COMPUTER DIRECTIONS

PAUL LANSKY
SIX FANTASIES ON A POEM BY THOMAS CAMPION
— **her voice**
— **her presence**
— **her reflection**
— **her song**
— **her ritual**
— **her self**
Realized at the Winham Laboratory and Computer Center, Princeton University;
Hannah Mackay, reader

PAUL LANSKY (b. 1944, New York City) studied at the High School of Music and Art, Queens College, and at Princeton University, where he has been on the faculty since 1969. His works, largely for piano, chamber ensembles, and computer-synthesized tape, have been recorded on CRI, Nonesuch and Columbia-Odyssey records. He is a former member of the Dorian Wind Quintet (French horn), is a member of the editorial staff of *Perspectives of New Music*, and has received a Bearns Prize, the ISCM-League of Composers Electronic Music Award, the American Academy and Institute of Arts and Letters Composers Award, an award from the Koussevitzky Foundation, and a grant from the National Endowment for the Arts. He writes:

> "Speech and song are commonly thought of as different and distinct — as oranges and apples. It is my feeling, however, that they are more usefully thought of as occupying opposite ends of a wide spectrum of musical potential. It is, after all, a common experience to listen with musical ears to the sonic surface of an unfamiliar spoken language, just as it is to perceive the potent speech-like inflections of sung language, particularly in jazz, popular and folk music.

> "My SIX FANTASIES are exploratory visits to different points along this spectrum. The point of origin for these explorations is a spoken performance by the actress Hannah MacKay (who is also my wife) of the well-known poem by Thomas Campion. While Campion considers the contrast between the implicit, heavenly music of Lawra's beauty, and the explicit and plain earthly music we must resign ourselves to make, I took the opportunity to play with the implicit music within an excellent spoken performance of this explicitly musical poem. In writing this poem, Campion was apparently confronting the issue of so called 'quantitative' verse in English, and, composer that he was, made quite a free-wheeling musical playground out of the vowel box.

> "Each of the six movements attempts to corner and elucidate a particular musical aspect of the reading. The last movement consists of the original reading presented in unaltered form against a backdrop of vowel and contour imitations; I hope that by the time this movement arrives the listener will be able to hear the sound of the spoken performance as explicitly musical.

> "The piece was synthesized during 1978-79 on an IBM 360/91 and 3033 computer, and converted at the Winham Laboratory, all at Princeton University. It uses a technique known as all-pole linear prediction, in which the original source material (a recording of a single reading of the poem) is analyzed in small 'frames,' each 1/112th of a second, and the information gained allows reconstruction in which pitch, rhythm and timbre may be

controlled almost at will. In movements 3 and 5, a variety of comb filters and special effects are added, and in the first movement the backdrop consists of a simple combination of sine waves."

JAMES DASHOW
SECOND VOYAGE (text by John Ashbery)
George Shirley, tenor; tape part realized at the Centro Sonologia Computazionale, University of Padova, Italy

JAMES DASHOW (b. 1944, Chicago) studied at Princeton (with Randall, Babbitt, Cone and Kim) and Brandeis (with Berger, Shifrin and Boykan), and went to Rome in 1969 on a Fulbright to work with Petrassi at the Accademia Nazionale de Santa Cecilia. For several years he directed The Forum Players, a new-music ensemble, before undertaking the role of organizer-director for the Studio di Musica Elettronica Sciadoni in Rome. He is currently (1982), a member of the Centro Sonologia Computazionale in Padova, and vice-president of the Computer Music Association; he has received major commissions and awards, among them first prize at the 5th International Electroacoustic Music Competition in Bourges (France), commissions from the Venice Biennale and two grants from the National Endowment for the Arts. His music is performed and broadcast regularly in Europe, Japan, Australia and the Americas. He writes:

"SECOND VOYAGE reflects my ongoing interest in harmonizing specific pitches with the results of their own modulation spectra. The notes in the voice part, grouped together in two's and three's, were subjected to frequency modulation, amplitude modulation, and other signal processing. Each generating diad or triad thus yielded a variety of 'chord-spectra' (made up largely of non-harmonic partials) from which I chose material to harmonize the vocal line. The syllabic setting of the text reflects the way one might read the poem naturally, in an interpretive fashion.

"Written for and dedicated to George Shirley, SECOND VOYAGE was supported by a grant from the National Endowment for the Arts. The work was realized at the Centro Sonologia Computazionale (C.S.C.) using the resources of the Centro di Calcolo, both at the Universita di Padova, Italy, and uses the MUSIC 360 program for digital sound synthesis. I wish to acknowledge the assistance (and patience) of G. Tisato and the extraordinary goodwill of the staff at the Centro di Calcolo."

GEORGE SHIRLEY, one of America's most versatile tenors, has appeared with outstanding success with the Metropolitan Opera, Chicago Lyric Opera, San Francisco Opera, Royal Opera (Covent Garden), Netherlands Opera, Scottish Opera, L'Opera de Monte Carlo, and with summer opera festivals at Glyndebourne, Ottawa, Midland (Michigan), Edinburgh, Spoleto and Santa Fe. He may be heard in many recordings of both classical and twentieth-century repertoire, including CRI SD 326.

HANNAH MACKAY is a New York-based professional actress who has appeared on television and radio programs as well as in films.

(original liner notes from CRI LP jacket)