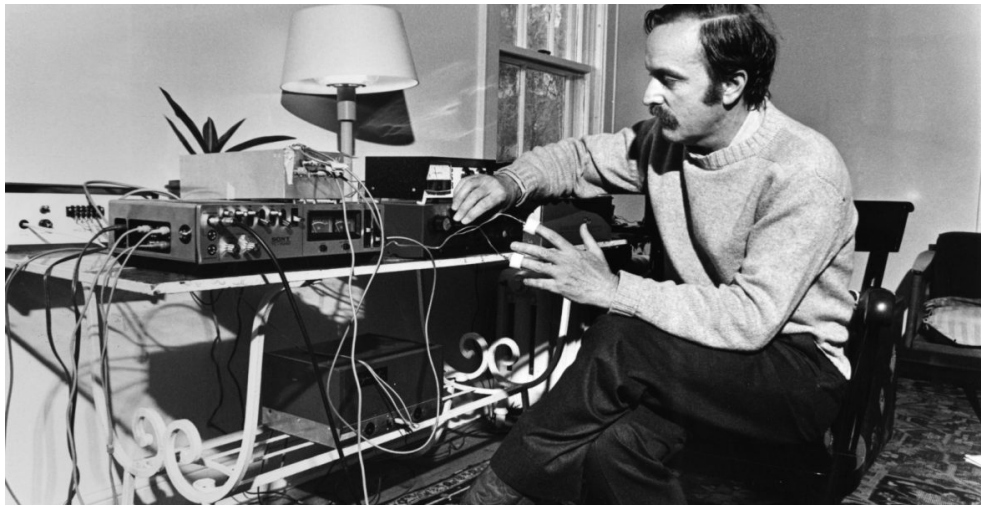


Alvin Lucier | Éliane Radigue

Sandra Anhalt SS 2018

Alvin Lucier



Vita

- * 14. Mai 1931 in Nashua, New Hampshire
- is an us - american composer and sound artist
- studied composition in Yale and Brandeis (private university in Massachusetts)
- after graduation studied two years (1960-62) as Fulbright scholar in Venice and Roma where he got acquainted with development of new music and visited concerts of John Cage and David Tudor
- first experiments with tape recorder compositions in Milano's Studio di Fonologia Musicale of Luciano Berio
- 1961 participated at [Darmstädter Ferienkursen](#) he discovered music by [Karlheinz Stockhausen](#) and [La Monte Young](#)
- during that period he got acquainted with composer [Robert Ashley](#), [Gordon Mumma](#) and artists around [John Cage](#)
- from 1963-70 he lead the choir of Brandeis university with a focus on new music

- 1965, inspired by physicist Edmond Dewan he experimented with low frequent brainwaves as musical material for which he wrote the piece [music for solo performer](#); John Cage assisted at the premiere of the piece
- for Lucier this piece marks the start of being a solo composer
- 1966 he founded the composer collective [Sonic Arts Union](#) with collaborators Ashley Mumma and David Behrman, which was touring and doing [live_electronic](#) gigs up to 1976
- from 1970 – present he is a professor for music at [Wesleyan University](#)
- many concerts and performances since
- 2006 honored with Seamus Lifetime Achievement Award (which was given to Robert Moog in 1991 and to Don Buchla in 2002)
- 2007 he was awarded Honorary Doctorate of Arts by University of Plymouth
- 2012 performance with collaborators Mumma and Behrman as Sonic Arts Union at Maerz-Musicfestival Berlin
- 2016 Festival of Züricher Hochschule der Künste to honor his 85th birthday where he solo performs his live-elektronic classics [I am Sitting in a Room \(1970\)](#) (starts 4:22), [Bird and person Dying \(1975\)](#) and [music for solo performer](#) (1965)
- 2017 took part in Documenta, Kassel

Themes of Lucier's work

- research focus of his work lays on the being and effect of acoustic and sound
- he explores the fields of art performance, composition and science
- amongst his works there are also orchestra pieces to be found that focus on pure sound in a minimalist manner
- in one of his pieces musicians attempt to get a snare drum to play by the soundwaves that are created by simply playing on various instruments
- in another piece musicians play with the phenomenon of feedback – i.e. they try to recreate the feedback sounds of a speaker with their instruments; which they never achieve to imitate
- he also wrote pieces for theatre and film

