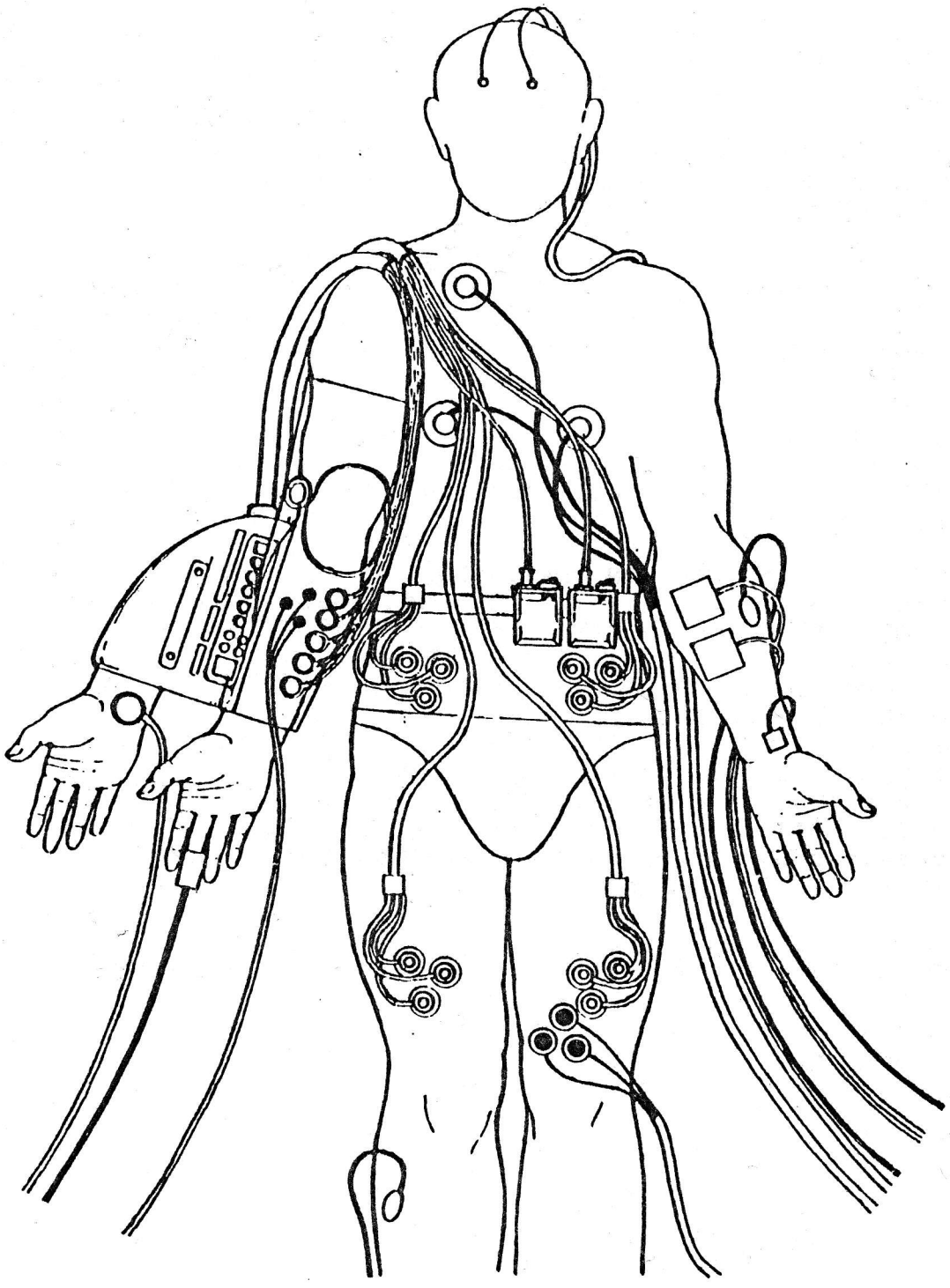
SISEA

CONCERTS AND PERFORMANCES PROGRAM



AMPLIFIED BODY / THIRD HAND.
stelarc.

CONCERTS AND PERFORMANCES PROGRAM

Wednesday, November 14 1990, 20.15 hrs

1. JULIUS AMENT (NL): CONCERT FOR COMPUTER-ORCHESTRA

The performance consists of a concert with a computer-orchestra of 10 Atari-ST computers. The computers are connected (MIDI) with 10 sampling modules. 10 players (students of the music department 'Academie Minerva' of the Groningen Polytechnic) are directly controlling the computers (without keyboard) with the aid of computer programs that were developed especially for this purpose.

