John Driscoll. Photo by Stan Ries.

April 8 (Wednesday)
8:00 PM
207 Delaware Avenue

JOHN DRISCOLL:
Its in them, and its just gotta come out — Concert

"Its in them, and its just gotta come out is a sonic narrative of miniscule movement. The sounds are not electronically generated, but are a result of acoustical phenomena in the ultrasonic range, above the limit of our hearing.

Each instrument employs an ultrasonic type of microphone and loudspeaker. Physical motion in the space between these two, or the direct movement of either the microphone or the loudspeaker creates the audible sounds. Slow-speed motors rotate interchangeable objects in this space while two of the instruments are suspended on springs, allowing for direct movement of the ultrasonic microphones.

This work has grown out of a fascination with small movements creating their own music with nudges and tender encouragement by the composer. Somewhere, in the back of my mind, I see hundreds of these gesticulating little instruments asking to be heard."

— John Driscoll,
New York City,
December 1980

John Driscoll began work in sound sculpture and composing electronic music in 1968. He was Musical Director of the Dance Construction Co. of Washington D.C., a founding member of Composers Inside Electronics, and is presently composing for Douglas Dunn and Dancers, and the Dance Construction Co. He has been collaborating on David Tudor's *Rainforest IV* since its inception in 1973. Driscoll's work is directed towards instrumental loudspeaker systems, and music with dance incorporating the instruments as stage set pieces. This is evidenced in: *Charmed Particles* (1980) — a computer-driven rotating loudspeaker instrument/music score for the Dance Construction Co.; *Bog Works* (1977) — music for sculptural loudspeakers; *Brace* (1980) — a collaboration with choreographers Diane Frank and Deborah Riley using a focused loudspeaker array as stage set and music. Currently, he is engaged in a research project with Composers Inside Electronics on manually focused loudspeaker arrays and lensing systems for a collaborative composition and sound environment. In 1981, Driscoll will be in residence at Media Study/Buffalo and at the Physics Department at American University working on an elaborate instrument/set using pressurized colored gases for a non-electronic transformation of sound. This will be a collaboration with Douglas Dunn and Dancers. Driscoll's work is presently supported by the Visual Arts and Music programs at the National Endowment for the Arts, the Media program at the New York State Council on the Arts, and Rockwell International, Inc.

April 22 (Wednesday)
8:00 PM
207 Delaware Avenue

JOHN DRISCOLL:
"Spaces As Instruments" — Presentation and Talk

This talk will include discussion on a number of works which utilize spaces, from the miniscule to the architectural, as musical instruments. The topics will be uses of various instruments to excite spaces, movement of sound with electro-mechanical instruments, ultrasonic sound fields disturbed by movement, resonance within materials and unique architectural spaces, and sound within chambers of gases.

Works by Driscoll, Composers Inside Electronics and other artists will serve as a focus. The discussion will be illustrated by slides, audiotapes and ultrasonic instruments from Driscoll's new composition, *Its in them, and its just gotta come out.*

Design Residency

GAS INSTRUMENT by JOHN DRISCOLL

With the support of the New York State Council on the Arts, composer/sculptor John Driscoll will be in residence at Media Study/Buffalo for two months, beginning in April, 1981. During his residency, Driscoll will design and construct a prototype "Gas Instrument" for installation and performance with dance. The project will combine sound sculpture, microcomputer control of mechanics, transformation of audio using colored gases, and stage sets for dance.

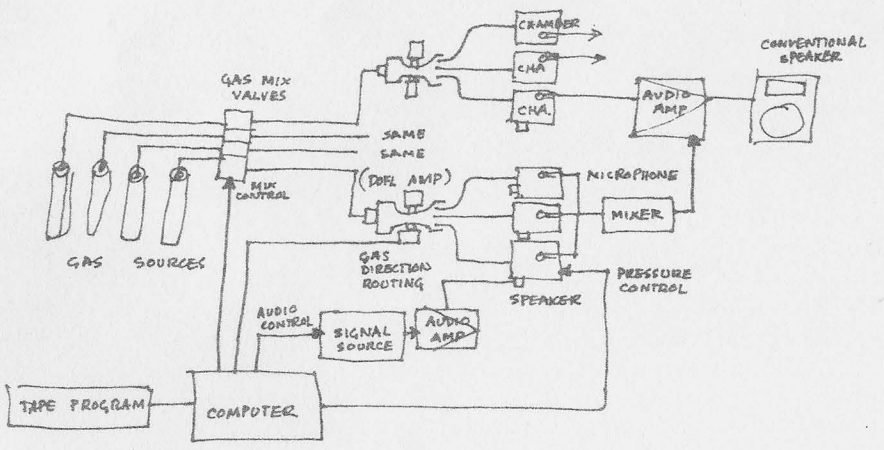
Of this project, and its relation to his other work, Driscoll writes:

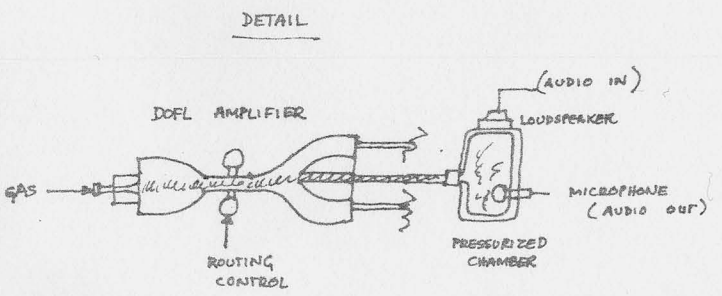
"Critical to my music is my development of new instrumentation. The instruments explore and establish innovative techniques and practices for the modification of sound through acoustical, mechanical, and electronic means. Of particular interest has been the research, design, and construction of specialized instrumental loudspeakers. These have included: a computer controlled rotating loudspeaker, water tuned loudspeakers, manually aimed and focused speakers with acoustic lenses, suspended resonant sculptures, and arrays of tuned resonant loudspeakers.

"This work is illustrated in my compositions *Charmed Particles* (1980), *Brace* (1980), *Bog Works* (1977), *Active Elements* (1976); and a research project on focused loudspeakers with Composers Inside Electronics, and in collaboration with David Tudor's *Rainforest IV*. A number of these works were commissioned for performance with dance with the instrumental loudspeakers acting as stage sets.

"To further this work and its integration with dance, choreographer Douglas Dunn and I have agreed on a collaboration with the music using a complex instrument which modifies sound through the use of pressurized gases contained in chambers. This will be an extensive project which calls for a period of research in order to fully realize the potential of the instrument. The Center for Art & Technology in conjunction with the Physics Department at the American University has expressed its desire to offer a residency for the research and design, while Media Study/Buffalo and the Sculpture Department at SUNY/Buffalo have offered a residency to construct and test the instrument prior to making a composition using it. Rockwell Int'l Inc. has donated a micro-computer for use in this project.

"The gas instrument is based upon the principle of compressing gases to change their densities, thereby affecting the transmission of sound waves through them. Sound is introduced into the pressurized chambers containing the inert gases, and the transformation of the original sound is picked up with a microphone placed inside the chamber. This signal is then amplified and routed to conventional loudspeakers in the performance space. The [illegible] into the chambers.





GAS INSTRUMENT
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