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music

International Sound Sculpture Festival-Symposium



eye & ear

April 10 - May 6, 1999

Presented by

New Music Concerts &
Goethe-Institut Toronto



GERMAN
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International Sound Sculpture Festival-Symposium

The International Sound Sculpture Festival-Symposium is the first event of this scale in Canada. Over twenty artists will be in Toronto to present their work and share ideas during the month of April 1999. A round-table discussion will be held on Thursday April 15 at the Goethe Institut. On Saturday April 17th, small groups will be leaving the Goethe Institut intermittently from 1pm for a guided walking tour of the festival installations. It is convenient to see several pieces on one outing since all venues are located within a few blocks of one another in downtown Toronto. People visiting the installations can freely decide how long they wish to stay; the atmosphere is relaxed and informal. This festival will offer many new areas to explore and will provide a wonderful opportunity for the public to experience and discuss this engaging new form of art, and for asking questions.

About Sound Sculpture:

Sound sculpture is about our fascination with sound, an art form that links the audible with the visible, integrally relating sound and form. It deals with sound, but moves outside the concert hall into other spaces; it relates to visual art but involves sound, thereby including our experience of time.

Sound sculpture is an art form of the twentieth century, the century when machine noise first dominated our sound environment, the century when communication was no longer reliant on the voice of a person speaking within our range of hearing. In the past fifty years it has become possible to repeat sounds by recording them and playing them back—even to transform them electronically and play them louder than they were originally produced. People have become more accepting of a wider variety of sound experiences, particularly from the standpoint of popular media. We have taken this for granted, although it has radically transformed the means of production and reception of music. In addition, it has affected our entire culture and the conditions in which music and art are formed. Artists now have undreamed-of resources for creating new sounds and environments in which to experience them. Yet sound sculpture remains almost invisible and inaudible in Canada, even though many of the best known international artists in the genre are Canadian.

Sound Sculpture has many facets. The one most closely related to contemporary music is the design of new musical instruments that make sounds that would otherwise be impossible to produce. Canadians such as the early electronic music pioneer, Dr. Hugh Le Caine, have made internationally recognized contributions in this area. While traditional acoustic musical instruments may be thought of as sound sculptures, sound sculpture today has diversified into highly technological areas.

This festival features artists who are active in the international community of sound art, and who have made recognized contributions to this type of work. David Tudor, legendary pianist and colleague of John Cage and Merce Cunningham, developed his own electronic instruments. John D.S. Adams, who assisted Tudor during the last five years of his life, is the only one with sufficient knowledge of the equipment to make it possible to recreate Tudor's compositions. Peter Vogel of Germany is an established leader in the medium of sound sculpture. The respected Canadian composer Gordon Monahan, who currently lives in Berlin, will be showing his work in Canada for the first time in several years. The festival also presents innovative new "instruments" by Sandor Ajzenstat, John Gzowski, Rick Hyslop, Tilman Küntzel, Reinhard Reitzenstein, Garnet Willis and Gayle Young.

Another facet in sound sculpture relates to our awareness of sound in the everyday environment and the creation of soundscapes within installation settings. This direction also owes its international development to a Canadian, R. Murray Schafer, whose book *The Tuning of the World* was the first to articulate questions about the quality of our soundscape. Artists Janet Cardiff, Marla Hlady, Laura Kikauka, Nobuo Kubota, Martina Oehmsen, Daniel Olson and David Rokeby contribute fascinating soundscapes to the festival.

Common in both soundscape and instrumental pieces is a concern with interactivity, where people's movements and actions activate and/or influence an installation. This is part of an impetus to provide alternatives for the public, to overcome people's traditional roles as passive "viewers" of art. The use of children's toys and human voices is another parallel that can be found among different artists in the festival.

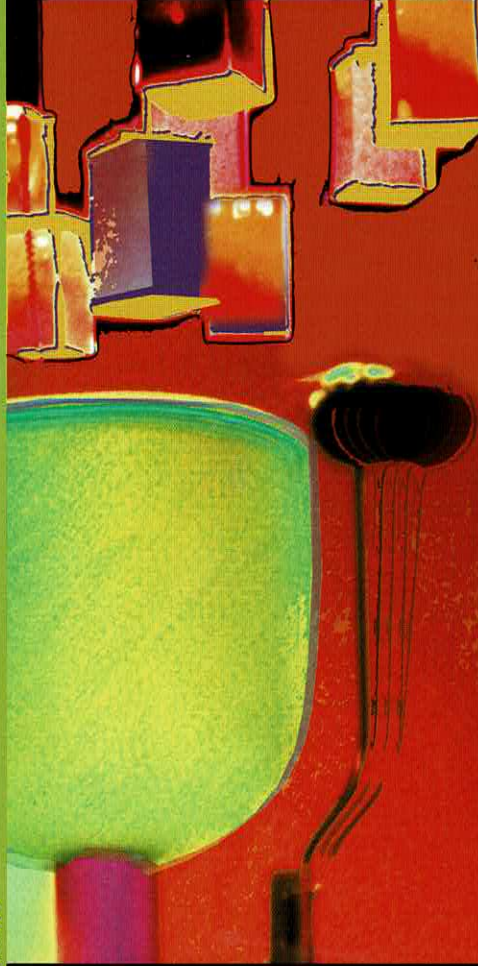
"Ding After Everything Off, Then Ding Before Anything On"

Sandor Ajzenstat

"Ding After Everything Off, Then Ding Before Anything On" is a formal study in the artist's continuing investigation into cyclic phasing. In this piece, six sound sources are switched on and off at rates which may be individually set by an observer. Each sound source has an associated dial which can be turned to increase or decrease the rate at which that sound pulsates. Although

these sounds cycle independently of one another, they share a common characteristic in the context of the piece. Over time they all contribute equally to the possibilities that at any given instant, either "at least one sound source is sounding" or its negation, "not at least one sound source is sounding." This second possibility occurs when the off-cycles for all the sounds have come into phase and the piece is silent for a while. The transitions between sound and silence that occur as the piece functions are determined by the interrelations of the cycle rates for the sounds, and as such they have their own complex periodicity. The piece punctuates this periodicity by ringing a bell to mark every transition from sound to silence and silence to sound. In this way, the common characteristic shared by all the sounds becomes itself a sound.

