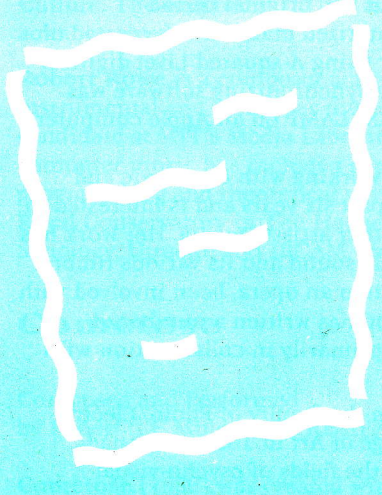

FIRST INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART

September 27 - September 30, 1988

UTRECHT

THE HAGUE - GRONINGEN

THE NETHERLANDS

PERFORMANCE PROGRAM

SCCA Foundation for Creative Computer Applications
CKMT Center for Art, Media and Technology
of the Utrecht Academy of Arts

Tuesday, September 27

Academy Theatre, Janskerkhof 18, Utrecht

21.00 hrs

Performance Program:

The Thundering Scream of Seraphim's Delight
Reynold Weidenaar

The Empty Chair
A Multimedia Performance
George Lewis

Thursday, September 29

Academy Theatre, Janskerkhof 18, Utrecht

20.30 hrs

Performance Program:

Portable Music
Daniel Brandt

Duel
Peter Desain and Henkjan Honing

Obeying the Laws of Physics
Daniel Scheidt

Music for Bass Clarinet and Tape
Cort Lippe

Hall of Mirrors
Robert Rowe

Cometose
Robert Mulder and Kristi Allik

The Thundering Scream of Seraphim's Delight

Composed by Reynold Weidenaar
Performed by Peter Luit

In the **Thundering Scream of Seraphim's Delight** (1987) the double bass is revealed on video as a metaphoric microcosm of sprited human effort. Close-ups of performance phrases and gestures extract the dance-like suppleness and elegant fluidity, the elusive spontaneity, and the sometimes exuberant drama or wrenching struggle that support seemingly small and minor movements. Using the extended character of the hands, a luminescent dialogue ensues as the various interactive audio and video performances respond and recoil. The work explores energetic physicality and a spectrum of inner and outer states, from subdued tension to ecstatic whimsy. Thus is disclosed the magically angelic presence and commanding strength of the remarkable instrument upon which these musical dramas unfold.

This work is formed as a suite of 31 brief sonic/scenic events, each extending in duration anywhere from 6 to 64 seconds. The musical and visual materials of each scene were conceived together. Thus, as the basic musical ideas were being composed, certain primary visual elements also come to mind: camera angle, framing, lighting, camera movement and visual composition. After these underlying sights and sounds were synchronously recorded, the piece was formed by incorporating complementary image-processing designs, mimetic performance footage, and digital material (derived from the sampled double bass), as well as a live-performance part for the double bass. The piece is arranged in a nearly-symetrical arch form, with two hologram scenes and double bass solos on either side of the center.

Reynold Weidenaar is Assistant Professor in the Department of Film and Television at New York University's Tisch School of the Arts.

The Empty Chair
A Multi-media Performance

Composed by George Lewis
Performed by Douglas Ewart, Joel Ryan, Ray Edgar, Steve Potts and Misha Mengelberg

The Empty Chair (1988) is an integrated composition for human and computer performers. One of the humans plays an acoustic musical instrument and is accompanied sonically by a computer controlled orchestra and visually by a computer controlled video system. A computer video instrument is making a real-time video portrait of a second human performer, who is sitting (as for a portrait) in a room well removed from the stage and concert hall activity, or for that matter, from any other activity or sounds

Douglas Ewart	woodwinds, saxophones
Joel Ryan	sonic spacialization software
Ray Edgar	Fairlight video systems software writer
Steve Potts	performer
Misha Mengelberg	performer

George Lewis has been active as a composer working in the field of computer music since 1979,with particular emphasis on software composition, the construction of real-time composing and listening machines and computer programs that interact with performing musicians in concert. Lewis recently took part in the first hyper instruments project in collaboration with Don Ritter at MIT's Media Laboratory.

