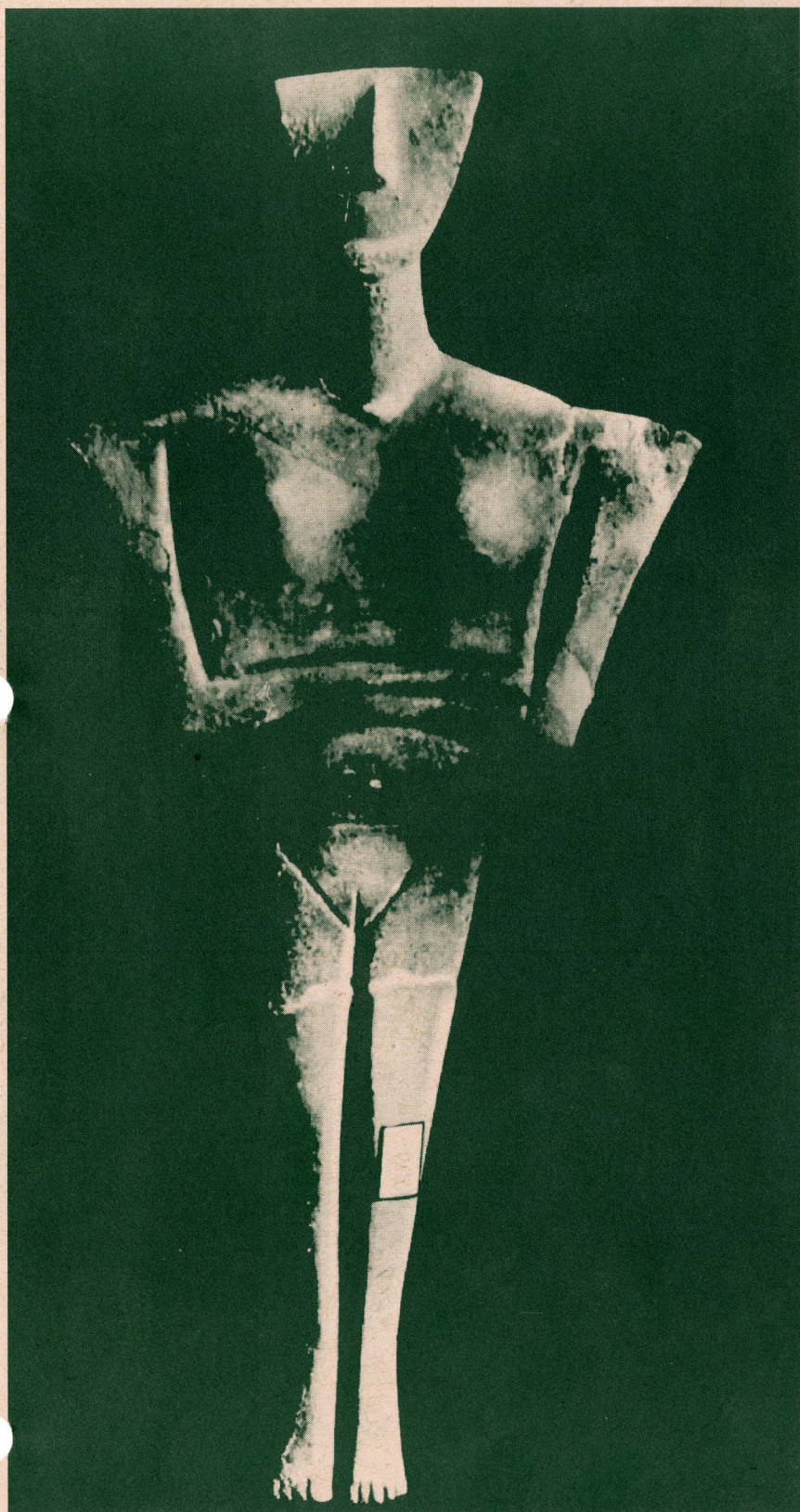


It's Coming
R.S.V.P.