Sandor Ajzenstat is a Toronto-based artist who has worked with sound since the early 1980s. As a boy he was curious about the principles which governed the relationship between two unsynchronized moving objects such as the windshield wipers on a bus which sometimes seem to be caught up with each other, and at other times seem to be working independently. His sound pieces often incorporate the interaction between various cyclic devices that are set up by mechanical or electronic means.



sandor ajzenstat



Whispering Room

Janet Cardiff

Whispering Room is composed of film and audio elements. Throughout the exhibition space are sixteen small speakers mounted on metal stands. From each speaker a female voice is heard, sometimes in conversation, describing events or actions from a variety of viewpoints—observational, experiential, past, present, future—in twenty-second to forty-second fragments.

Each speaker plays a different segment. Unless one stands close to the speakers the voices are indiscernible, thus a certain intimacy is demanded of the listener. The narrative takes shape according to the path that the listener takes from speaker to speaker through the space. At intervals triggered by the viewer's movement, an image is projected onto the wall: a pre-pubescent girl in a red dress tap-dancing at the edge of a forest. The film runs for thirty seconds and then shuts off. Whispering Room is on display in the contemporary collection galleries at the Art Gallery of Ontario through May 30, 1999.

Janet Cardiff is a visual artist whose work in the 1990s has usually been in the form of installations using recorded sound and speech in combination with photography, film, video or sculptural elements, spoken and whispered text (her own voice as well as others' voices) is intercut with bits of

ambient sound or clips from TV, films and radio plays. These audio components are the focal points of her work, inviting the viewer/listener to explore temporal relations and the transience of memory. They underscore the evanescence of experience and the shifting ground upon which our concepts of meaning and reality rest.



janet cardiff

Wavelengths

Don Dickson

Wavelengths is the tenth work in a series of continuing explorations of visual and auditory sculpture. It incorporates through sight, sound and motion, the physical and progressive disturbance of waves. Using steel, stainless steel, copper and brass, this 7.5 ft. tall work combines three clusters of four to eight rods and tubes with a dominating wave wall. Interaction with the sculpture is invited and encouraged.



Don Dickson has always been making things with his hands. He has worked with many materials but gravitated to metal and mechanics in high school. He furthered his education with a Mechanic's Certificate, a Diploma in Jewellery design and eleven years of private guitar instruction. He loves working with metal as it is a surprisingly versatile medium whether it be on a large or small scale. He is fascinated with the changes that take place in the molecular structure when heat is applied, then being able to bend metal with bare (gloved!) hands and see the metal harden into a new, solid shape. He finds the sounds of metal intriguing, which has sent him on a visual and auditory journey with his Metal Music series. He also enjoys externalizing the beauty of internal mechanical machinery and equipment and juxtaposing their traditional use with artistic expression.



don dickson

Chamberflux

John Gzowski & Garnet Willis

The Chamberflux is a chaotic, continual, justly tuned sound sculpture. It changes a room into an instrument that plays an ever-changing "piece" tuned to the resonant frequency of the room it is in. A long loop of string is attached to the walls and ceiling, divided into multiple individual string lengths as it zig-zags in a star pattern over and around small pulleys mounted on the walls. The loop consists of four shorter brass strings of different thicknesses,



connected together but electrically isolated. The brass strings on the walls are coaxed into vibration by the interaction of two magnetic fields. One field is created by an electrical current passing through the strings and the other by the small grey magnets seen on the walls next to the strings. Pickups feed the sounds of the strings into amplifiers which will in turn vibrate the strings, resulting in a cascade of rising and falling pitches.

John Gzowski is a guitarist and composer who writes, performs and records music for concert, film and theatre. He has designed several instruments, including guitar fretboards, to make possible the performance of music using microtonal tuning systems.

In 1992, John Gzowski was searching for ways to activate strings electromagnetically, with a view to installing such a system into his planned microtonal instrument, the Cat's Cradle. About that time,

Garnet Willis was speaking with James Tenney who suggested trying the same technique used by American sound artist, Alvin Lucier in his "Music on a Long Thin Wire." Experiments following Lucier's approach worked beautifully and Willis and Gzowski have been working together to develop this technique ever since.



gzowski



willis

Untitled

Marla Hlady

Untitled combines extremes of low and high tech. Two stripped-down mechanical toys are placed in sound-proof wooden boxes viewable through double-glazed windows as they trip through their wonky, ungainly motions. The raw, but richly detailed clatter of their activities is highly amplified and played back through speakers spread throughout the space. This odd

percussion music is not mechanically repetitive, however, as there is a computer interface between the two toys and the audience that will vary the speed of the mechanisms based on the interaction of contingent events.