- [music for solo performer](#) (1965)



- ["Music for Solo Performer: for Enormously Amplified Brain Waves and Percussion", Dag in de Branding Festival, The Hague, 2010](#)

- ***Music for solo performer (1965)***
- Lucier uses devices (EEG) that can register and amplify brainwaves
- these signals are used to trigger speakers
- due to the low frequencies these are not directly audible to the human ear
- however these frequencies get the membranes of speakers to vibrate, which trigger sound of percussion instruments placed on top of the membranes to produce sounds

- [I am Sitting in a Room \(1970\)](#) (starts 4:22),



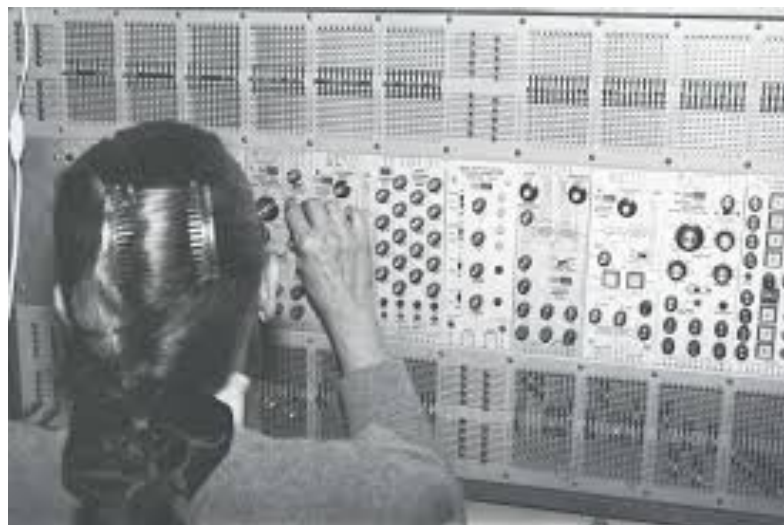
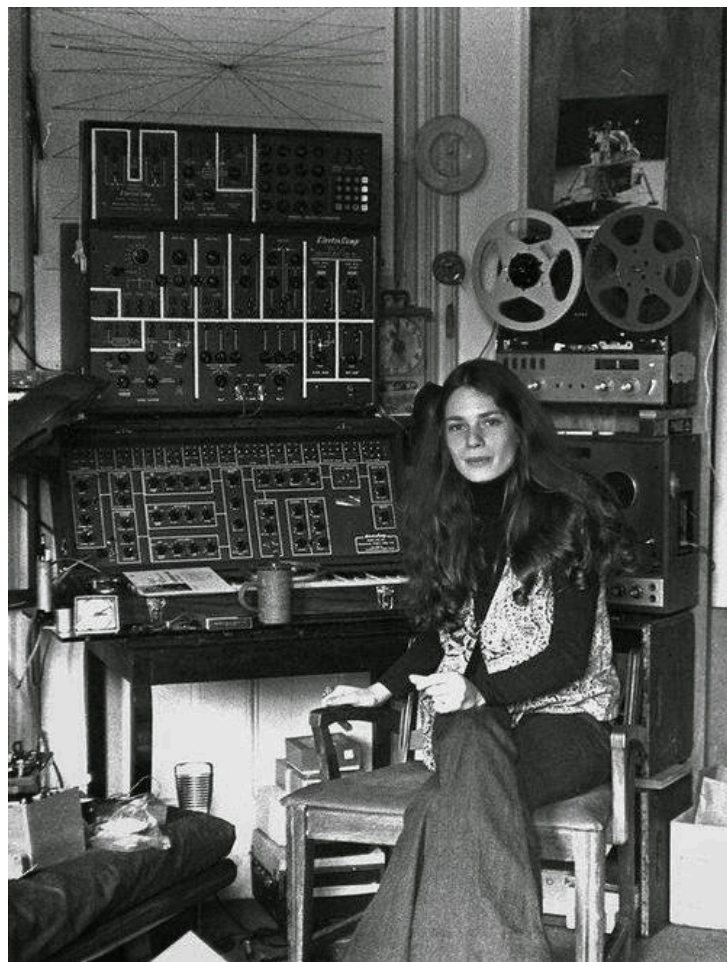
- ***I Am Sitting in a Room (1970)***
- One of Lucier's most important and best-known works is [*I Am Sitting in a Room*](#) (1965), in which Lucier records himself narrating a text, and then plays the recording back into the room, re-recording it. The new recording is then played back and re-recorded, and this process is repeated. Since all rooms have a characteristic [resonance](#) (e.g., between a large hall and a small room), the effect is that certain frequencies are gradually emphasized as they resonate in the room, until eventually the words become unintelligible, replaced by the pure resonant harmonies and tones of the room itself. The recited text describes this process in action. It begins, "I am sitting in a room, different from the one you are in now. I am recording the sound of my speaking voice...", and concludes with "I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have," referring to his own [stuttering](#). This was a seminal work on [Generation loss](#), which inspired other artists to emulate it. It served, at least in part, as the inspiration of The Generation Loss project