***A Concert Celebrating
Electro-Acoustic Diversity
And Compositional Risk.***

May 28, 1996 8:00PM
Music Building Room 218

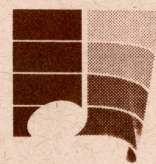


RSVP

a concert celebrating
electroacoustic diversity
and compositional risk

Antonio G. Barata
Salvador España
Chris Lin
Christopher Luchini
Matt May
Chad Nimmo
Alex Wong
Frank Zawilla

May 28, 1996
Music Building Room 218
Cal Poly State University



In the Dark - An Introduction

Banshee

Christopher Luchini

In today's society, information is disseminated through the mass media at such a rapid pace that one has no time to truly assimilate, understand, and form opinions about that information which is being disseminated. In many instances, people accept as fact the words emanating from their little black boxes, televisions and radios, choosing to completely abandon their intellect for the fast food consumption mentality that seems to dominate the American psyche. Long gone are the days when traditions and beliefs were commonly passed along by folklore and ritualistic music. Instead, we amuse ourselves with all of our new-found technology, but at the same time allow it to confuse and overtake the foundations of our intellect.

Vegas Trip

Chad M. Nimmo

The sound objects are obvious, but their references apply to more than money. If Banshee points to what is happening, then Vegas Trip gives us time to ask the questions. What is on the line? What are we gambling with?

.....and what if we loose?

Halber Mensch

Einstürzende Neubauten

Half Man • Keep Going In Any Direction • We've Placed Truths For You • Half Man • Only Our Transmitters Shine In Their Cracks • On The Hour We Broadcast Your Values • Keep Going • We Care For You • We Sense For You • Half Man • He Who Is In Parts Has Nothing To Impart • We Care For You • We Sense For You • We Trigger Your Senses • Noise Reduction • Half Man • You Don't See The Transmitters • And Cables • Laid Long Ago • Hanging From Your Nerve Endings-Along The Way • Keep Going • See Your Second Half... • We Care For You • We Sense For You • We Trigger Your Senses • So The Second Half Will Never Meet You • Half Man • See Your Second Half • Which For No Apparent Reason • Wakes Up Screaming • Approaches Screaming • You Don't See It • Riveted On Evenings Programme • Keep Going • In Any Direction • He Who Is In Parts Has Nothing To Impart • Now As Before • Now As Before • Strain Yourself • Now As Before • We Care For You • We Sense For You • We Care For You • We Trigger Your Senses • We Care For You • So The Second Half Will Never Meet You • Half Man • Nothing For You • Nothing For Me • The Reaper Stands There • Keep Going! • Stuck! • Can't Go No Further! • You Shapeless Plasticine • On Which Life's Spirits • Suck The Last Remaining Sparks • They Fly Away Drunk • Reeling And Swaying • Dancing Futile In The Sun • You Sure Don't Matter • They Finish You Off • A View Made For The Gods • The Reaper Sends His Kind Regards • Sickle Not Be! • Decompose!

The Immensity of Our Options

Antonio G. Barata

The scattered rattle of a recorded flock of birds comes to mind • Growing, growing, and yet more of the same • Look • At pond's edge, filled with a potential energy that is hard for us to fathom • At the ready • Clap your hands -- one, two -- and the servants hop to it • Whoosh! • Except one, aged, sickly, injured, not yet born on the wind • Left to a predator supreme, it is taken, hidden, destroyed, and advertised • Oh, this is the immensity of our options! • Should I say "choice"?

.....but what of hope? Can we change?

Triptych - Meditations

Antonio G. Barata

As the title implies, this a work in three movements where each is thematically and timbrally related. The timbral palette for this work is taken from both sounds of our modern environment, and a few musical instruments. A train horn is an example of the former, and tambourine and cymbal sounds are aurally the most obvious examples of the latter. By means of digital processing, the composition explores timbral nuances and references which may not be immediately apparent in the original sounds. The work was inspired by the life and writings of Juan de Yepes, also known as Saint John of the Cross, who repeatedly demonstrated that suffering can be transformed into blessing, good can spring from the seemingly bad, and that a great wealth of inspiration can even come from the commonplace. The title is taken from the great religious genre of the past where a story or event is revealed in three depictions.