Marla Hlady's works range from site-related and installation projects using sculptural elements to sculpture and drawing. She questions the mechanical workings, the cultural implications, and the metaphorical possibilities of systems in contexts. Webster's Dictionary defines systems as "the body considered as a functional unit" and "a group of devices or objects forming a network especially for distributing something or serving a common purpose."



marla hlady



The Sympathy Chambers

Rick Hyslop

In the world of music, feedback has always been looked upon as a sort of scourge or discolouration, and not without some logic if you consider the actual pain that a snowballing frequency loop can cause to your ears!!! Some limited "artful" use of feedback has been employed, as for example when it comes to the psychedelic elephantine screaming that is cranked out of

guitar amps set at 11, but this is still very brutish handling of a delicate world that lies well below that particular threshold. The Sympathy Chambers consists of many tubes, each containing either a microphone or a speaker. The input levels of the microphonic tubes are kept at a level just below the threshold of feedback. When an extraneous sound such as a voice pushes these levels higher they will cause the speaker tubes to "sing". The length of tubing and the frequencies that are focused on, by means of equalization, are the deciding factors in the resulting pitch. The final outcome is a series of sympathetic feedback resonators.

Rick Hyslop is a singer, multi-instrumentalist, and composer whose experiences span a wide range of musical styles and whose ongoing studies in music and sound theory are helping him to gain a deeper insight into the world of sound and its seemingly endless possibilities.



rick hyslop

Laura Kikauka

Relay Room Rhythms

Relay Room Rhythms is an installation which embodies sound and visuals as one. A relay is an electronic device, usually consisting of an electromagnet and an armature, by which a change of current or voltage in one circuit can be made to produce a change in the electric condition of another circuit, or to

effect the operation of other devices or electric circuits. Relays come in various forms, and when electronically triggered they produce a full range of percussive sound timbres, from small, low-powered (DC) relays, which produce delicate insect-like clicking, to heavy duty (220 vac) relays, producing loud thunderous trampling sounds. The relays selected for Relay Room Rhythms represent these extremes. A room is lined (walls, floor, and ceiling) with 128 relays / electro - magnets, which vary in shape, size, and sound. Each relay is MIDI-controlled and can be activated in any combination. The composed mechanics create sound images suggestive of rainfalls/whirlwinds/ pulsating rhythms/ randomness/ etc. Most relays produce a spark when electronically triggered, emphasizing the physical/ mechanical action taking place. Small lights have been added to each relay to visually enhance the sound patterns heard, and the piece is exhibited in darkness.

Laura Kikauka is a Canadian sound installation artist now living in Germany. She specializes in the use of commercially available devices—including toys—to animate her work, using technology to push forward and backwards at the same time. Relays, for example, were fundamental components of the earliest computers. In this context the "high-tech" (MIDI-computer control) is activating the "low-tech" (relays/electro-magnets), making the micro-electronic controls macro-sized.



laura kikauka



Lights & Sounds

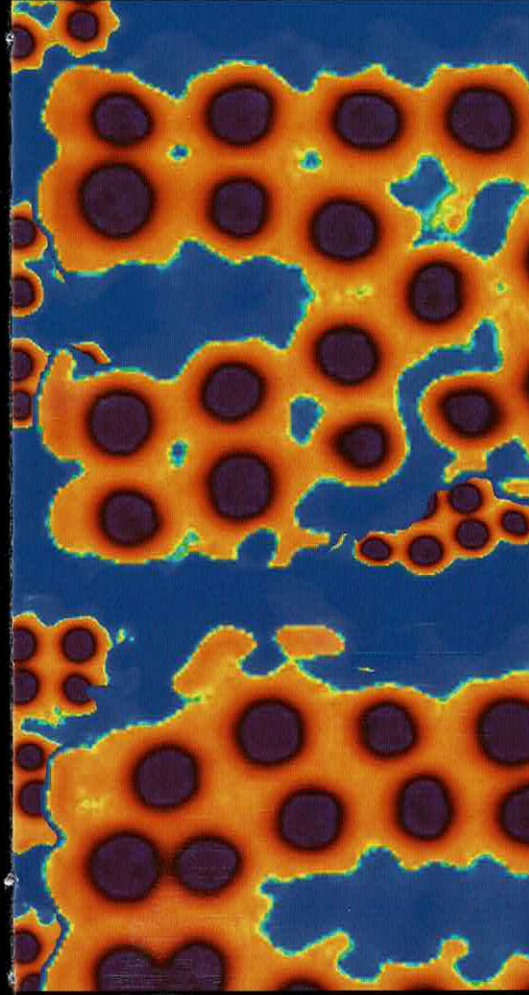
Tilman Küntzel

Inexpensive mass-produced items made in Hong Kong, China or Taiwan for the international souvenir market are the first things one notices in this installation. Some objects have light bulbs that turn on and off at random intervals, others consist of groups of lights turning on and off in static rhythms. These simple mechanisms control instruments of different kinds,