- [Bird and person Dyning \(1975\)](#)



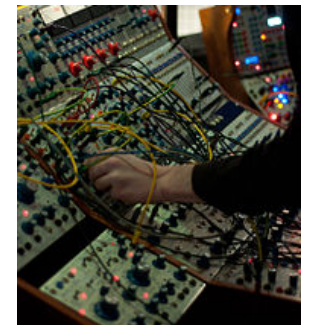
- ***Bird and person dyning (1975)***
- listening to the composer who is listening
- on stage there is a solo performer wearing binaural mics, a hidden binaural bird call, and a couple of loudspeakers
- only visible motion is the one of the performer moving to the bird call whilst listening
- the piece is about the interaction of the performer listening to the bird call and his according movement in space as a resonance to his binaural experience
- these phantom sounds are exclusively created in our ear and therefore cannot be recorded by devices
- it describes the phenomenon that if two waves are mixed (in a non-linear medium) two extra signals are created with the sum and difference in frequency. This phenomenon can also occur when sound waves reach our ear, with the exception that in the ear mainly “difference tones” are produced. The task of the performer in this piece is to create difference tones (let’s call them “phantoms”) with the following two sound sources: First, there is an electric bird call (originally a Christmas ornament producing the chirping sound), and, second, there is a feedback created by a binaural microphone and a stereo system. Only at certain frequencies of the feedback will the phantoms appear. Since the frequencies depend on the position of the performer in the space, the performer has to change and control the frequency of the feedback by moving in the space or changing the position of his head.

Éliane Radigue



Vita

- * 24. Januar 1932 in Paris
- married to artist Arman(d) Pierre Fernandez (*17. november 1928 in Nizza; † 22. oktober 2005 in New York) with whom she had three children / he was a french-american object artist and co-founder of Nouveau Réalisme
- she is a french electronic music composer who began working in the 1950's and her works started to be shown in the 1960's
- until 2000 her main working device was a synthesizer, the [ARP 2500 modular](#)
- and [tape](#)
- from 2001 she mainly composes for acoustic instruments
- studied piano and became student of [Pierre Schaeffer](#), founder of [musique concrète](#) in the 1950's
- In 1960's she became assistant of [Pierre Henry](#), creating sounds for his works
- around 1970 she created her first piece on a [Buchla synthesizer](#) in NYU



- 1974 Première of [Adnos I](#) at Mills College at the invitation of [Robert Ashley](#)
- inspired by feedback of french students that her music was deeply related to meditation she started to deal with [Tibetan Buddhism](#)
- she converted and spent the following three years devoted to this practice
- under her guru [Pawo Rinpoche](#) who sent her back to music
- she continued composition, finishing Adnos II in 1979 and Adnos III in 1980
- following series of work was dedicated to [Milarepa](#), tibetian yogi who was



known for his songs representing his teaching
- the first songs were elaborating on the teachers life and were sponsored by the french government; she called them Milarepa and Jetsun Mila



- late 1980's, early 1990's she devotes herself to a three hour masterpiece - [Trilogie de la mort](#)
- first part is [Kyema](#) Intermediate states and follows the path of the continuum of the six states of consciousness
- this work was influenced by the meditation practice of [Bardo Thodol](#) and the death of Pawa Rinpoche and her son Yves Arman
- 2000 she made her last electronic work for which she received the [Golden Nica Award](#) in 2006 at [Ars Electronica](#)
- 2001 she created her first instrumental work created by laptop improvisation requested by composer [Kasper Toeplitz](#) called [Elemental II](#)
- Since 2004 work for acoustic instruments:
- [Naldjorak \(2007\)](#)
- Naldjorak I with american cellist [Charles Curtis](#) was premiered in 2005
- Naldjorak II was created for basset players Carol Robinson and Bruno Martinez (Aarau Festival, Switzerland)
- 2009 premiere of complete work Naldjorak I, II, III with the three musicians and Radigue in 2009
- 2011 premiere of composition for solo harp OCCAM I
- OCCAM cycle continued after that

