

REM - LABS PRESENTS ...

DIGITAL RIOT

WEDNESDAY, APRIL 21, 2004
9:30 P.M., WORTHAM OPERA THEATRE

SQUISHY TOUCH - DAVID GARNER
TEXT READ AND WRITTEN BY SHEL SILVERSTEIN
SHAWN CONLEY, BASS

SQUISHY TOUCH IS FROM *A LIGHT IN THE ATTIC* (1981). ALL THE ELECTRONIC
SOUND IS MADE UP OF THE RECORDING OF SHEL SILVERSTEIN READING HIS POEM.

FLOW TO A HEARTBEAT - JACOB GRABCZEWSKI

EXERCISE #1 IN 19 TONES - DAN SEDGWICK
(SEE NOTE ON BACK OF PROGRAM)

REPUTATION - TOM CONROY
FROM *THE DUCHESS OF MALFI* BY JOHN WEBSTER

SONJA THOMS, ENGLISH HORN BENJAMIN JABER, FRENCH HORN
CHARITH PREMAWARDHANA, VIOLA

TIBETAN SYNTHESIS - DIRK

ILMAR - LEMBIT BEECHER
SONJA THOMS, OBOE

WHEN I WAS 10, MY GRAND-UNCLE ILMAR GAVE ME A TAPE OF HIMSELF
SINGING AND TELLING STORIES ABOUT HIS YOUTH. THIS PIECE USES THE TAPE AS A
STARTING POINT TO TELL PART OF ILMAR'S STORY.

INTERVAL: ANALOG MUSE - DMITRY KHABASHESKU.
(THE AUDIENCE IS ENCOURAGED TO OBSERVE AND INTERACT WITH THE PERFORMER.)

LONELY WOMAN - NICK ANAYA AND TAKUMA ITOH
BY ORNETTE COLEMAN

NICK ANAYA, ALTO SAX
FARRELL GERBODE, DOUBLE BASS
TAKUMA ITOH, KYMA AND ELECTRONIC CONTROLS

GRACIOUS GOD - TOM CONROY
BY ANNETTE VON GOUMOES, AFTER AN ASIAN FOLK TALE
CRYING - ALINE, LAURELLE, AND DENISE

MOODS - JACOB BARTON
THE PENNSYLVANIA ALL-STATE JAW HARP CHOIR
SYNTHESIZERS MAKE IT POSSIBLE TO PLAY IN TUNINGS THAT
CHANGE OVER THE COURSE OF A PIECE.
WINK WINK.
NUDGE NUDGE.

RUMOR - TOM CONROY
FROM *THE AENEID* BY VIRGIL
"RUMOR" CREATED BY W. RICK SCHILLING

MANTRA AND BLUES - CHRISTOPHER LEE

CIRCLE - JOHN WIDMER

(BOOM TECHNOLOGY) - WHOLE GRAINED WHEAT (EVERYTHING IS SIMPLE) - SCOTT NOVICH
A PIECE CREATED ENTIRELY WITH ONE VOCAL SAMPLE THAT HAS BEEN
RUN THROUGH VARIOUS FX (MOSTLY GRAIN-FX) AND SEQUENCERS.

ADDITIONAL NOTES

EXERCISE #1 IN 19 TONES BY DAN SEDGWICK

PERFORMED BY MAX/MSP IN 19-TONE EQUAL TEMPERAMENT, THIS PIECE EXPLORES THE RELATIONSHIP BETWEEN
19-TONE EQUAL TEMPERAMENT AND TRADITIONAL 12-TONE EQUAL TEMPERAMENT. THE PIECE BEGINS BY LIMITING ITSELF
TO THE 19-TONE INTERVALS WHICH MOST CLOSELY APPROXIMATE 12-TONE INTERVALS (STARTING WITH THE 19-TONE APPROXI-
MATIONS OF PERFECT FOURTHS AND FIFTHS) AND SLOWLY BUT STEADILY INTRODUCES OTHER INTERVALS WHICH LESS AND LESS
CLOSELY APPROXIMATE A 12-TONE SYSTEM, SUGGESTING THE ILLUSION OF A GRADUAL TRANSFORMATION FROM ONE TUNING
SYSTEM TO ANOTHER. THROUGHOUT THE PIECE, BOTH THE DURATIONS OF THE INDIVIDUAL PITCHES AND THEIR LOCATIONS
IN THE STEREO FIELD ARE DIRECTLY CORRELATED WITH THE RELATIONSHIPS OF THOSE PITCHES TO THE 12-TONE SYSTEM;
THAT IS, THE FARTHER A PITCH LIES "OUT" OF THE 12-TONE SYSTEM, THE LONGER ITS DYNAMIC ENVELOPE
AND THE FURTHER IT WILL LIE TO THE EXTREMES (RIGHT AND LEFT) OF THE STEREO FIELD.

THE MEMBERS OF THE PENNSYLVANIA ALL-STATE JAW HARP CHOIR ARE DAN SEDGWICK, JACOB BEECHER AND LEMBIT BARTON