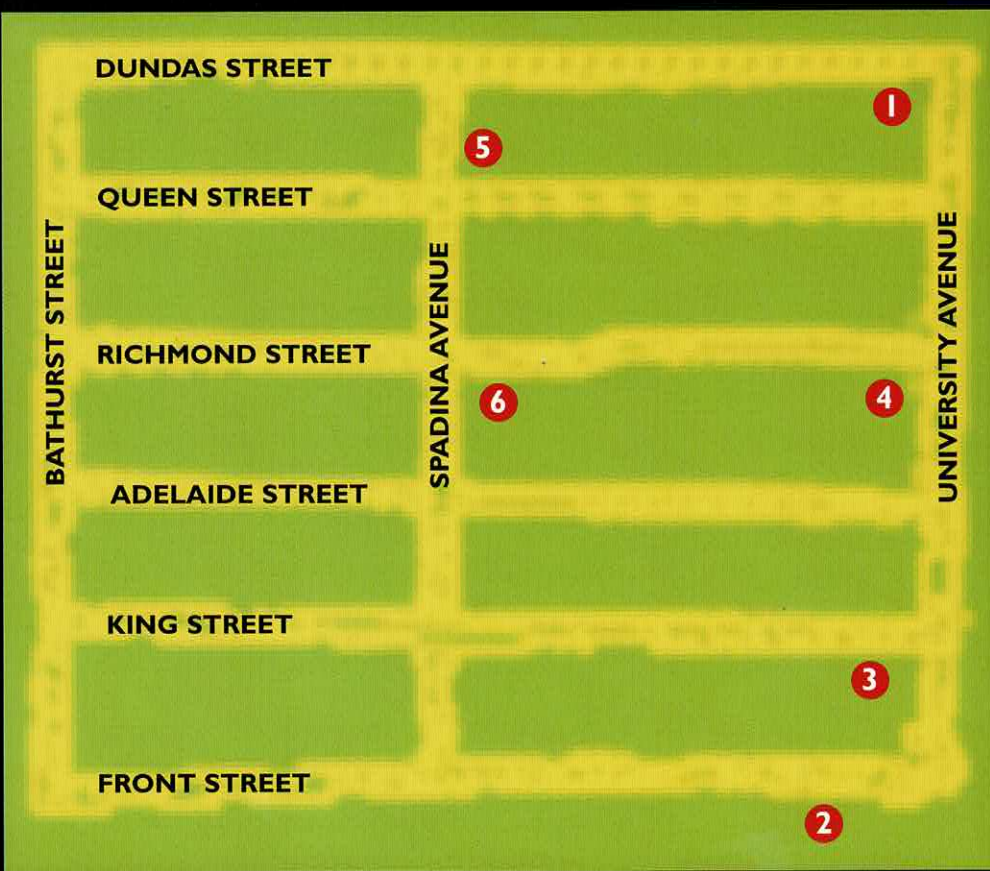
their patterns transformed into music, the combination creating a unique polyrhythm. The souvenirs, commercial products which embody a popular global aesthetic, are placed in new perceptual contexts as the installation integrates light and sound with the figurative forms of the objects, highlighting associative, individual and synaesthetic perception. This piece is also being presented as part of the EARSHOT programme of the Images Festival which runs April 22 - May 1. For more information please call (416) 971-8405.

Tilman Küntzel is an artist living in Germany who has been making sound and light installations since graduating from art school in Hamburg in 1990. His piece at the 1998 Sound Symposium in St. John's, Newfoundland was installed high on a hill by the Atlantic Ocean. It featured colourful windsocks directing air currents to egg slicers inside the windsocks, which vibrated due

to the air currents and were then amplified. He also exhibited an installation at Mercer Union here in Toronto last summer, featuring a display window of red plastic roses with blinking lights connected with sounding piezo electric elements.



tilman küntzel



- 1 Art Gallery of Ontario (AGO) 317 Dundas St. West (416) 979 6660**
- 2 CBC 250 Front St. West (416) 205 5555**
- 3 Goethe-Institut 163 King St. West (416) 593 5257**
- 4 Music Gallery 179 Richmond St. West (416) 204 1080**
- 5 Phoebe Street 197 Spadina Ave., 6th Floor (416) 597 8799**
- 6 401 Richmond St. West**
InterAccess, Suite 444 (416) 599 7206
Women's Art Resource Centre, Suite 389 (416) 977 0097
Area Gallery, 4th Floor, Suite 448 (416) 351 1317
YYZ, Suite 140 (416) 598 4546

Artists, Installations, Venues, Times & Dates for Music 4 Eye & Ear Festival April 10 – May 6, 1999

Music 4 Eye & Ear begins Saturday, April 10 at 5 p.m. with an opening reception at the Goethe-Institut. On April 15 there will be an artist's round table discussion that is open to the public at the Goethe-Institut. On April 17 guided tours of all the sites are being offered. During the afternoon of April 17 the public can meet most of the artists at their respective installation sites. Performances are scheduled at YYZ (401 Richmond St. W.) on April 14 and at the Music Gallery (179 Richmond St. W.) on April 16-18 and 23-24.

John D.S. Adams Music Gallery
Neural Network Plus * (David Tudor)
 Realized by John D.S. Adams
 April 23 - 2:00 pm workshop (schools),
 6:00 p.m. open, 8:00 pm performance

Rainforest IV (An Electroacoustic Environment) *
 Realized by : Members of Composers Inside Electronics -
 John D.S. Adams, Linda Fisher and D'Arcy Philip Gray
 April 24 - 12 noon open, 2:00 pm workshop (public),
 8:00 pm. performance

* Presented with the cooperation of Joy Nemiroff and the Estate of David Tudor.