Themes & influences of Radique's work

- she mainly worked with [audio feedback](#) and long [tape loops](#), which her mentors Schaffer and Henry felt was no longer coherent with their approach even though still coming from the same source
- in the 1970's her goal at that point was to create a slow, purposeful "unfolding" of sound, which she felt to be closer to the minimal composers of New York at the time than to the French musique concrète composers who had been her previous allies
- as main focus of her works she makes use of [subtractive synthesis](#) and minimalism
- artistic trajectory of her work remains largely underexposed and her inherent distinctions from the male-dominated classification of minimalism remain underemphasized
- her masterpiece *Songs of Milarepa*, as well the American and World premieres of *OCCAM III*, *OCCAM XVI*, *OCCAM X* and *OCCAM RIVER III*
- buddhist influence
- accoustic era

- [Feedback Works \(1969|1970\)](#)



- [songs of Milarepa \(1983\)](#)





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Disc 1	① <i>Mila's Song in the Rain</i>	19:10
	② <i>Song of the Path Guides</i>	21:00
	③ <i>Elimination of Desires</i>	17:21
	④ <i>Symbols for Yogic Experience</i>	19:27
	CD total time:	77:00

Disc 2 ① *Mila's Journey Inspired by a Dream* 62:21



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- [Trilogie de la Mort \(late 1980's | early 1990's\)](#)

