

TELLUS 26

JEWEL BOX



ANNE LEBARON

Anne LeBaron, a native of Baton Rouge, recently completed her doctorate at Columbia University. As a Fulbright Scholar to Germany in 1980–81, Ms. LeBaron studied composition with György Ligeti. Ms. LeBaron is currently collaborating with writer Thulani Davis on an electronic blues opera, *The E & O Line*, a reinterpretation of the Orpheus/Eurydice legend told from Eurydice's point of view. She also has a work in progress for NewBand, an ensemble combining Western instruments with instruments built by the American composer and inventor Harry Parch. She currently writes for the Anne LeBaron Quintet, an ensemble including harp, electric guitar, trumpet, tuba, and percussion.

LAETITIA SONAMI

Laetitia Sonami has been performing her live electronic solo works for the past 15 years in numerous venues in the United States and abroad. She has pursued the development of electronic equipment allowing a more personalized control over the hardware. She has studied with the French composer Elaine Radigue prior to moving to the United States in 1976 where she has studied with Joel Chabade, Robert Ashley, and David Behrman. Sonami currently lives in Oakland, California.

Melody Sumner is the author of a collection of stories, *The Time Is Now*, and short works of fiction published in numerous magazines and anthologies. She has been collaborating with composers for the past 10 years, and has worked as chief editor for Burning Books. Her latest collection of stories, *Dialogue Between The Self and Its Angel* is soon to be released. She currently lives in Sante Fe.

SUSSAN DEIHIM

Sussan Deihim has been performing internationally as a vocalist, composer, dancer, choreographer, and performance artist since 1976. She's collaborated with composers Richard Horowitz, Branford Marsalis, Mickey Hart, Peter Scherer, Elliott Sharp, Heiner Goebbels, and Hector Zazou. In New York her work has been presented at Carnegie Hall, Town Hall, and the Brooklyn Academy of Music, among others.

INTRODUCTION

Linking the lyrically poetic, the unrestrictedly narrative and the slyly political, the artists on *Tellus #26: Jewel Box* reveal many of the aesthetic facets currently possible in audio composition. At the same time they exhibit the creative uses of the electronic technology which has developed around the audio recording industry in recent years.

The artists whose work is collected on *Jewel Box* use this technology to its fullest. Through electronic manipulation, the limits of both classically traditional instruments (such as Anne LeBaron's "Blue Harp") and unusually ordinary objects (like the small plastic ruler which Mary Ellen Childs "plays") are transcended, magnifying the qualities which make these sound-making devices unique.

The artists on *Jewel Box* also offer radically different methods of storytelling, commenting on events woven into the larger patterns of social consciousness. These events are sometimes woven so deeply into conventional thought that they require fresh techniques to extricate a masked meaning or emotion. For example, in Michelle Kinney's "Coordinated Universal Time," the composer breaks up Chen Shi-Zheng's vocal interpretation of a short-wave radio broadcaster, calling into question this "absolute" measure of time (and, implicitly, other established orders). And Bun Ching Lam's "EO-9066" accomplishes a de- and re-construction of an emotional response to historical events by stretching and fragmenting human utterance. Both employ sampled voices not only as abstract sounds but also as a compositional tool.

While the content of these pieces can be heard as material retrieved from some collective pre-consciousness, the sounds themselves also carry a certain familiarity. Although initially novel to our ears and minds, they have always been embedded in the sonic landscape, but in such a way that they have been only *almost already heard* until just now.

BK

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A Harvestworks 15th Anniversary Production



BUN CHING LAM

Born in Macau, Bun-Ching Lam has studied with David Gwilt, Bernard Rands, Robert Erickson, Roger Reynolds, Pauline Oliveros, and Thomas Nee. She received the degree of Doctor of Philosophy at the Cornish College of the Arts in Seattle. Winner of many prizes and grants, she has also been invited to conduct the Macau Sinfonietta, and has been commissioned by Ursula Oppens and the Arditti Quartet, the Hong Kong Chinese Orchestra, and Fritz Hauser. She currently lives and works in New York.

MICHELLE KINNEY

Michelle Kinney's current projects include writing for and performing with her band Coordinated Universal Time featuring Myra Melford, Chris Cunningham, Brandon Ross, Chen Shi-Zheng and others. She is also collaborating with choreographer Cyrus Khambatta and on a piece involving C.U.T. and his company Phffft, to be presented in Spring 1993. Recently she recorded with James "Blood" Ulmer on the Japanese label DIW, and with Elliott Sharp on Arrest records in NYC. Others she frequently works with include Joe Gallant's Illuminati, Butch Morris' conduction ensembles and with tenor player Louie Belogenis with whom she recorded a CD of sax/cello duo improvisations on her own Aphid Records.

CATHERINE JAUNIAUX & IKUE MORI

Vocalist and inventor of her unique vocal style "tongues," Catherine Jauniaux is a New Yorker transplanted from Belgium. She has worked with musicians and composers including Fred Frith, Heiner Goebbels, The Inuit Singers, Joelle Leandre, The Work, and Aksak Maboul.

Percussionist Ikue Mori was a founding member with Arto Lindsay of the New York based "No Wave" band, DNA. Since 1977, when DNA broke up, she has been developing her own style on drums and drum machines. She has collaborated with many musicians in New York, Tokyo, and Europe, including Zeena Parkins, Jim Staley, Chris Cochrane, Fast Forward, Ben Neill and John Zorn.

SAPPHIRE BOYS LOVE BASEBALL

Sapphire is a poet, writer, and performance artist. She has published poetry and prose in numerous journals and anthologies. She has presented readings and performances throughout the United States and Great Britain. In New York City, she has presented her works for the Mid-Manhattan Library Writer's Series, Franklin Furnace, Dixon Place, Hunter College, Columbia University, Long Island University, Nuyorican Cafe, Knitting Factory, National Public Radio, and WBAI. Currently she is working on compiling a collection of her poetry and prose for publication.