Sandor Ajzenstat CBC, Wellington St. Entrance
Ding after everything off...
 April 14 – May 6 / 9am - 10pm

Janet Cardiff Art Gallery of Ontario
Whispering Room
 April 10 – May 6
 April 10 - April 26: Wed-Fri 12 noon - 9pm
 Sat/Sun/Stat. Holidays 10am - 5:30pm
 April 27 - May 6: Tue-Fri 12 noon - 9pm
 Sat/Sun/Stat. Holidays 10am - 5:30pm

Don Dickson Music Gallery, 3rd Floor
Wavelengths
 April 14 – May 6
 Tuesday - Friday, 10:00 am - 4:00 pm

John Gzowski / Garnet Willis CBC, Front Street Lobby
Chamberflux
 April 14 – May 6 / 9am - 10pm

Marla Hlady Women's Art Resource Centre
Untitled
 April 10 – April 24
 Tues-Fri 10am - 5pm / Sat 12 noon - 5pm

Rick Hyslop Music Gallery, 3rd Floor
The Sympathy Chambers
 April 14 – May 6
 Tues - Fri, 10:00 am - 4:00 pm

Laura Kikauka InterAccess
Relay Room Rhythms
 April 14 – May 6 / Tues-Sat 12pm - 5pm

Nobuo Kubota YYZ
Mouth Mechanics
 An evening of performance consisting of improvised, spontaneous sound singing.
 April 14, 8:00 pm

Tilman Küntzel Music Gallery
Lights & Sounds
 April 14 – May 6 / Tues-Fri 10am - 4pm
 Music Gallery, Lobby

Gordon Monahan Music Gallery
Sounds In Space
 April 16-17 - 8:00 pm
 April 17-18 - 4:00 pm

Martina Oehmsen Phoebe Street
Zwischenzeit (In The Meantime)
 April 14 – May 6 / Fri-Sat 12 noon - 6pm

Daniel Olson Area Gallery
White Trash
 April 10 – May 1
 Mon-Fri 10am - 5pm / Sat 12 noon - 4pm

Daniel Olson Art Gallery of Ontario
Coloured Plates
 For times see Janet Cardiff's *Whispering Room*

David Rokeby
Universal Translator
 Venue to be announced

Peter Vogel Goethe-Institut
Techno Klangwand (Rhythmic Sounds)
 April 10 – May 6
 Mon-Thurs 10am - 8pm / Fri-Sat: 10am - 4pm

Garnet Willis CBC, Front Street Lobby
The Triquetraflux
 April 14 – May 6 / 9am - 10pm

Gayle Young
Reinhard Reitzenstein 401 Richmond St
Klang Bau
 April 14 – May 6
 Tue-Fri 11am - 5pm / Sat 12 noon - 4pm

For further information contact:

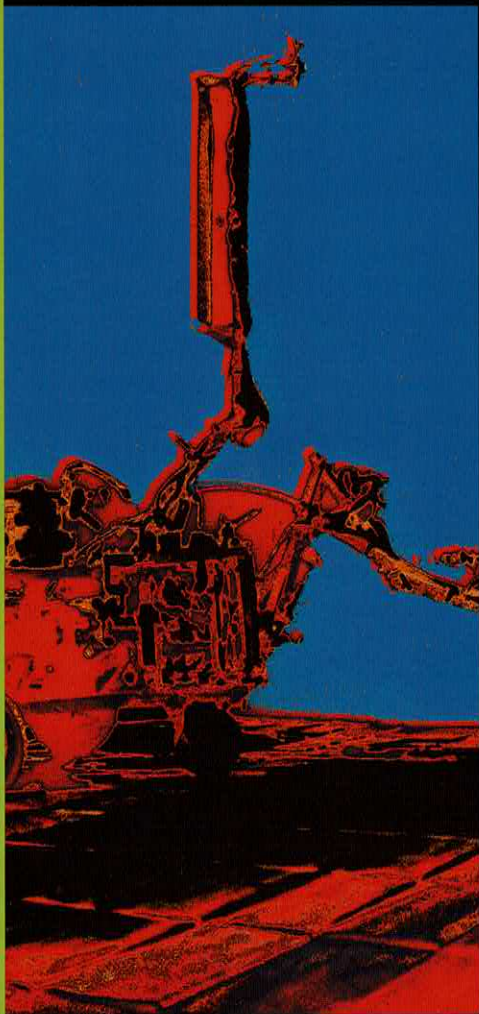
New Music Concerts
 20 St. Joseph Street, Toronto, Ontario, Canada, M4Y 1J9
 tel (416) 961 9594, fax (416) 961 9508
 e-mail: nmc@interlog.com, web: www.interlog.com/~nmc/

Goethe-Institut
 163 King Street West, Toronto, Ontario, Canada, M5H 4C6
 tel (416) 593 5257, fax (416) 593 5145
 e-mail: director@goethetor.org, web: www.goethe.de/uk/for

Sounds in Space

Gordon Monahan

Sounds in Space is a concert for computer-controlled kinetic sound machines. A MIDI computer controls the actions of a network of machine sculptures built from electronic surplus and industrial trash, which generate complex layers of acoustically produced sounds. A remote-controlled robot enters this environment and pretends to learn how to perform and behave on a public stage.



Gordon Monahan is a Canadian artist now living in Germany. His works for piano, loudspeakers, video, kinetic sculpture, and computer-controlled sound environments span various genres from avant-garde concert music to multi-media installation and sound art. His interest in 'hi- and low-tech' and 'high and low culture' led him to collaborate with Laura Kikauka and Bastiaan Maris in establishing The Glowing Pickle in Berlin (1993-95), an electronic surplus store using 20 tons of discarded East German scientific equipment, parodying both communist and capitalist cultures. As a composer and sound artist, he juxtaposes the quantitative and qualitative aspects of natural acoustical phenomena with elements of media technology, environment, architecture, popular culture, and live performance.



gordon monohan

Zwischenzeit (In The Meantime)

Martina Oehmsen

Nine welded metal objects are placed on the floor, each with a speaker playing a tape loop of the sound of the artist's voice counting the numbers one through nine in German. Each of the nine sound tracks begins nine seconds after the previous one; each track is constructed of nine sequences

of numbers. The sequences have been modified digitally to change direction, speed and emphasis, and when all nine tracks play together the words are almost indistinguishable. The interactions among the sounds propose—and play with—a structure of complex systems originating from the repetition of the nine numbers. The installation and the audio imply, with the silent periods of time between sequences, the number zero. Perhaps it is this that exists as a time in between—the meantime?

