



[Johannes Riedel papers,
1915, 1934-1980.](#)

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NEW MUSIC AMERICA 7-15 June 1980
Sponsored by the Minneapolis Star
and Walker Art Center

1. LEIF BRUSH "Terraplane Choreography II: International Listening." Loring Park installation.
2. BRIAN ENO "Music for Airports." Minneapolis-Saint Paul International Airport.
3. CHRISTOPHER JANNEY "Soundstair." Environmental/participatory installation, Northrup Auditorium.
4. RICHARD LERMAN "Travelon Gamelon Promenade." Nicollet Mall, Minneapolis.
5. ALVIN LUCIER "Music on a Long Thin Wire." Saint Paul Landmark Center.
6. ROGER MEYER "Tap." Participatory sound installation in Walker Center lobby. Performed by Tennessee composer Peter Temko.
7. MTA Bus Stop. (composer unknown)
8. MAX NEUHAUS "Sound Installation, Como Park Conservatory," Saint Paul.
9. MEGAN ROBERTS/RAYMOND GHIRARDO "Assembly Line." Sound and vision machine/theatre piece, Mpls. Inst. of Art and Design.
10. ERIC STOKES Melodies produced by rubbing, tapping and shaking beanpods and rocks.
11. KCTA PRODUCTION (30 minutes): RESOUNDING--VARIATIONS ON NEW MUSIC, with host Libby Larsen. Dubbed from TV. Use only with permission from Channel 2. Program notes inside tape box.

RECORDED AND EDITED BY LINDSAY MICKLER.

News from 2

Twin Cities Public Television

KTCA 2 - KTCI 17

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FOR IMMEDIATE RELEASE

APRIL 23, 1980

NEW MUSIC COMPOSERS SPOTLIGHTED IN KTCA CULTURAL AFFAIRS SPECIAL

Jun 4

St. Paul, MN---A sonata for stones, a featured performance by a leaf, a score for piano and toothbrush and a symphony of electronics are included in RESOUNDING--VARIATIONS ON NEW MUSIC, which airs Wednesday, June 4 at 7:30 p.m. on Channel 2. (Repeated Monday, June 16 at 7:30 p.m.).

The KTCA-TV special spotlights the new music movement, featuring artists who will be performing in the Twin Cities in June as part of the Walker Art Center's New Music Festival. The program, hosted by local composer Libby Larsen, presents experimental sounds created by Eric Stokes, Alvin King, Leif Brush, Robert Ashley, Herb Pilhofer, Morton Subotnick and Robert Snyder.

New music composers are like musical scientists, who are seeking out sounds and new ways to make them. Whether the composing laboratory is in a traditional studio or somewhere in the woods, new music composers are looking for new sound combinations. And if an instrument to make these sounds doesn't exist, the artists will invent one.

For instance, in "13 Acts for Adult and Consenting Piano," Macalester music professor Alvin King uses a toilet brush, a toothbrush and racquetballs to create new sounds on the piano. Local composer Eric Stokes produces delicate melodies by rubbing, tapping and shaking beanpods and rocks. Avant-garde Leif Brush, who composes in the

(more)

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backyard of his Duluth home, tunes up a forest by electronically amplifying the sounds of trees and the wind. New York composer Robert Ashley performs his new music with a Polymoog synthesizer and a tape recorder.

"Sky of Cloudless Sulphur," by electronic composer Morton Subotnick, is a symphony created on a synthesizer. Sound 80's Her Pilhofer shows how synthesizers have changed the way music is made. And Robert Snyder of the Art Institute of Chicago combines electronics and film to create visual music.

RESOUNDING--VARIATIONS ON NEW MUSIC is a KTCA-TV cultural affairs presentation. Catherine Allan, writer/director/producer. Patty Stillwell, associate producer. Donald Knox, executive producer.