Acknowledgments:
Paul Berg
Frans de Ruiter
Stichting STEIM

Portable Music

Composed and Performed by Daniel Brandt

Portable Music is a series of improvisational and rhythmic pieces for solo performer, an electronic percussion instrument (a Roland Octapad) and Midilodica (a unique MIDI) keyboard instrument built at STEIM in 1987). The musician plays the instruments which send data directly to a computer that is programmed to 'listen' and respond by processing the information and sending its output to synthesizers. The result is an interactive system, allowing real-time, gestural control over many layers of musical processes. Each composition exploits this performance system in a different manner.

- **Répétez, s.v.p** (1987). The computer, operating as an interactive MIDI recorder, repeats rhythms that are performed on the Octapad. These phrases are layered one by one until a complex pattern is created. The performer then plays the Octapad, modifying and adding to the pre-recorded patterns.

- **Four Echoic Episodes** (1987), is performed on the Midilodica. This portable keyboard, originally a Hohner melodica, has been modified to transmit a wide range of MIDI commands. These are sent directly to the computer which interprets them in a variety of ways. Each section of this composition has its own micro-tonal scale, and uses variations of a program that transforms a solo performance into that of an ensemble with the simple device of an echo

Daniel Brandt works at the Department of Sonology at the Royal Conservatory in The Hague and receives technical support from the Studio for Electro-Instrumental Music (STEIM) in Amsterdam on his Portable Music project. He is also resident composer for the international theater ensemble 'Imago'.

Duel - For Two Percussionists

Composed by Peter Desain and Henkjan Honing
Performed by Tom van der Loo and Jaap Pluygers

Two characters, a duel
deaf and blind to each other

as intermediary, the computer
precents a combat

a duel seems unwanted
reverse the movement!

no winner, no looser
a play

Duel (1985, revised version 1987) is an interactive computer composition for two percussionists. The composition is the description of a process. A computer functions as an intelligent listening and prompting conductor. The percussionists are acousticaly separated, unable to hear each other. The computer directs them through the five phases that make up the composition. They will go from a non-coordinated repeated playing of their own pattern to playing one and the same pattern, originating from the unique characteristics of both patterns.
The five phases are:
- Without each other (analyze patterns)
- Towards each other (make patterns of equal length)
- Against each other (make patterns synchronous)
- With each other (make patterns complementary)
- Together (make patterns the same)

We'd like to thank Cor Jansen of Applica and Rob Hofmann for assisting with the design and construction of the hardware; and the Center for Art, Media and Technology, Utrecht for support and facilities.

Peter Desain is a cognitive psychologist and computer scientist who works at the Center for Art, Media and Technology at the Utrecht School of the Arts and at the City University of London.

Henkjan Honing is a composer who works at the Center for Art, Media and Technology at the Utrecht School of the Arts and at the City University of London.

Obeying the Laws of Physics

Composed by Daniel Scheidt
Performed by Trevor Tureski

Obeying the Laws of Physics (1987) is a software composition for percussionist and interactive computer response system. The percussionist performs inprovisationally on a set of electronic drum pads which are used to drive a pair of synthesizers. The computer 'observes' the percussionist's performance and generates its own responses according to the percussionist's actions. These responses involve eleborations, ornamentations, tranformations, and literal quotes derived in real-time from the material provided by the percussionist. Obeying the Laws of Physics was commissioned by Trevor Tureski with funds from the Canada Council.

Daniel Scheidt's interest in improvisation and live performace has led to the development of several real-time computer performace systems. Scheidt has performed with these systems across Canada and has presented the results of his research at computer music conferences in Paris, Amsterdam and The Hague.

Music for Bass Clarinet and Tape

Composed by Cort Lippe
Performed by Harry Sparnaay

Music for Bass Clarinet and Tape (1986) was commissioned for the 1986 International Computer Music Conference (ICMC) by the Dutch Ministry of Culture. The piece was written for the bass clarinetist Harry Sparnaay, who premiered it at the ICMC in The Hague in October, 1986. The tape part was created at CEMAMu in Paris, using the graphics-oriented computer-music system UPIC designed by Iannis Xenakis. The digital mix of the final tape version was done at the Stichting Klankschap and the Sweelinck Conservatory in Amsterdam.

Sound material for the tape was limited to approximate the confines one normally associates with individual acoustic instruments in order to create a relationship with parity between the tape and the bass clarinet. Although contrasts and similarities between the tape and the clarinet are evident, musically a kind of intimacy was sought - not unlike our present-day 'sense' of intimacy with machines in general.

