

*Systems Complex
for the
Studio and Performing Arts
College of Fine Arts
University of South Florida*

presents

INTERMUSE

*Festival of New Music/Media
January 7-11, 1976
University Theatre*

*Concert I
Wednesday, January 7
8:30 p.m.*

program

UNDERWORLD (1965)
for actors, ensemble, and tape

Salvatore Martirano

<i>Nap, a son, Jeff Norton</i>	
<i>Frou-Frou, a daughter, Rosemary Orlando</i>	
<i>0-90, a mother, Barbara Molley</i>	
<i>Modesto, a father, Bill Downe</i>	
<i>Arthur Woodbury, tenor sax</i>	<i>Michael Carson, percussion</i>
<i>Anthony Cooke, 'cello</i>	<i>Randy Crouch, percussion</i>
<i>Diana Mizelle, string bass</i>	<i>Randy Ross, percussion</i>
<i>Roger Meyer, tape</i>	<i>Richard LeVan, percussion</i>
<i>Dale Rose, director</i>	
<i>Larry Austin, conductor</i>	

pause

INUNDATIONS I (1975), first performance
piano trio for twelve players and tape

Stephen Montague

*Performing: Nelson Caldwell, Carol Charlton, Mary Donaghue,
Becky Hartwig, Josie Kelly, Erica Lawlor, Roger Meyer, Carmen
Newell, David Pate, Gary Schmidt, Rachel Spillers, Stacey Weage.*

intermission

IS ART IS, CHILEAN DROUGHT,
PORTABLE GOLD AND PHILOSOPHERS' STONES (1972-74)
for soloists and ensembles

David Rosenboom

*Performing: Larry Austin, Nelson Caldwell, Carol Charlton,
Mary Donaghue, Becky Hartwig, Jacqueline Humbert, Josie
Kelly, Erica Lawlor, Salvatore Martirano, Roger Meyer,
Carmen Newell, David Pate, David Rosenboom, Randy Ross,
Gary Schmidt, Rachel Spillers, Stacey Weage.*

notes

UNDERWORLD was composed in 1964-65. It has 3 main sections: WAILING,
LAUGHING, and forms of YES and NO. Plus 3 buffer-sections: INTRODUCTION,

Dale Rose, director
Larry Austin, conductor

pause

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notes

UNDERWORLD was composed in 1964-65. It has 3 main sections: WAILING,
LAUGHING, and forms of YES and NO. Plus 3 buffer-sections: INTRODUCTION,
improvised interpolations of JAZZ and LATIN themes and a coda. The pro-
gression of sections is Introduction, Wailing, Laughing, Improvisation,
YEAS and NAYS, and Coda.

It utilizes a unique combination of instruments, yet deals with
experience common to all. It has a NAME not a TITLE.

There's a progression from tragedy to comedy to a mixture of comedy
and tragedy interpreted and intensified by statements of acceptance and
rejection.

IN the WAILING section, which covers 3 minutes, the tragedy subsides.
This follows the usual response to disease which is a movement from ALARM
to RESISTANCE ending in EXHAUSTION.

The LAUGHTER progresses from infantile to hysterical adolescent
BOOGEY-MAN to healthy light-hearted adult.

UNDERWORLD (continued)

The relationships in UNDERWORLD are based on the organization of the family as representative of voluntary and involuntary human associations. Some are acceptable and others are not. The family also presents an interesting situation in terms of age and sex similarity and dissimilarity.

In the YES*NO*LAUGH*WAIL section the actors' sounds turn to mute gestures, the tenor sax is first muted, then silenced, the percussion and basses lose rhythmic definition and finally the tape is alone and running down.

Underworld starts at a point of highest intensity and progresses in a broken line to a state of lowest intensity at the end.

The tape is inexorable. It yields to no one. Everyone must adapt to the presence of technology.

Underworld was commissioned by the Fromm Foundation. The first performance was presented by the Fromm Foundation and the University of Illinois Contemporary Chamber Ensemble at Town Hall, New York, on Sunday, May 9, 1975. SM.

INUNDATIONS I: PIANO TRIO FOR 12 PLAYERS, AMPLIFICATION AND TAPE (1975)

This work is one of a number of my works which explore some of the textural and timbral parameters of an instrument or group of instruments. C, Db, G, Ab, comprise the basic pitch material which is riveted into the acoustic space by 12 performers, 4 on each of the 3 grand pianos with amplifications, and electronic tape.

Inundations I was written on boats, trains and airplanes to and from London during numerous concert tours last autumn. The electronic tape was realized at the West Square Electronic Studio, London, on primarily EMS equipment. SM.

IS ART IS

This structure for improvisation is one of three pieces commissioned by the U.S. National Endowment for the Arts for the new music-multi media-jazz improvisation group, ELECTRIC STEREOPTICON, founded at Northern Illinois University by J.B. Floyd and G. Allan O'Connor.

CHILEAN DROUGHT

The following are short descriptions of what it is like to experience the extremely strong, highly coherent production of electrical energy by one's brain, of the Beta (13-18Hz), Alpha (8-13Hz), and Theta (4-8) types. Beta: "Maximum efficiency in making abstractions. Making instantaneous logical connections between things seen in the environment." Alpha: "Super consciousness of the presence of everything in the environment, but not making abstractions. Raw data stored but not coded. No filters on incoming information." Theta: "Pure relaxation, oneness. Everything on automatic pilot. Automatic, nonevolutionary automaton."

This version of the piece is performed in which all sounds are made live. In this case, live voice microphone signals are gated in the voltage controlled mixer of similar equipment by the brain signals. The performers are situated physically surrounding the brain-wave performer so that he can hear the unamplified sound of their voices. The audience should not be able to hear this clearly. The sound that appears on the speakers will possibly then reflect the brain-wave performer's relationship to the vocal material. The text is taken from a description of the 1968 drought in Chile.

PORTABLE GOLD AND PHILOSOPHERS' STONES

Electrodes and appropriate monitoring devices are attached to monitor the brain waves of four musicians who have been well rehearsed in the voluntary control of their psychophysiological functions. Monitors are also attached to two of the performers for body temperature and to the remaining two for galvanic skin response.

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INTERMUSE is presented by SYCOM: Systems Complex for the Studio and Performing Arts and the Departments of Art, Dance, Music and Theatre, Florida Center for the Arts, Media Guild, Student Fine Arts Council, and Student Government Productions; a U.S.F. Bicentennial Committee Event.

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Festival Organization directed by Larry Austin, Director, SYCOM; audio engineering

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Festival Organization directed by Larry Austin, Director, SYCOM; audio engineering by Larry Bryant, Electronics Technician, SYCOM; lighting design by Paul Butler, Lighting Designer, Florida Center for the Arts.

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Smoking, recording or the taking of photographs is prohibited inside the Auditorium. For the safety and comfort of all concerned, visiting backstage is not permitted. Patrons wishing to greet artists may do so at the stage door at the rear of the building. Patrons expecting emergency calls are asked to leave their seat locations with the Box Office.

Programs, events and activities at the University of South Florida are available to all on a non-discriminatory basis, without regard to race, color, creed, religion, sex, age or national origin. The University is an affirmative action equal opportunity employer.

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Audio equipment provided, courtesy Thieves Warehouse, Tampa.