Intermission

Isle of Silk

Salvador A. España

- Departure
- Initiation
- Return

4-channel tape with video • Chris Lin, violoncello • Salvador España, synthesizers & processors

Serendib: the "Isle of Silk", the former name for Ceylon • Serendipity: an assumed gift for finding valuable or agreeable things not sought.

Premonition

Chad M. Nimmo

- Lure of the Argonauts
- The Lion and the Thistle:
With A Strong Hand
And I You
- Grandpa Joseph's Pocket Watch

Jeff Bain, Highland bagpipe • June Cheney, flute • Joanna King, flute

This composition is a warning that something is coming. Though filled with cultural references of approaching danger, it is not programmatic. The listener is left to wonder and to respond to what is coming. The lure of the Argonauts is the song of the Sirens. The Sirens were creatures of Greek mythology whose singing attracted passing ships and crews towards the rocks and to their deaths. There were three Sirens and they are represented here by an air raid siren, a police car siren, and a boatswain's whistle. The rampant lion and the thistle are symbols of Scotland (a Gaelic country). A bagpipe cries a dirge for those marching to their deaths and establishes fear with a strong hand on those being marched upon. A bagpipe and two flutes wail an air to welcome those who return from battle and mourn those who don't. Watches warn us that our time is up, or at least coming to an end. Time marches on, and quickly. No matter how strong, you can't stop it from coming.

Unsuspected Presence

Chris Lin

A thought reaches farther than the mind can perceive. This piece was realized in celebration of the complex dimensions of human perception.

Requiem for the American Dream

Alex Wong

Alex Wong, percussion

The performer plays brake drums with hammers, representing the nine-to-five grind in which most suburbia residents find themselves entangled. The background noise provides an eerie environment, but also serves as a rhythmic clock for the performer to follow. The text is spliced and toyed with throughout the first section, and the sampled sentence fragments are used almost as percussive instruments. In the slower, middle section, the performer plays the vibraphone to add to the ethereal background timbre while the voice fragments join together. At the end of this section, a long beep represents a TV after programming has stopped. It is a wake up call, much like when one falls asleep with the TV on and is rudely jolted by the incessant squeal of the TV without programming. Too many of us have done just that - fallen asleep while we leave our lives on autopilot. We never know what will be on when we wake up.

"Television, the drug of the nation; breeding ignorance and enslaving populations." - *Spearhead*

If By Some Magic - Apotheosis

Antonio G. Barata

If By Some Magic is an exercise in sound "genetic engineering". Many digital techniques were used to excavate and reveal what is going on inside the timbre of the single bell tone used to create this entire composition piece. The artifact, the path through these processes, provides a metaphor for what this concert has sought to stir in you. Thus, we leave you with this call to listen more deeply.

Reception follows

Special thanks to

• Matt May for technical wizardry and for carrying on the tradition of Gutenberg so ably • Frank Zawilla for technical support, coolness under fire, and background work on the sound system • David Thayer for welcoming some additional craziness while launching a show, and for an exceptional collection of flats • Mike O'Connell for sound advice, pun intended • John Bartelt, a brother in spirit, who shares my disdain for technological idolatry • Michele Abba for withstanding the whirlwind of my demeanor and for lots of help in making the program possible • Druci Reese for keeping things running even when we're sleeping • the Cal Poly Music Department for a place to play, support, and unusual acceptance of these RSVP concerts • Tom Davies for a sound system that rocks • Jerry Mander for inspiration • Five Cities Printing for lots of help through the mysterious world of paper...isn't this nice paper? • Mark Richardson for his overwhelming talent in balancing water and ink... isn't this a nice program? • Jon Anderson for being such a great "YES-man" when is comes to borrowing his EQ equipment... isn't the room equalized pleasantly? • Jim's Campus Camera for providing silver to burn and emulsions to project. Isn't everything just nice?

Many, many thanks to the performers who gave of their time and talents

• Jeff Bain • June Cheney • Matt Fletcher • Joanna King

To the vendors who make RSVP receptions so special

• Bagel Cafe • Muguru iste tembo • Please patronize their shops around town...and thank them!

And thank you, friends, colleagues, audience members for coming, for answering our RSVP.