There are five major sections in the work. The opening dialogue between tape and instruments is followed by a section in which the tape part dominates. This, in turn, gives way to a bass clarinet solo, while in the fourth section the tape part is dominated by the clarinet. In the final section the tape and instrument are again somewhat equal - reminiscent of the opening section.

Music for Bass Clarinet and Tape was a prize-winning composition in the 1987 15th Annual Electronic Music Competition of Bourges, France.

Cort Lippe currently works at the Institute de Recherche et Coordination Acoustique/Musique (IRCAM), in Paris, where he leads the 4X machine applications. He is active as a composer in the Paris-based group New American Music in Europe (NAME), which presents concerts of contemporary American music in Europe.

Hall of Mirrors

Composed by Robert Rowe
Performed by Harry Sparnaay

Hall of Mirrors (1986) is a duet for a human playing a bass clarinet and the 4X computer system. The computer takes in the sound of the bass clarinet and reflects it, sometimes faithfully, sometimes not. The human listens to what the computer does and modifies his own performance according to how his partner is playing. Humans and computers are very different things: Hall of Mirrors is an effort by the composer to let them make music together, realizing and emphasizing each other's strengths. All of the sounds you hear come from the bass clarinet: the computer only shuffles around with what it hears, or multiplies it, or changes its speed. The image of the title comes from an idea of the piece as a series of reflections, fragmented, distorted, or true, cast back from the two patterns onto each other. The version of the piece played today uses a tape recording of the 4X part: since the performace of both partners changes with each playing, this represents a snapshot of the possible outcome. Hall of Mirrors is a commission from the Fonds voor de Scheppende Toonkunst of the Dutch Ministry of Culture. The support of IRCAM is also gratefully acknowledged.

Robert Rowe is a composer active in the fields of instrumental and computer music and is currently a Ph.D. candidate at MIT's Media Laboratory. His work in computer music has included compositions, programming and theoretical writing carried out at the Royal Conservatory in The Hague; the Institute of Sonology, Utrecht; and IRCAM, Paris.

Cometose

Composed and Performed
by Robert C.F. Mulder and Kristi A. Allik

Cometose (1986) was created with the financial assistance of the Media section of the Canada Council. Conceptually the work deals with the death of Samuel Clemens during the perihelion of Halley's Comet in April of 1910. Clemens had said during his life that he 'came in with the comet (1835) and would go with it'. In this story his wishes come through and he is transported with house and all to the core of the comet. There he views the world, reflects his own past and the present from within the safety of 'Stormfield', his house. During the major part of the voyage Twain watches as many strange and frightening things appear in the windows and his beloved pool table. When he returns to the orbit of Earth in 1985 he wakes up and looks at our busy world. Alas, before he can comment upon what he has experienced, the satellite Giotto, in collision course with the comet smashes his house.

The music for this work was created with electronic and acoustic means. Among the electronic sources were: the Casio CZ5000, Casio CZ101, Yamaha DX7 etc. The acoustic sources include Allik's singing, narration of Clemens' writing and the sound of simple toys. The original recorded acoustic material was processed using devices such as: the Yamaha REV-7, the Roland SL-50 digital sampler, a digital vocoder and other equipment.

The imagery was taken from some original material of the period.Interior shots were taken at Eldon House, London Ontario. The exterior of the house and other material was photographed from Mulder's artwork, magazine cut-outs, drawings, complex models and original period photographs. The computerized material was created on an Amiga 1000 computer using A-squared Live! digitizer and Dpaint software. The synchronizing software was written in Electrosonic ESCLAMP on an Apple computer.

Kristi A. Allik has been working with electronic and computer music for the past six years and is interested in combining music with other artistic media. Her work has dealt with electro-acoustic sound and its various timbral possibilities. She has written an opera, been involved with theatrical productions and has written a number of integrated media works, primarily in collaboration with Robert Mulder.

Robert C.F. Mulder is on the faculty of Photo/Electric Arts at the Ontario College of Art in Toronto, Canada. Mulder's interests are in the fields of psycho-visual phenomena, the use of visual elements in the time dependent arts and the applications of direct light in the performing and visual arts. He has worked extensively with light sculpture, slide and video projections, 'living screen' stage techniques and integrated media since 1963.