J. K. RANDALL
  MUSIC FOR THE FILM "EAKINS"
    Tape created at the Princeton University Computer Center

ROBERT CEELY:
  ELEGIA
    Tape realized at the Studio di Fonologia, RAI (Italy)
  MITSYN MUSIC
    Tape realized at the Boston Experimental Electronicmusic Projects (BEEP)

ALFREDO DEL MONACO
  ELECTRONIC STUDY No. 2 (1970) METAGRAMA
    Poem by Alfredo Silva Estrada
    Voice: Sonia Sanoja
    Tape realized at the Columbia-Princeton Music Center

J. K. RANDALL (b. Cleveland, 1929) currently teaches at Princeton University. His compositions include *Mudgett: monologues by a mass murderer* (1965); *Lyric Variations* for violin and computer (1968); and the score for the feature length film, *Eakins* (1972). He is the author of *Compose Yourself: a Manual* for *the Young,* currently being serialized in *Perspectives of New Music.*

Mr. Randall writes:

> "I had very definite opinions about what I wanted to do, and wanted to avoid, in providing the music for EAKINS.

> "It had often struck me that the trouble with bad movie music was not that it was bad music but that it was music. (Those '30's raids on 19th century symphonic literature were plentifully available on TV-reruns to confirm this suspicion. What had been wanted was, no doubt, mood —but highclass for a change. What had been achieved was a level of surface activity and visually nonfunctional structure on the soundtrack which spiked any sense of visualaural blend.) Indeed my happiest recollections of soundtracks were recollections of elegantly sculptured 'natural' sound: environmental noise (and no music at all?) in *Mr. Hulot's Holiday;* counterpointed conversations in *Lady from Shanghai* (Orson Welles was, after all, an oldtime radio man). In such cases, of course, the mere understanding that the sound is the sound *of* what you're watching (rather than the sound of some nonscreen people doing something to identifiable nonscreen instruments) carries with it a sense of blend; and in deciding that the music for EAKINS was to be purely electronic I hoped to remove a potential obstacle to the desired illusion of music, like 'natural' sound, seeming to emanate from the screenworld. (On the other hand, my 'decision to put exactly the same music into both channels of my final 2-channel (i.e., 'stereo') computer-synthesized tapes was merely in anticipation of the vagaries of projection equipment in movie houses, art museums, schools, TV studios, and who knows where.) Thinking of talk as merely the human part of the screenworld talking, and sound effects as its nonhuman part talking, I wanted to create an illusion of

music as the whole screenworld's timeflow talking; music believable as the lighting in which a scene was photographed is believable—as color of; or believable as midwestern monosyllabics might be believable as the speechcolor, or coloring speech, of that screenperson—or long florid foreignaccented involutions, of that one; or believable as a gentle rustle or a spasmodic creaking and groaning, of this or that onscreen or offscreen forest. (Notice the recurrent reciprocity here: a believable sound of some look, a believable look of some sound; each believable as coloring, and as colored by, the other.)

"It's the 'talking' idea that steered me away from super- deeply supermickeymousing the screen. Notice that a film's dialogue and sound effects already open up its coloring, and colored, soundworld; and that *this* sound- world does *not* deeply, or even sometimes at all, mickeymouse the screen. (The screenperson now talking may be in an offscreen corner of the room (a Wellesian favorite), or the screenforest now rustling may be in a vaguely positioned offscreen Beyond: in which cases even the frequent, but consider how shallow, mickeymousing of speech/lips or gesture/speech or rustle/leaves fails.) So that any music which aspires to enter into *this* sound- world need set no premium on even the shallow mickeymousing of tightly synchronized soundchange/screen-change; but rather, as the total screenworld's timeflow talking—(and the screenworld of EAKINS evolves at a quiet Brucknerian leisure) may retain its liberty to bind together the progression of visually disparate things as various articulants of, as counterpointed within and creating, the much slower drift of soundcolored timeflow.

"This slow drift and minimal surface activity in the music—this injection of music at the level of the screen- world's larger timeflow—provides the crunch for my 'talking' analogy: think of the screenworld's particulars as the music talking; so that the focal screenworld comes across both fleshing out and fleshed out by, both grounded in and grounding —encapsulated by; immersed in—a peripheral world of sound: rather like one of those old Schenkergraphs, with the difference that only Background (music; and some of the natural sound) and Foreground (the rest of the sound) are in the soundworld at all, the heavily focal (here, as for Schenker) Middle-ground being visual, (One is tempted to make this definition of 'Background music' mandatory.) For me, it is precisely this sense of a *soundbathed visual focus* which a fully developed musical composition (bad or good)—of which deeply mickeymouse music would be just one (and the colorationally least interesting?) sort—so frequently jeopardizes by injecting itself at too middlegroundish (or worse, at too foregroundish) a level of the screenworld's timeflow; by providing not Ground, but rather a self-contained alternative to a hence detachable screen."