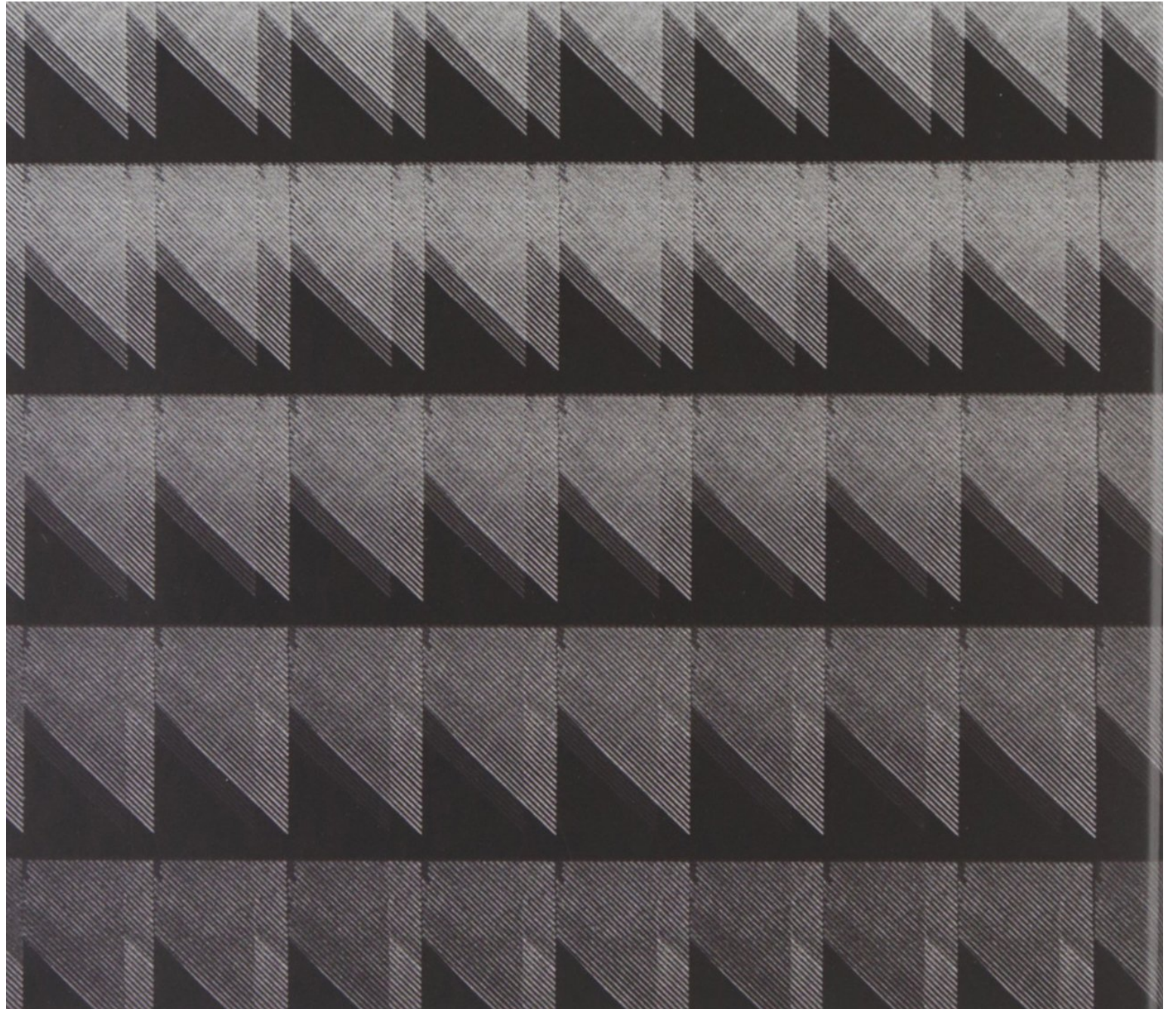


- [Elemental II \(2001\)](#)

uploaded in HD @ TunesToTube.com



- [Adnos I | II | III \(2002\)](#)



- [Naldjorak \(2002\)](#)

À l'occasion de la réédition du disque « Naldjorak I II III »,
La Martinerie et la salle d'été
ont le plaisir de vous convier au

**concert Éliane Radigue,
par Carol Robinson, Bruno Martinez
& Charles Curtis**

« Naldjorak I II III »
le Jeudi 19 Avril 2018, à 20h45

Carol Robinson cor de basset
Bruno Martinez cor de basset
Charles Curtis violoncelle

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- [OCCAM - OCEAN](#)



Alvin Lucier – references, related & inspirational links

- *people / institutions:*
- <http://alucier.web.wesleyan.edu/>
- https://en.wikipedia.org/wiki/Alvin_Lucier
- https://en.wikipedia.org/wiki/Robert_Ashley
- https://en.wikipedia.org/wiki/Gordon_Mumma
- https://en.wikipedia.org/wiki/David_Behrman
- https://en.wikipedia.org/wiki/Darmstadt_School
- https://en.wikipedia.org/wiki/Karlheinz_Stockhausen
- https://en.wikipedia.org/wiki/La_Monte_Young
- https://en.wikipedia.org/wiki/John_Cage

- **methods / techniques:**

- https://en.wikipedia.org/wiki/Brainwave_entrainment
- https://en.wikipedia.org/wiki/Neural_oscillation
- <https://en.wikipedia.org/wiki/Electroencephalography>

- **pieces:**

- *I am sitting in a room (original 1970):*
- <https://www.youtube.com/watch?v=v9XJWBZBzq4>
- <https://www.youtube.com/watch?v=bhtO4DsSazc> (long / 45min)
- *bird and person dying (original 1975):*
- <https://www.youtube.com/watch?v=GWO4vT82WEA>
- <http://www.alvin-lucier-film.com/bird.html>

Éliane Radigue – references, related & inspirational links

- ***people / institutions:***

- <https://www.youtube.com/watch?v=D2U0q4IZiFg> (IMA Portrait Documentary)
- https://en.wikipedia.org/wiki/%C3%89liane_Radigue (biography)
- <https://ima.or.at/eliane-radigue/> (biography)

- ***methods / techniques:***

- http://www.chuckjohnson.net/wp-content/uploads/Empty_Music.pdf (spectral analysis |methods)
- http://www.ems-network.org/IMG/pdf_EMS15_Waschbusch.pdf (influence of Tibetan Buddhism)

- ***pieces / concerts:***

- <https://www.youtube.com/watch?v=DAWBuyzPwvg> (OCCAM OCEAN - ONCEIM |full concert)
- <https://onceim.fr/>

- **interviews:**
- <https://www.youtube.com/watch?v=l6gncKkp34E> (L'entretien infini)