

Information exclusively for the most extreme tech/propeller-heads:

Six of eight pieces use some form of synthesized, sampled or otherwise digitally altered sound on DAT tape. A conscious and difficult decision was made to eliminate a Macintosh digital audio/MIDI workstation from the list of performance equipment -the reliability of dedicated hardware is unsurpassed.

Performance gear includes the following: Mackie 1202 mixer, AKG condenser mics, 2 BagEnd speakers, Tascam DA-30 DAT, Alesis Quadraverb Plus, Ensoniq ASR-10 sampler, 2 RCA televisions, 2 Kodak slide projectors, slide projector control unit, VHS VCR, and power amplifier.

Production gear includes the following partial list: Macintosh Quadra 650, Digidesign's Session 8 w/ 882 I/O, Micropolis 2217AV 1.6GB drive, Opcode's Studio4, Alesis Quadraverb Plus effects processor, Yamaha SPX90 effects processor, Mackie 3204, 1202, 8-bus/24ch. mixers, Yamaha TG77 synthesizer, Ensoniq SD-1/32 synthesizer, Ensoniq ASR-10 sampler, Peavey PC1600 MIDI controller, Denon DTR-80P portable DAT, Tascam DA-30 and Panasonic SV-3500, 3700 DAT decks, Kurzweil K2000 synthesizer, Symbolic Sound's Cabybara-33, AKG condenser mics, Neumann U87 mic, Hafler, NAD, and Yamaha power amplifiers, JBL, Tannoy, and Alesis monitoring, NEC Multisync 5FGP, Apple OneScanner, Nikon N6006 35mm camera, SuperMac DigitalFilm card, Power Macintosh 7100/66, Hitachi VHS video camera, and BiC lighters.

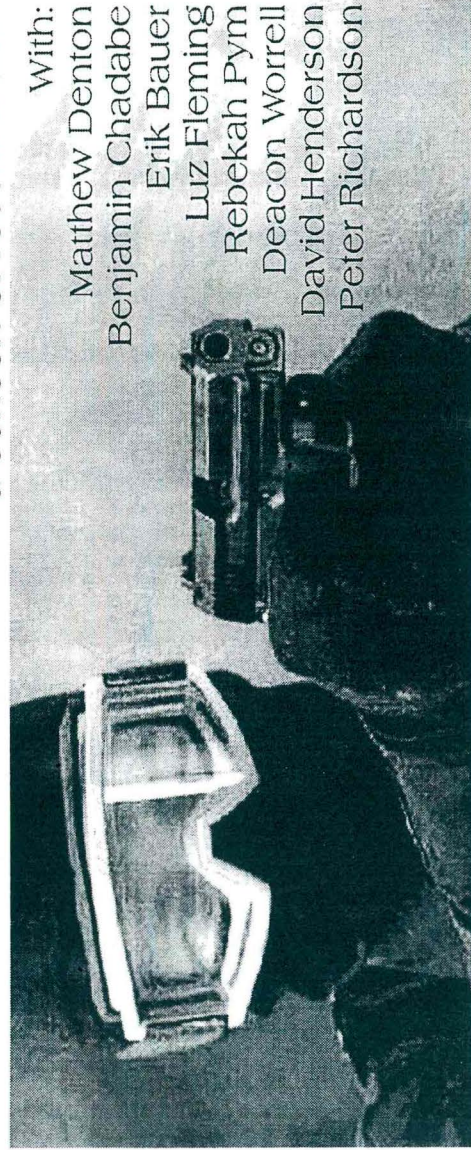
Production software includes the following partial list: Emagic's Logic Audio 2.5, Adobe Photoshop 3.01, Alchemy 3.0, M 2.2.5, Sound Designer II 2.8, Emagic's SoundDiver, SoundHack 0.861, Symbolic Sound's Kyma 4.0-4.1, Digidesign's Turbosynth, Curtis Roads' Cloud Generator, Adobe Premiere 4.2.1, Keyquencer, Ofoto, KPT plug-ins, Waves Q-10, C1, Lemur Pro.

Nathaniel Reichman presents-

# CRIMINAL

-a concert of recent work.

With:  
 Matthew Denton  
 Benjamin Chadabe  
 Erik Bauer  
 Luz Fleming  
 Rebekah Pym  
 Deacon Worrell  
 David Henderson  
 Peter Richardson



Carriage Barn  
 Wednesday Night at 9:00  
 May 15, 1996



# Criminal

-a music/graphic concert by Nathaniel Reichman-

**Matthew Denton**- live DSP processing, mixing, and technical organization

**Benjamin Chadabe**- percussion

**Erik Bauer**- trumpet

**Luz Fleming**- alto sax, bass clarinet

**Rebekah Pym**- piano, digital sampler

**Deacon Worrell**- voice

**David Henderson**- video

**Nathaniel Reichman**- digital tape, trumpet, voice, slides, aluminum cans, video

## **Catalyst**- (*trumpet and tape*)

Clipping a mic to my shirt and a cassette walkman on my belt while exploring an abandoned grain terminal in Alaska provided the sonic environment for the trumpet part. The synthetic elements, gongs, marbles, and knitting needles were developed in Robert Ashley's studio over the winter.

## **Aluminum Trio**- (*acoustic percussion, aluminum cans, gong, live digital signal processing*)

The complexity of sound from a tearing aluminum can inspired me to set up an interaction between the aluminum, a percussionist, and live modulation of the can sounds using chorusing, equalization and digital delay.

## **9.41**- (*tape*)

Starting with the seed for an entire family of sounds led to the symmetrical structure found here. Shapes, densities and specifically the internal *speed* of certain sound elements propel the piece into a more chaotic midsection and then finally closure.

## **Voice Target '96**- (*two trumpets, digital signal processing, tape*)

The original version of Voice Target was performed last spring with one trumpet part. This mix adds another trumpet, an introduction, and widens the space inside the tape for exploration.

## **155 NightFans '96**- (*tape*)

A unique experience in '93 triggered this piece.

## **Criminal**- (*two voices, tape, slides*)

Using excerpts of Nick Land's text from "Cyberspace Anarchitecture as Jungle-War" and a body of synthetic sounds developed independently, I arrived at a level of sonic violence that is the wrongly accused criminal I discovered in Japan.

## **Blue Concerto**- (*piano, video, tape*)

Hearing the second movement of Bach's Italian Concerto on a quiet evening last fall inspired a flood of video images and a framework of electronic sound that brings this piece together. I am indebted to David Henderson for seeing into the music and composing a video that is not just complementary, but broader than the original ideas.

## **VKHK Rolling Jam**- (*bass clarinet, two trumpets, percussion, digital sampler*)

An experiment incorporating electronics into a contemporary instrumental sound.

## Special Thanks:

David Anthony, Joel Chadabe, Robert Ashley, David Van Tieghem, Randall Neal, Ruben Puentedura, Thomas Farrell, Tony Carruthers, Neil Rappaport, Sue Jones, Todd Tarantino, Peter Richardson, Timothy Dyer (the guitar is everywhere), Richard and Christine Reichman, a trio of A's, and the guy with the weapon on the cover of my poster.

## Everything I obviously stole:

2nd movement of the "Italian Concerto" by J.S.Bach  
"Cyberspace Anarchitecture as Jungle-War" by Nick Land  
"It's On" by ICE-T on the album "Home Invasion"

*This concert made possible in part through the generous support of Judith Rosenberg Hoffberger '54 and the Henry and Ruth Blaustein Rosenberg Foundation.*