MARY ELLEN CHILDS RULER ETUDE: A WORK IN PROGRESS

Mary Ellen Childs is a composer for whom the creation of music involves more than the notation of symbols on page. She is involved in the creative process from conception through composition through staging, often working much like a stage director or choreographer as well as composer in creating musical pieces that also incorporate visual media. Though such pieces include extra-musical elements, they are always musical pieces first and foremost and Childs also writes purely musical concert works. Her output includes multi-monitor video pieces *Still Live and A Chording To*, her electronic *Standpoints* (a collaboration with lighting designer Jeffrey Bartlett), and her "choreographed" percussion work *Click*. She has been commissioned to compose concert works by groups such as the Kronos Quartet, the Saint Paul Chamber Orchestra, Philadelphia's new music group Relache, The Dale Warland Singers, and accordionist Guy Klucsevsek, among others. Both her concert work and her visual-musical work have been presented at the Walker Art Center, New York's Bang On a Can Festival, and New Music America-Miami. She has received fellowship support from the Bush Foundation, the Minnesota State Arts Board, the McKnight Fellowship program, and grants from Intermedia Arts, the Minnesota Composers Forum, and the NEA's InterArts and Composer-in-Residence programs. Along with fellow composers Marjorie Hess and Jeffrey Brooks, she is one of three Artistic Directors and founders of Corn Palace Productions, an organization devoted to developing and presenting composers theatrical musical works.

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BLUE HARP STUDIES I & 2

Blue Harp Study No. 1 and *Blue Harp Study No. 2* were composed at Studio PASS in June, 1991, using my blue Lyon & Healy harp to create the original source material. Intuitive manipulation of these samples eventually coalesced into the two "Studies". Some of the more novel sounds were accomplished by unusual techniques, which include broken chain links and steel tuning keys used as slide mechanisms on the strings; cello and bass bows used on the bass strings; and an elongated coiled spring that served as a textured bow in the middle and upper registers.

I experimented by improvising with some of the harp samples on the controller keyboard. After recording a number of sequences myself, I enlisted the aid of Alex Noyes, the studio engineer, Karthik Swaminathan, an intern at PASS, and Edward Eadon, my husband. Teams of up to three performers on the controller at the same time eventually formed, producing some unique group improvisations.

ALB

STORY ROAD

Story Road represents the first part of a lengthier performance, *Winfred Wants You to Remember Us*. The words are excerpted from Melody Sumner's text *Grateful Animal*. This particular section can be thought of as a somewhat disorganized and joyous superimposition of Polaroids from various scenes, or a spinning ball reflecting moods all around. It offers a departure point for a more reflective and somber expansion. This recording is of a live performance which was assisted by a personal computer running software written in MAX (Opcode), controlling a synthesizer and a sampler. The performer wore a pair of ladies' gloves outfitted with sensors which allowed immediate control over the change of "scenes." Thanks to David Wessel for support using MAX; to Paul DeMarinis for designing the hand controller; and to Elizabeth Radigoy for the turkey call.

LS

NAVAI

Navai is my first experiment with Iranian mystical poetry and is influenced by Persian classical and folk modes. The harmonic arrangement of the melodies is rather a European approach since singing harmonies is not part of the middle eastern vocal tradition. *Navai* was composed and recorded in 1987 - 1988. For the Sufi poets, sounds were uttered melodically into words. They depict the journey of the mind, while melodies draw the path of the soul. Out of this melange comes the poetry of Hafez-Roumi-Tabib.

SD

SMELL

Premiere Vapeur Du vieil etang	First vapour of the old pond
Aere Odeur de crotin fumant	acrid smell of smoking manure
L'humus, La mousse humide et douce	Humus, the moss humid and soft
Les bollets pettent dans les feuilles rousses	Mushrooms fart in red leaves
Les sous bois pourrissent	The undergrowth rots
Les crapauds croassent	The toads are croaking
Mes narines jouissent	My nose is enraptured
Les corneilles jacassent	the crows are chatting

CJ

COORDINATED UNIVERSAL TIME

Many years ago, while listening to a shortwave radio, I fell into the hypnotic attraction of Coordinated Universal Time—broadcast around the clock and around the world since W.W.I as a tool to coordinate allied military activity. The young, efficient military voice announcing each minute of every hour had such a confident tone of world dominance and cold war vigilance, like a foreshadowing of the New World Order. Big brother was keeping time for you...

Edward Robert Soshnick, one of my favorite humans, died suddenly last summer in a strange burst of accelerated time. *Movement #2, C.U.T. for E.R.S.* is a requiem for him, and a meditation on the illusion that time actually exists as something over which we can exercise our will, harness into a system, or use to our advantage like a commodity.

MK

Vocals, live and sampled: Chen Shi-Zheng; Violin: Jason Hwang; Percussion: Taylor McLean; Harmonium: Chris Cunningham; Cello: Michelle Kinney

Harvestworks, the Audio Arts Organization, has been supporting productions of Tellus, the Audio Series since 1984. Almost simultaneously, Harvestworks initiated the Artist-in-Residence program, which was designed to provide the services of our production facility, Studio PASS, to artists using audio.

The hundreds of works accomplished through the Artist-in-Residence program have gone on to be released, broadcast, exhibited, screened, distributed and performed to audiences worldwide by the artists themselves and many other sponsors.

For the current issue of Tellus, we have selected works from the A.I.R. program. These works by women artists, taken as a group, represent the rich cultural diversity available in the fields of audio art and new music composition today.