

# EMMANUEL GHENT LAURIE SPIEGEL

## Instrumental and Computer Music, Video and Film

with Donald Whyte—violin; Richard Fitz and David Frost—percussion

**Friday and Saturday, January 11-12, 1980 at 8:30pm**

(A different program each night)

**The Kitchen, 484 Broome Street, New York**

**Reservations: 925-3615**

On January 11th and 12th, The Kitchen's Contemporary Music Series will present two evenings of recent works by composers Emmanuel Ghent and Laurie Spiegel. A different program will be offered each evening. All the works are in some way connected with computers. In addition to computer music, there will be music for live performers, music with computer-generated film or video images, and live performance on a computer sound system.

On Friday, January 11th, Emmanuel Ghent plans to present his Divertimento for Computer Brass and Electronic Violin, Baobab, and three works in his Program Music series. The Divertimento makes use of an electronic violin designed and built by Max Mathews of Bell Laboratories. Remarkable timbral variations are available to violinist Donald Whyte, such as making the instrument sound like a trumpet. In Baobab the music is synchronized with a film whose computer-synthesized, rapidly evolving gnarled images were created by Ken Knowlton. In the past two years Ghent has composed a series of pieces, 2 to 30 minutes in length, entitled Program Music No. 1, 2...29. This program will feature nos. 20, 10 and 15. On Saturday, Ghent will feature a new work for marimba and vibraphone to be performed by Richard Fitz and David Frost. Three other pieces in the Program Music series (nos. 9, 21 and 17) will be presented along with 5 Brass Voices, a quadruphonic computer composition based on his Brass Quintet.

On January 11th, Laurie Spiegel will screen A Living Painting, a 17-minute contrapuntal study on videotape that embodies musical relationships in visual form. In this piece, the paths and motions of the component lines are analogous to melodic evolutions and interrelationships, just as the coloration is analogous to the role of orchestration in the compositional process. Voices Within, composed with an analog synthesizer, is in three sections. The title refers to the large, central section, the sound of which is evocative of thousands of singing voices. In Voyages, to be presented on January 12th, the relationship between synthesized images and sound can be directly perceived. Color is used to differentiate forms hidden in visual textures, just as timbre is used to differentiate individual tones from the general fabric of sound. Harmony and colorization change in related ways, sometimes parallel, sometimes in other counterpoints. On both evenings, Laurie Spiegel plans to perform live on a micro-computer music system. She is exploring use of the home computer as an accessible, playable instrument suitable for improvisation. Perhaps her background as a guitarist and banjo player makes her especially qualified to do this.

After receiving his early musical training in Canada, Emmanuel Ghent came to New York where he studied with Ralph Shapey. During the 1960s he was well-known for his multi-tempo music involving wide spatial separation of performers, and for the coordination system that made this possible. In the 1970s, a Guggenheim fellowship enabled Ghent to immerse himself in the GROOVE real-time computer system. In addition to many computer music compositions created on this system, he modified it to make possible the composition of a type of theatrical lighting which had the versatility usually associated with music. His collaboration with the Mimi Garrard Dance Company has resulted in many performances of music/lighting/dance throughout the country. In recent years Ghent's musical interest has shifted from timbral considerations to the opportunities offered by mobilizing the computer as a compositional 'associate'. With the exception of 5 Brass Voices, all the work he is presenting in these concerts was created by first composing musically meaningful algorithms, and then, as a second stage in the compositional process, interactively modifying them.

Laurie Spiegel's career, which might have gone in any one of several directions, seems to be traversing several simultaneously. She has written incidental music for the stage, television and experimental video; her music is widely performed in concert, often in conjunction with dance; her recent electronic image synthesis makes effective use of her training in drawing and graphics. Spiegel's musical background includes study at Juilliard where, among other things, she studied classical guitar and Renaissance and Baroque lute. Her composition teachers include Jacob Druckman, Emmanuel Ghent and Michael Czaikowski. Since 1970 she has composed electronic music, and since 1973 she has worked extensively with computer image and sound synthesis. Spiegel has been identified closely with the development of experimental color video, having collaborated with Nam June Paik, Bill and Louise Era, Tom DeWitt and Kenneth Knowlton. She is pursuing the composition of what she terms 'visual music'. Just as she uses the computer to automate single compositional processes which can be used to form diverse compositions, Spiegel is experimenting with processes involving visual material which functions as abstractly as musical sounds do.