in Amarillo, Texas. Cello and piano instruction began in 1968. His first encounter with jazz and new music was in 1971, a year in which his first compositional activities took place. He studied music at the University of Texas (Austin), L'Ecole Normale de Musique de Paris (France), and North Texas State University (Denton). From 1980 to 1983 Scott Roller was involved in many concerts, TV and radio recordings, and workshops as cellist in the improvisation quartet BL Lacerta. He has worked together with artists in many different media: poetry, dance, video, performance art, and music theater. Since 1984 he has lived in Germany playing with many orchestras and chamber groups, been active as a soloist, and done many recordings for German radio stations. From 1987 to 1989 he was cellist with the Dortmund Philharmonic Orchestra and studied composition with N.A. Huber. Since 1990 he has been a free-lance cellist, teacher, and composer.

Pluralities

This piece does not pretend to be electronic music in the highest sense. It is an attempt to plumb certain aspects of color and content through the use of the computer in order to make possible a highly intuitive and spontaneous, as well as a highly structured and controlled, mode of working. These Pieces were commissioned by Gary Verkade and are cordially dedicated to him.

Gary Verkade

Gary Verkade was born in Chicago and grew up in the south suburbs. His musical training began at home on the piano. He received his Bachelor's Degree in Music/Organ in 1976 from Calvin College. The Master of Fine Arts Degree in Organ Performance and Pedagogy followed in 1978 from the University of Iowa. From there Verkade went to Germany on a Fulbright Scholarship where

he studied organ and composition for 6 years and received the highest degree offered the performing musician in that country. While continuing to live in Germany, Verkade finished doctoral work at Iowa, receiving the Doctor of Musical Arts Degree in Organ Performance and Pedagogy in 1987. He taught at the University of Essen from 1988-1992. He was organist at the Evangelical Lutheran Church of Essen/Bergerhausen from 1986-1995. Verkade has performed throughout Europe and the United States. He has been a guest professor at universities in Germany, Sweden and the United States. His performances and compositions have been recorded and broadcast by German radio and Swedish television. Recipient of many grants and awards, he recently won a grant from the German government to record a CD there with his own compositions. Verkade joined the Music Faculty at Carthage College in 1995.

40 Winks

Wink: to close and open the eyes quickly, to hint, to signal or convey something. **40 winks:** to close and open the eyes quickly 40 times or to close and open 40 eyes quickly, to hint 40 times or give 40 hints, to signal or convey 40 somethings or to signal or convey something 40 times; a nap or sleep.

The piece has four parts:

Lacerations

Oscillations

Rhythmic exegesis

Exit Music

Macro and micro rhythm/duration are determined by the numbers 2, 4, 9 and 13 which are derived from a certain date in the composer's life. The sounds were produced by Korg 01W/pro and Yamaha TX802 synthesizers and a QuadraVerb GT effects processor. The computer with sequencing software by C-Lab (Hamburg, Germany) was used to compose the sounds. Many thanks to Lore Militzer who commissioned this work.

"When most I wink, then do mine eyes best see."

- Will Shakespeare