

GEORGE TODD
SATAN'S SERMON
VARIATIONS ON A BAGATELLE
realized on the Synclavier at Dartmouth College

GEORGE TODD (b. Minneapolis, Minn., 1935) received a BA from Amherst College, an MBA from Stanford University, and an MFA from Princeton University. He studied composition with Roger Sessions, Milton Babbitt, James K. Randall, and Earl Kirri. He is currently (1980) a professor of music at Middlebury College. He writes:

“SATAN'S SERMON and VARIATIONS ON A BAGATELLE were composed in the Bregman Electronic Studio at Dartmouth College. The sounds were produced on a Synclavier, a real-time music system driven by an Able 40 computer. This extraordinary instrument was developed by Jon Appleton, Director of the Bregman studio, and Sydney Alonso and Cameron Jones, directors of New England Digital of Norwich, Vermont, which now Manufactures the system. Strictly speaking, then, the music is computer (digital) music — though a great deal of the compositional process involved analog devices; mixers, tape machines — and, of course, razor blades.

“Though the surface of SATAN'S SERMON is often dense, the materials used to create the textures were very simple. Basically the piece consists of short gestures (very few of which have more than twenty notes) which have been elaborately reprocessed through the Synclavier. It took over two hundred and fifty hours of studio time to complete the work. I am profoundly grateful to Jon Appleton for allowing me such generous time in his studio and for giving me his moral and musical support.

“VARIATIONS on the other hand was composed in ten days. The machine was still in its proto-type stage and the variations which I composed one-a-day were sort of my compositional calisthenics on the Synclavier. The theme is a set of sine tones with undifferentiated envelopes. The variations which follow are loosely based on the contours of the phrases in the theme.

The final tapes were engineered by Michael Gilbert.”

DARIA SEMEGEN
SPECTRA (Electronic Composition No. 2)
realized in the Electronic Music Studio, SUNY at Stony Brook

DARIA SEMEGEN (b. Bamberg, West Germany, 1946) studied at the Eastman School of Music, Yale and Columbia Universities, and in Warsaw, Poland, as a Fulbright Fellow. Her composition teachers include Samuel H. Adler, Burrill Phillips, Witold Lutoslawski, Bülent Arel and Vladimir Ussachevsky. She has received numerous awards including two BMI Awards, two prizes from Yale and Mu Phi Epsilon, and four National Endowment for the Arts grants/commissions. Her work *Electronic Composition No. 1* (1971-72) won an ISCM International Electronic Music Competition Prize and was recorded on Odyssey/Columbia Records. She has taught at the Columbia-Princeton Electronic Music Center and currently (1980) is Associate Professor of Music and a director of the Electronic Music Studios at the State University of New York at Stony Brook, Long Island. She writes:

“SPECTRA's thematic material is presented as short motivic bursts in the minute-long exposition, and is subsequently developed into interacting layers generating their own phrase contours through increasingly complex superimpositions. Several untempered tonal motives emerge from time to time, recurring in a diffused manner, but always in their unaltered state in contrast with the accompanying layers of activity, which are subject to constant variation and development. This compositional approach differs from the conventional use of thematic elements bound to specific rhythmic patterns in a skeletal frame, and affects the music in various ways. In SPECTRA, the fast-flowing thematic groups are combined in various successions to generate new structures which are different from the characteristics of their original components. The work's rapidly changing sound colors are also the result of the superimposition of many sound layers, each with its own individual timbre.

“SPECTRA uses electronic sounds from a Buchla Series 200 synthesizer combined with precise mixing, editing, and recording techniques.

“The composition was supported by a National Endowment for the Arts grant and a fellowship from the Research Foundation of the State University of New York.”

THOMAS WELLS

11.2.72, ELECTRONIC MUSIC

realized in the Electronic Music Studio, Ohio State University

THOMAS WELLS (b. Austin, Texas, 1945) studied composition with Kent Kennan and Hunter Johnson at the University of Texas, 1960-69, and earned his Doctor of Musical Arts there in 1969. He also studied with Karlheinz Stockhausen in Germany in 1968 and 1972. He founded the University of Texas Electronic Music Studio in 1967 and is now (1980) Director of Electronic Music and Digital Synthesis Studios at Ohio State University and Chairman of the Standards Committee for the Electronic Music Consortium, American Society of University Composers. He has written music for orchestra and various smaller combinations and multi-media works for computer graphics and electronics. He writes:

“11.2.72, ELECTRONIC MUSIC is divided into three sections: the outer sections employ FM and resonant-filter-produced sounds, while the middle section consists of discrete pitch material. The work is characterized by emphasis on compositional transformations of a limited amount of material.”

JAN GREENWALD

DURATION 2

realized in the Electronic Music Studio, California Institute of the Arts

JAN GREENWALD (b. New York City, 1952) received her B.F.A. from California Institute of the Arts where she studied composition with James Tenney, Stephen Mosko and Morton Subotnik. She has been a producer of New Music concerts since 1975 and was a founding member of the Independent Composers Association, a California composers collective. During a European tour with Simultaneous Arts and Company, her multi-media work *Mobile 4 John Cage* was premiered at the Centre Culturel Americain in Paris. At the invitation of the University of Massachusetts at Amherst, she presented a

one- person concert/exhibition of her *Mobile* series. She is currently (1980) living and composing in New York, and was recently featured on the National Public Radio program, Artists on the Fringe. She writes:

“DURATION 2 was computed on the Nova 1200 Data General computer and transferred via an interface program to the Buchla 500 digital-to-analog synthesizer. The computer program was written so that it generated pitch, rhythmic and timbre group material. More subtle timbral qualities were composed by ear. This particular program was earlier used to generate *Durations (Perseverance Furthers) for Orchestra*, and then applied with slightly altered input data to this version. The piece describes a linear transformation of durations from 10 to .05 seconds within a timespan of 12'50". It is dedicated to Jon Weisberger.”

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(original liner notes from CRI LP jacket)