The feature-length film, *Eakins,* is a production of Windmill Films, produced with a grant from the Dietrich Brothers Americana Corp,, directed and photographed by Christopher Speeth. The film explores the life and more than 100 works of Thomas Eakins, the Philadelphia artist who won (he wrote), "misunderstanding, persecution and neglect" through his interest in the nude human figure.

ROBERT CEELY (b. Torrington, Conn., 1930) has spent a large portion of his mature life in the field of electronic music. After his musical education (at the New England Conservatory, with Francis Judd Cooke; Mills College with Leon Kirchner, and Princeton with Roger Sessions and Milton Babbitt), he made his first electronic compositions at the Studio di Fonologia in Milan as a guest of the Italian government. In 1965 he joined a seminar of 12 composers at the R. A. Moog Company, helping to shape the future design of the Moog Synthesizer. Immediately thereafter, he founded the Boston Experimental Electronicmusic Projects, where he has composed most of his electronic music. He is now (1974) director of the New England Conservatory's Electronic Music Studio.

Mr. Ceely writes:

> "ELEGIA 1964 was composed in Milano, Italy at the Studio di Fonologia at RAI. From October 1963 until May 1964 I worked off and on at the Electronic Studio connected with the Italian Radio in Milano. My first electronic music composition *(Stratti)* was composed that Fall. While working on it, November 22 came and went and from that Friday until the following Sunday my American anger and sorrow seemed to focus on the city of Dallas. ELEGIA began as MUSAK for DALLAS; it ended with a long mournful coda which seemed more the piece I needed to write. The elegy is for a lost time which I now view a bit differently but which I still think changed so many events and people.

> "The name MITSYN comes from the title of the computer program MITSYN: Multiple Interactive Tone Synthesis which is a computer-aided system designed for notated sound synthesis and music composition with an emphasis on control of the timbre of the sound.

> "The opening twelve-second statement or theme was realized with the computer facilities of the Research Lab in Electronics at Massachusetts Institute of Technology. It presents two contrasting timbral events with fixed register, envelopes, and attacks. Subsequent events in the piece may come directly from the material of the opening statement, may be less directly related and be more like a developmental reference, or the material may be material 'missing' from the initial statement. Eleven ideas are developed at different rates and with different associations connected with each repetition. Whereas the Theme was mostly vertical in feeling, the variations occur horizontally. With the exception of the opening twelve seconds all the material was composed on the BEEP Studio."

ALFREDO DEL MONACO (b. Caracas, Venezuela, 1938) studied piano and composition with Maestros Moisés Moleiro and Primo Casale. His background includes music as well as law which he practiced for several years while remaining active in composition, as well as founding the Venezuelan branch of ISCM, organizing the contemporary music series for the National Radio and TV of Venezuela, writing and lecturing extensively on new music, He did the first compositions of electronic music at the *Estudio de Fonologia Musical* founded by the Venezuelan National Institute of Culture (Inciba). In 1968 he was awarded the National Prize of Music.

Since 1969 he has been living in New York, working intensively in electronic music at Columbia-Princeton Electronic Music Center, and completing a Doctor in Musical Arts degree at Columbia University.

His works have been performed at the festivals of Venezuela, in 1968; International Week of Berlin, in 1968; III Festival of Madrid, 1970; Columbia-Princeton EMC, 10th Anniversary, N.Y., 1970; Brussels, 1971; Santos, Brazil, 1971; the Venice Biennale of 1971; the International Week of Madrid, in 1973; the VI Interamerican Music Festival of Washington, D.C., in 1974; as well as concerts and broadcasts in Europe, North and South America.

ELECTRONIC STUDY II (1970) contains two short sections mainly focusing on the relationship between duration and tone-color. All sounds were produced through the electronic media but using a wide range of individualized attacks, durations, shapes or contours, interrelated according to aperiodical entrances within carefully timed sections, and applied to a same tempo unit. The sound material was originally derived from only four electronic sources: sine, square, pulse and white noise generators, and transformed into compositional materials through electronic procedures of modulation. This piece was realized at Columbia-Princeton Electronic Music Center, N.Y. and premiered at its 10th Anniversary Celebration concerts in New York, 1970.

METAGRAMA (1969-70) was especially composed for the Venezuelan choreographer-dancer Sonia Sanoja. Its sound material was entirely derived from her voice reading of the poem *Hacia el refugio axial y diferido* by Alfredo Silva Estrada. No sounds were generated through the electronic media. The first section of the piece makes a considerable use of Spanish phonemes and syllables derived from the poem itself, recreating an abstract language, but maintaining the original expression of the reading voice. The second section emphasizes words and segmented sentences of the poem overimposed on the previously transformed material. This signifies somewhat the opposite techniques of composition: transformation and "collage" of the same elements. In the first instance, the original material is questioned and transformed; in the second, this material—either original or transformed —is not furtherly questioned and it is presented on different levels of simultaneous and successive ways of over- impositions. This piece was also realized at Columbia- Princeton Electronic Music Center, in N.Y.C. from the original recordings made by the composer in Caracas, Venezuela.

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(Original liner notes from CRI LP jacket)