
Center for Research in Electronic Art Technology (CREATE) presents:

Electroacoustic Music

Friday 19 April 2024, 7:30 PM
Lotte Lehmann Concert Hall
University of California, Santa Barbara USA



Composer Vladimir Ussachevsky operating an early Tempophone around 1959.

I. *Talkmaster's Choice, version Fluxus* (1992) Clarence Barlow [5:00 excerpt]

Talkmaster's Choice is a computer music installation that processes speech in real time. According to a schedule, selections of words input into the installation are played back, first in larger blocks and then in ever shorter clips. Barlow recorded three versions. He described the version *Fluxus* as follows:

fLvXv\$ (pronounced "fluxus")

In early 1989 I was interviewed for Polish television by the composer Zygmunt Krauze (b. 1938), then President of the International Society for Contemporary Music. It was for a series involving twenty globally spread composers. He asked me a set of questions put to all interviewees, without any of them knowing the questions in advance. All interviews were transcribed and sent to John Cage with the request that he make one of his mesostic poems out of them, which he did. His recital in his apartment (note the traffic noise!) of the poem based on my words was recorded on tape. The interview and the Cage poem are below.

I entered the recording into *Talkmaster's Choice* and the resulting piece (preceded by a part of the interview and the Cage poem) is titled *fLvXv\$*, pronounced "fluxus". The piece itself starts with a rustling noise resembling an old shellac record rotating at 78 rpm. The title refers to currencies (Dutch florin *f* and the ubiquitous multi-currency dollar), commemorating the promotion of Cage to the status of well-paid cult figure after decades of public neglect, and to his 80th year, during which he passed away: $LxXx = 80$. His strong influence on the fluxus movement is also referred to thereby. His passing was three months after the premiere of *Talkmaster's Choice*. *fLvXv\$* was put together a few years later.

Clarence Barlow (1945-2023) was born into the English-speaking minority of Calcutta, where he studied piano and music theory, started composing music in 1957 and obtained a science degree in 1965. After activities as pianist, conductor and music theory teacher he moved in 1968 to Cologne, studying composition and electronic music until 1973 at Cologne Music University and sonology at Utrecht University from 1971-72. From 1982-94 he

was head of computer music at the biannual Darmstadt New Music Summer Courses, from 1984-2005 lecturer on computer music at Cologne Music University, from 1990-94 artistic director of the Institute of Sonology at the Royal Conservatory The Hague, where from 1994-2006 he was professor of composition and sonology. From 1994-2010 he was member of the International Academy of Electroacoustic Music in Bourges. From 2006-19 he was Corwin Chair of Composition at the University of California, Santa Barbara and was from 2018-20 guest professor at the Catalonia College of Music ESMUC in Barcelona.

2. *Préludes suspendus III* (2020) Horacio Vaggione [8:48]

The *Préludes Suspendus* [I, II, III, IV] series spans more than a decade. It is based on the idea of creating diverse contexts from possible interactions between previously composed sound materials which provide a common palette for all the pieces in the series. Hence the title “preludes”, as well as their “suspension”. Additionally, some of the sound materials found in this palette have been used outside of this series, although in such cases they are mixed with different materials, or used as pulses in various sets of convolutions.

Horacio Vaggione was born in Cordoba, Argentina in 1943 and has resided in France since 1978. He studied composition at the National University of Cordoba, Argentina (1960-1965). He started Computer Music studies at the University of Illinois (Fulbright Grant, 1966). He received a Doctorate in Musicology (1983) at the Université de Paris 8. He was a Professor at the Université de Paris 8 from 1989-2009.

3. *Pulsar Rays* (2023) Dariush Derekshani [~5:00]

Pulsar Rays is an acousmatic composition that explores the synthesis of purely artificial soundscapes inspired by natural phenomena. Amongst some of the synthesis techniques used to realize this composition were pulsar synthesis, convolution, and stochastic spatialization—which is the random movement of a sound object within a confined space—to achieve a natural-behaving immersive sonic experience. Additionally, the assistance of a variational autoencoder model, trained on a diverse range of natural sounds, was utilized to evoke a heightened sense of realism when perceiving these purely synthetic soundscapes.

Dariush Derekshani is an experimental composer and researcher of electroacoustic music. His research focuses on generating soundscapes modeled after natural sounds using machine learning. He is currently a PhD candidate in music composition at the University of California, Santa Barbara under the supervision of João Pedro Olivera and Curtis Roads. For more information: www.derakhshani.me

4. *Never more* (2010) Curtis Roads [1:48]

Never more is the third part of my piece *Never*. *Never* is a sequel to my composition *Now* (2003). The work began as an exploration of higher-order granulation processes, i.e., regranulations of previously granulated textures. The granulation process was merely a starting point for composition. I then edited the granulated textures on a micro time scale over a long period to make the finished work.

Curtis Roads is professor of Media Arts and Technology and affiliate faculty in Music at UCSB.

5. *Four Preludes* (2022) Earl Howard [28:00]

6. *Saxophone solo* (2024) Earl Howard [20:00]

Earl Howard is a composer and has been performing his compositions in the United States and Europe for over fifty years. His recent compositions include music for live electronics, electronic tape music as well as music for electronics and instruments. Earl Howard's method of creating orchestrated sounds with electronics and adding live, improvisational performance creates a unique, densely layered composition. Howard has performed at numerous venues including Merkin Hall, the Whitney Museum, The Kitchen, The Knitting Factory, Roulette, and Carnegie Recital Hall. The recipient of Harvard's Fromm Foundation commission, Earl Howard also received a Guggenheim Fellowship He graduated from California Institute of the Arts in Music Composition in 1974.