2. TIM GRUCHY (Astralia): GLITCH

The performance has 3 components. Live action to a prerecorded soundtrack synced to 4 slide projectors. The piece "Glitch" utilises an original digitally produced soundtrack, synchronised through state of the art Dataton control equipment to the 4 slide projectors.

3. ZACK SETTEL (US): ESHROADEPIPEL

With Pierre Lafaye, clarinet & bass clarinet

This is a solo piece for clarinet and bass clarinet in which the computer coordinates both the electronic accompaniment as well as the timbral extensions (signal processing) of the instrument, whose audio signal is analyzed live, thus allowing for very fine control over the electronics. At times, the sounds of the clarinet are both transformed by signal processors, and mixed with very similar electronic counterparts which are controlled by the player as a function of his/her playing.

4. STEPHEN TRAVIS POPE (US): KOMBINATION XI

Music for live speaker/actor and tape. Combination 11 is a poem by Helmut Heissenbuttel (1956). All of the sound material for the piece (with the exeption of the pedal tone heard throughout), is derived from the recorded voices of two people, speaking the text of the poem with very different German accents. These sounds are processed and mixed in the style of 'musique concrete' collages. The musical form is that of a rondo.

An analog recording was sampled onto a NeXT workstation, using an Ariel analog-to-digital convertor. The voice sounds were processed and mixed using a software phase vocoder and the cmusic sound compiler program.

BREAK (Approx. 22.00 hrs)

5. STELARC (Australia):
AMPLIFIED BODY, AUTOMATIC ARM AND THIRD HAND

In this performance the human body is extended and enhanced both visually and acoustically. Body processes are amplified. See the illustration on the front cover

Sounds:

A. Body signals amplified:
   1. EEG (brainwaves, frontal lobe)
   2. EMG (muscles, left leg)
   3. EMG (muscles, right arm)
   4. ECG (heartbeat)
   5. Doppler Flow Meter (blood flow, radial artery)

B. Body Sensors
   1. Mercury Switch on left arm (white noise when arm raised)
   2. Mercury Switch on right leg (bending generates thumping sound)
   3. Mercury Switch on head (tilting head triggers EEG)

C. Third Hand
   Contact microphone monitoring motor motion.

LIGHTING:

1. Strobe - single flash per minute
2. Floor Spots - random sequences activated by ECG
3. Light Globe Grid - random sequences activated by arm EMG
4. Head Light Array - 4 channels sequenced by leg EMG
5. Laser Eyes - beams transmitted via optic fibre cable and collimating lenses

MOTION

A. Third Hand - grasp/pinch/290-degree wrist motion activated by abdominal and leg muscles

B. Left Arm - remote controlled by two muscle stimulators (involuntary motion predetermined by electrode placement)

ASSISTANCE

Sound and Lighting Installation: Simon Glas, Arthur Elsenaar, Rene de Groot, Warner H. Epping.
Thanks to: Erik Bijl, Fokke van der Veer, Wim and Heidi van der Plas, Douwe Buiter.
Equipment: Department of Physics, Swinburne Institute of Technoly; RHG Music Department and Department for Visual Arts (Academie Minerva)
Stelarc is artist-in-residence at Ballarat University College, made possible by funding from Ballarat University College and the Visual Arts/Craft Board, Australia Council.

6. MICHAEL MCNABB; GALILEI (A WORK IN PROGRESS)

"Galilei" is a work in progress. The final version will include imagery by Gayle Curtis. Galilei will then be an 'Image Opera'. The concert at SISEA will consist of the audio part only.
Michael McNabb has worked at CCRMA for many years and is currently a consultant for NeXT Computer. The NeXT computer will be used in the concert. Michael McNabb latest record/CD is 'Invisible Cities' (Vertigo).

7. ERNEST EDMONDS: VIDEO CONSTRUCT

With J. Husquinet, L. Krin & G. Cabodi (Musicians)

The piece uses live and electronic music as well as video projection. The structure of the music is closely related to the structure of the (colour) video construct. An abstract animated video sequence is controlled by, and generated from, a computer system.

8. ZBIGNIEV KARKOWSKI: FOR ME AND MY GODS

With Ulf Bilting & Malin Larsson

The main idea behind the performance is to create an environment where the performer on stage could act both as composer and conductor, without being attached to wires or strange contraptions. The system consists of a spatial structure with infrared transmitters/detectors scanning the performer's position and velocity of movements. The data are analyzed and transformed by a custom designed sequencing program. The instrument provides the performer with real time control over parameters such as dynamics, tempo and articulation as well as the creation of the formal structure.

The performance by Adriano Abbado, that was announced previously, has been cancelled, due to customs problems.

For more information on most of the above mentioned performances and concerts, see the SISEA Book of Abstracts.