Zwischenzeit places the origin of the sound ambiguously throughout the room. The participants in the piece create their own time and space within this ambient environment. Each will move and listen from their own place, in their unique Zwischenzeit.

Martina Oehmsen has been active in creating sound installations in Germany since the early 1980s. Her installation for a tropical green house botanical

garden in Hamburg, Klangklima (Audio Climate), uses "telephones" made with metal cans connected by wire, some of them used by visitors to communicate with one another, others connected to tapes of pre-recorded sound. Her permanent installation, Umwandlung (Transformation/Conversion), at the gates of the city market in Bremen includes golden cones on the tops of street-light poles. Oehmsen uses voice, found sound and musical excerpts in creating sound environments for her installations. She moved to Toronto in 1995.



martina oehmsen

White Trash

Daniel Olson

White Trash is a video in which sound mechanisms from used children's toys play the starring roles, with the artist pushing, blowing, squeezing, winding, cranking or pulling on them to activate their noise-making potential. The objects used share the visual quality of being primarily white in colour, and present a mini-inventory of the kinds of toys in Olson's collection: music boxes

(self-propelling or handcranked); free reeds (in squeeze toys, melodicas or one-note horns); and percussive toys which you shake, rattle or roll..

Coloured Plates

Among the sound toys I collect there are numerous types of xylophones and glockenspiels, most of them found in the primary colours favoured for children's toys. While some of the metal plates which I remove from these toys find their way into a variety of cheap and simple wind chimes, their preferred use is in a low key performance/installation event which involves throwing the plates onto a hard surfaced floor. Depending upon the order in which they hit the ground, the plates create a random melody, different each time the piece is performed. While it would be possible to intentionally order the plates to reproduce a given melody, or compose a new one (experiments have been made by arranging the plates according to size, colour, amount of rust, etc.) I am happy to allow for a unique, accidental melody to occur each time.

Daniel Olson is a visual artist based in Toronto whose work includes installations, performances, audio recordings, videos, multiples and books. His work is concerned not so much with adding new things to the world, but with rearranging existing ones. His video installation, Ballet mécanique is part of the Waste Management exhibition at the AGO. Olson will be doing a performance on April 7th, at 7:30 pm, at Walker Court, at the opening of the exhibition. Olson's recent work was produced with the support of the Toronto Arts Council.



daniel olson



Reinhard Reitzenstein and Gayle Young

Klang Bau

Klang Bau (sounding structure) is a site-specific string installation. Large curved wooden resonators are attached to walls and amplify the sounds of people playing the strings with fingers or bows. The strings form two-dimensional y-shaped structures (with lengths in basic whole number proportions)

which create more complex sound combinations than the simpler one-dimensional strings of musical instruments. There is a wide range of possible sound quality and several simultaneous pitches are often heard.

The sounds are also influenced by the resonant characteristics of the site, by the size, shape and the nature of the construction materials. The strings are linked visually and acoustically with the structure of the site, using such features as false ceilings, plumbing pipes and heating vents as locations for the attachment of the strings, thereby extending the sonic capabilities of the installation. Klang Bau is ideal for the playful exploration of sound by visitors and for the performance of improvised music.

Reinhard Reitzenstein is a primarily visual artist; Gayle Young is primarily a composer who has designed and built microtonal instruments. Since the late 1970s they have worked together on installation and performance pieces.

Beginning in the early 1990s they created interactive pieces in which the sonic and visual aspects were closely integrated, site-specific installations which emphasize listening to and interacting with the sound environment. Through the presence and awareness of sound they incorporate the dimension of time with the experience of the "viewer," thus enhancing people's experience of the site.



reitzenstein



young

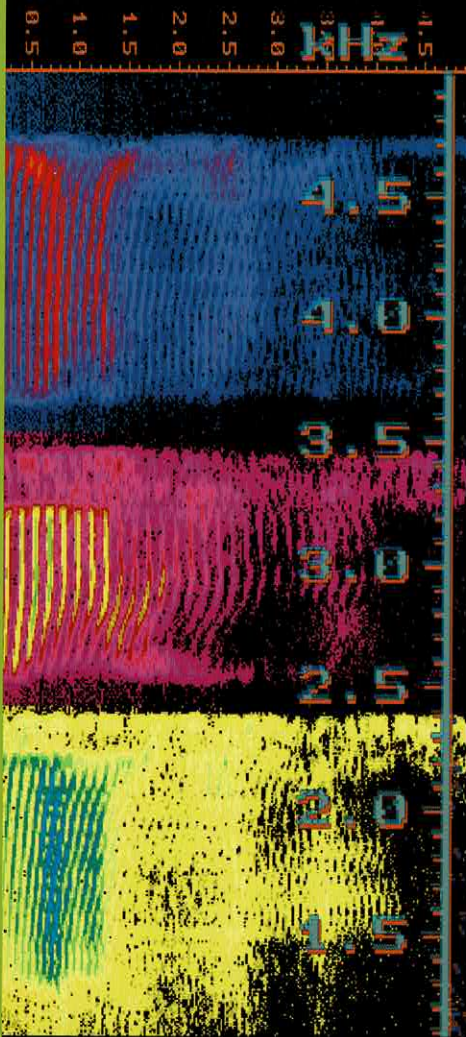
Universal Translator

David Rokeby

Universal Translator analyses voice input and transforms it in real time into a sound collage that maps directly, if strangely, to the phonemes of the speaker's voice. It simultaneously constructs a new "translated" voice with synthesized and sampled sounds. The installation is designed to focus on

our experience of our voices as a special conjunction of two contrasting modes: (1) the bodily/physical/visceral and (2) the abstract/language/intellectual.

