

Morton Subotnick

March 2 and 3, 1979 8:30pm
\$3.50 / \$2.00 / TDF Music

The Kitchen Center
484 Broome Street

Performers: Virko Baley, piano (Fri); Ralph Grierson, piano (Sat); Miles Anderson, trombone;
Joan La Barbara, voice; Morton Subotnick, clarinet

PROGRAM FOR FRIDAY, MARCH 2 at 8:30 p.m.

- I. A SKY WITH CLOUDS (New York Premiere)
- II. A SKY OF CLOUDLESS SULPHUR (New York Premiere)
- III. THE LAST DREAM OF THE BEAST (New York Premiere)

INTERMISSION

- IV. THE WILD BEASTS

PROGRAM FOR SATURDAY, MARCH 3 at 8:30 p.m.

- I. LIFE HISTORY
- II. A SKY OF CLOUDLESS SULPHUR
- III. THE LAST DREAM OF THE BEAST

INTERMISSION

- IV. LIQUID STRATA (New York Premiere)

The Kitchen's Contemporary Music Series is supported in part by the National Endowment for the Arts, a federal agency; the New York State Council on the Arts; the New York City Department of Cultural Affairs; and the Martha Baird Rockefeller Fund.

THE GHOST SCORE contains information that triggers electronic equipment that modifies the instrumental or vocal sounds as they are produced.

The soloist plays his/her own part, plus in a sense, his/her own electronic accompaniment. The soloist provides the sound for the 'ghost' score to create a moving, fluid, acoustical space which surrounds the natural sound of the soloist.

The electronic modifications include the capacity to change the pitch, timbre, volume, and directionality of the sounds. The tape specifies how these modifications will occur.

The electronic ghost score consists of a small package of electronics and a two track tape. The ghost electronics are in the form of a small metal box which contains:

1. A stereo location processor
2. A ring modulator
3. A frequency shifter
4. A voltage
5. A set of modules to convert the specially prepared audio signals on the 'ghost' tape into control signals.

The building of the ghost electronics was partially funded by a grant from the Rockefeller Foundation.

A SKY OF CLOUDLESS SULPHUR (New York Premiere)

This piece was commissioned by the J.B. Lansing speaker company as an 8-track outdoor composition to commemorate the opening of their new factory. It was completed in 1978 and is a pre-beast Butterfly work (Cloudless Sulphur is the name of a butterfly). The Beast is the 'emergent' moment in the life process toward 'Butterflyness' or 'humaness.' The work has an 'objective' beginning, i.e., dance music which suddenly goes into a cocoon-like inner world and finally emerges as a more beautiful version of its former self.

THE LAST DREAM OF THE BEAST was written for Joan La Barbara and completed in February, 1979. The title refers to the Last Dream of the Beast Man, who is the main character in a music drama which is in progress. (New York Premiere)

LIFE HISTORY (from 2 Life History) was finished in 1976 and was the model for the Ghost Pieces.

THE WILD BEASTS was written for Virko Baley and Miles Anderson in 1978.

A SKY WITH CLOUDS (New York Premiere)

In this piece two voices activate electronic sounds which are pre-recorded on tape. Each voice activates a separate tape. The loudness of the voice equals the loudness of the tape. This allows the performer to provide a vocal format for the sound, i.e., the short sounds, long sounds, crescendos, etc. In addition, the sound is moved from the rear to the front of the space depending on the loudness--so that very soft sounds will exist in the rear and very loud in the front. One performer also utilizes a foot pedal which controls the movement from side to side.

The title refers to the kind of materials--material "A" = "Sky" and material "B" = "Clouds." The clouds refer to identifiable musical materials - or 'object' music; Sky is more abstract material. The work starts with the two materials being very different from each other, and gradually the materials transform to be more identical with one another.

LIQUID STRATA (New York Premiere) is a response to Newton's insights about fundamental realities of nature. The work is intended to express the transition from being at rest to being in motion and the tremendous energy expended to set a body (or thought) in motion, and the difficulty of stopping it once having begun. The work was written for Ralph Grierson and completed in 1977.