---30---

Contact: Linda Howard

Terraplane Chorography II: International Listening

Duluth sound artist Leif Brush has devised an extensive sound field installation with 200 speakers hung between the trees of Loring Park. Each speaker is connected to a separate sound source, including the wires of a terrain instrument in the woods outside Duluth (hooked to the park via telephone lines), the strings of a piano floating on a raft in the Loring Park pond, trees and plants in the park and people moving through the park. The result is a rich field of electronically manipulated natural sounds that seem like the products of some futuristic orchestra.

The installation will be audible in part for the duration of the festival and it will be in operation in its entirety the evening of Tuesday, 10 June.

Music for Airports

British rock composer Brian Eno, who has been associated over the past decade with Roxy Music, David Bowie, Devo and the Talking Heads, as well as a number of avant-garde composers, has been experimenting recently with a form he terms "ambient sound," which involves tailoring music for specific places and situations (as an alternative to *Muzak*). An intriguing example of these experiments, *Music for Airports*, will be heard at Minneapolis-St. Paul International Airport for the duration of *New Music America*.

Eno also has designed a sound field installation for the Walker Art Center/Guthrie Theater lobby, and his music will be featured Monday, 9 June, on the Nicollet Mall Public Address System.

Soundstair

Boston artist Christopher Janney has created a new musical instrument that translates people's movement into sound. The piece, composed of a series of infra-red photo cell units placed along the edge of an existing stairway, is wired to a computer programmed to generate an ascending progression of notes to correspond with the ascending stairs. As a result, when an individual walks up the stairs, it sounds as if he or she is walking up the keys of a musical instrument; a group of people can "play" the stairs together, interacting with one another through sound.

Choreographer Martha Armstrong Gray has collaborated with Janney to create *Dance for Soundstair* to be performed by the Nancy Hauser Dance Company.

Soundstair as an environmental/participatory installation and *Dance for Soundstair* will be presented Wednesday, 11 June, at noon on the Northrop Auditorium steps and Thursday, 12 June, at noon at Coffman Union. (Both events are co-sponsored by the Coffman Union Program Council.) The composer and choreographer will also mount some impromptu performances during *New Music America*.

Environmental performances will include a musical sunrise celebration involving an entire drum and bugle corps, a series of carillon concerts utilizing the bells in area churches and Minneapolis' City Hall, and a "Travelon Gamelon Promenade," consisting of 25 to 35 bicyclists wired for sound who will provide fast-motion concerts around area lakes.

Music on a Long Thin Wire

"A 50-foot length of taut wire passes through the poles of a large magnet and is driven by an oscillator; the vibrations of the wire are miked at either end, amplified, and broadcast in stereo. What results is not a low drone one might expect from a long, vibrating wire but a complex of tones from high to low—evocative ethereal chords."

This is how *OMNI Magazine*

described a recent installation of American artist Alvin Lucier's *Music on a Long Thin Wire* which will be in operation throughout the festival in St. Paul's Landmark Center.

Sound Installation

Roger Meyer, a professor of computer music at the Southern University of New York at Albany, has worked in the past with computer generated sounds in tandem with music from more organic sound sources—percussion, bass and waterfalls. This installation, computer-operated, will involve a tactile sensory generator that turns motion and physical contact into music in Walker Art Center's Lobby.

New Music America's sound sculptures, events and installations will range from proximity sensitive sculptures that sing as a spectator approaches to steady-state sound fields that surround a listener with gradually shifting "sound shapes." Prominent among these will be a permanent sound field installed in the Como Park Conservatory (Minnesota's largest greenhouse) by New York artist Max Neuhaus (commissioned by the city of St. Paul).

Assembly Line

This futuristic "sound and vision" machine/theater piece will be performed by St. Cloud artists Megan Roberts and Raymond Ghirardo in the main lobby of the Minneapolis College of Art and Design. For operation times see grid.

Travelon Gamelon Promenade

Richard Lerman, a Boston artist, has devised a sound experiment that is as intriguing as it is fun: a concert/parade involving 25-35 bicyclists as musicians. By amplifying the sounds of spokes, chains and brakes of bikes ridden through the streets, he recreates the rhythmic sounds of a Thai Gamelon, or percussion orchestra.