David Rokeby is a sound and video installation artist based in Toronto, who has been creating interactive installations since 1982. He has focused on pieces that directly engage the human body, or that involve artificial perception systems. One of his interactive pieces, Very Nervous System, is being used to enable a paralyzed woman to speak and write. It is also currently being used by composers, video artists, and medical facilities in many parts of the world. His new installation entitled The Giver of Names describes objects presented to it in poetic and metaphoric ways.



david rokeby



David Tudor's Rainforest IV, An Electroacoustic Environment

Realized by members of Composers Inside Electronics:
John D.S. Adams, Linda Fisher, D'Arcy Philip Gray

Rainforest IV is an electroacoustic environment conceived by David Tudor. The first version of Rainforest was composed in 1968 as a sound score for Merce Cunningham's dance work of the same name. Rainforest IV shares the same concept, but the objects are much larger and are presented visually to the audience. Between sixteen and forty sculptures function as instrumental

loudspeakers. They are suspended and set into sonic vibration through the use of electromagnetic transducers which activate their natural resonant nodes. Pick-ups then supply electronic signals to a conventional audio system for further amplification. The audience is invited to move freely among the sculptures.

David Tudor (1926-96) was a pianist and composer who built his own innovative electronic systems for live performance. A basic technical idea first heard in Rainforest, understood the loudspeaker to be a unique voice, an instrument in itself, not just a device for sound reproduction.

Composers Inside Electronics was a group of composer/performers in the 1970s, dedicated to the composition and live performance of electronic music. The group was re-formed in 1996 to produce Rainforest IV for David Tudor's memorial service.

John D.S. Adams returned to Toronto in 1996 after five years in New York City, where he was performing with the Merce Cunningham Dance Company and acting as a hands-on assistant to David Tudor. During his association with Tudor, Adams broadened his understanding of Tudor's electronic music and

began performing it on his behalf. Linda Fisher has been a core member of Composers Inside Electronics, since 1973. A one-time rock musician and member of Mother Mallard's Portable Masterpiece Co., the world's first live synthesizer ensemble, she went on to compose and perform her own solo and ensemble works. D'Arcy Philip Gray performed regularly with the Merce Cunningham Dance Company from 1993 to 1995. Gray works with a variety of styles of music and has been teaching percussion since 1991 at McGill University. He is now part of a team that is documenting the music of David Tudor for performance and exhibition.



tudor

adams

Berliner Klangwand (Berlin Soundwall)

Peter Vogel

Berliner Klangwand is an interactive electronic sound installation, responding to the movement of spectators by playing repetitive phrases of sound. Eighteen light sensors transform the moving shadows of people in the room into electrical signals that increase the volume level of sounds which are playing constantly, but at a volume too quiet to hear. Casting a shadow



repeatedly causes some of the sensors to produce variations in rhythm or tone colour, or repeat rhythmic phrases for 20 to 50 seconds. The soundwall is a collection of phrases (a variable score), which the player can vary, add to, and change. The spectator must participate actively here, first by approaching the sounds and getting to know them, and then by improvising, making the desired combinations audible. Even a single player can produce diverse sound phrases and layer them one above the other.

Peter Vogel is a well-known German artist who has worked with sound since the 1970s. He studied physics and medicine from 1965 to 1975, concentrating on the brain and cybernetic models in neurophysiology and psychology. Throughout his studies he remained active in painting, dance, choreography, and the composition of electronic music. His earliest experiments

with cybernetic sculptures took place in 1969, and in 1971 he began a distinguished career with his first solo exhibition in Freiburg. Vogel's interest in repetitive sounds originates with minimal music (by Terry Riley, Phillip Glass and Steve Reich), with the indigenous music of Africa, and with Detroit's techno-music, where variation and increasing complexity result exclusively from adding or taking away repetitive phrases.

peter vogel



Triquetraflux

Garnet Willis

The Triquetraflux in its most basic form is an acoustic sound-generating organism. It consists of three interconnected "harps," cone-shaped structures of ten strings, each touching the sides of a large colourful balloon placed on the floor. There are three sizes of harp, tuned an octave apart. Each harp "listens" to the others and reacts to the constantly shifting sets of frequencies to create a chaotic feedback system that produces sound. This sound is then sent back to the other



harps, which then react and send their responses back to the first harp. This loop flows continually through all three harps. It exists in the moment and reacts to itself in real time, according to what has just happened an instant before. All sound heard from this system is acoustic; there are no speakers. Only the balloons amplify the vibrational energy of the strings. The quality of the sound is ethereal, quiet and elusive, often moving swiftly from one harp to the other. The brass strings stretched over the cables surrounding the balloons can be seen moving into and out of vibration. These strings can be touched, and the effects of the loss of sound from a particular string can usually be seen and heard throughout the ensemble of three harps. Left undisturbed, the piece will constantly vary itself as well as react to ambient sound and shifting air currents (sometimes produced by patrons moving near the piece). A computer allows for dynamic control of the feedback pathways within the harp, changing the probabilities. The limits can be adjusted in real time or they can be pre-set. These controlled limits turn the Triquetraflux into a real-time stochastic composition machine.

