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oeuvres/works/opere

Combinatorial Identities, 1974

3 versions, respectively for computer alone, for viola and computer, and for viola, harpsichord and piano. (The version for computer alone was realized on the IBM System 360/50 and converted to two track stereo sound on the DAC at the University of New Hampshire. Digital sound synthesis programs were MUSIC360, principally in IBM System 360 Assembler Language (i.e., compiler and most routines, excepting main program, in Fortran). Programming in MUSIC360 source language, with additional Fortran subroutines.)

MPeC

activité/activity/attività

I am presently composing a work for Baritone voice and computer. The principal "instrument" is based on the Chowning model of a frequency modulation type. An additional project consists of continuing studies (numerical analysis) of certain features of the twelve pitch class system ; this involves, among other things, the rewriting of a rather lengthy program in extended Fortran IV, lost (alas) in transit from Berlin to Amsterdam by (and I wish to make this announcement (caveat emptor !)) Pan American Airways. Studies in instrument design which border on Artificial Intelligence. Preparation, with violist Walter Trampler, of the final version of Combinatorial Identities (for viola and computer) on commission of the National Endowment for the Arts of the United States.

MPeC

CAMA

MCC

GMT

biographie/biography/biografia

- 1931 Born in Springfield, Missouri
- 1940-51 Studied and played professionally (Horn)
- 1951-53 Played in USAF orchestra
- 1955 Began studies in composition with Ernst Krenek
- 1956-62 Studies at U.S.C. and Princeton
- 1962-64 Accademia Nazionale S. Cecilia (Laurea)
- 1965-72 Research with digital computers in musical systems and composition, Berlin and Utrecht (Holland).
- 1972-75 Work with digital sound synthesis programs, with John Rogers, University of New Hampshire

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