Garnet Willis is a composer, sculptor, sound designer and instrument builder based in Toronto. Since he was twelve he has experimented with tape recorders and other electronic devices. His sound installations use natural acoustic processes in simple but unusual combinations. He designs computer interfaces to control, harness and/or elucidate the chaotic processes inherent in his acoustic sculptures. His instruments are an integral part of his creative process as a composer as he uses their sounds in computer music compositions.

garnet willis



Credits:

- Robert Aitken- Artistic Director, NMC
- Peter Hubrich, Director, Goethe-Institut
- Rick Hyslop - Digital Images and Graphic Design
- Lorraine Johnson - New Music Concerts
- Jim Montgomery - Music Gallery
- Doina Popescu - Programme Co-ordinator, Goethe-Institut
- Gayle Young - Booklet Editor

New Music Concerts and Goethe-Institut

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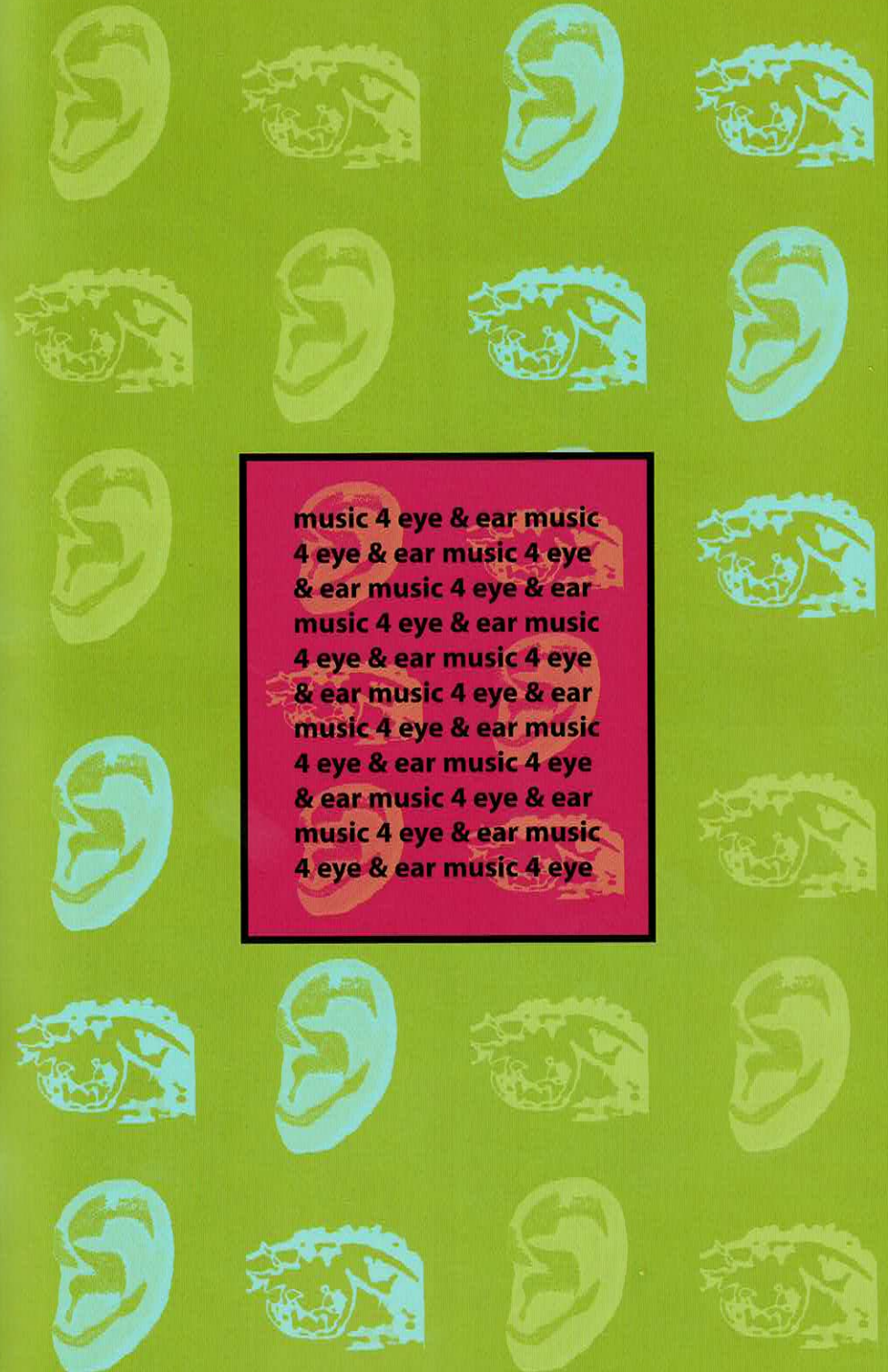
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The current contemporary installations at the AGO are sponsored by Marla and Larry Wasser and are generously supported by the Volunteers of the Art Gallery of Ontario and by the Canada Council for the Arts.

John D.S. Adams --Presented with the cooperation of Joy Nermiroff and the Estate of David Tudor.

EARSHOT is an international programme of film and video works which subordinate the image to the sound. Earshot is a collaboration between InterAccess and Images Festival of Independent Film and Video.



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