

*Situations (for Flute and B<sup>b</sup> Clarinet)* is a suite of five pieces. the first movement is an atmosphere, with the Clarinet playing short fragments around a drone on the Flute. The Five pieces do not have a definitive story (most of my music does not), but the listener is welcome to create his or her own.

the idea for *Psychetecture* came from a quote by Jacques Attali, "Listening to music is listening to all noise, realizing that its appropriation and control is a reflection of power." Most of the sounds that are used in this piece were originally created for an installation that I composed for the Bennington Arts Council's Factory Installation of July 1990. This is a trip through an aural landscape, through which, the listener is taken.

*Ave Mari* is a looped sample taken from a performance of Schubert's Ave Maria.

*9 Atomic Duets (for Trombone & Piano)* were composed on an airplane, during a trip from Albany, NY to Chicago, Ill. The idea came out somewhere around Buffalo, NY, and was finished by the time of final approach at O'Hare

Piano Solo op. 26 No. 2 I just like this piece.

**BATTERY** was formed in November of 1989. In that time, we created music which fit the genre of "Industrial Dance." the main aspect of this music is aggressiveness. It is a protest against popular music. Battery was set apart from most other bands of the genre, the main reason was because we did not have a vocalist. Instead, we took quotes from the media (Radio, TV, Movies, etc.), and presented a reflection of the world's decline. Battery performs live everything that the 3 members can possibly accomplish with their combined 6 hands, and the computer performs the rest. It took a lot of time and energy to create. All the computer parts were painstakingly placed, up to the split second, as well as texturally, and the sound's placement in space. All of the sounds were created by the 3 members. Battery had the opportunity to perform in Burlington, VT and Montréal, Que. They have had airplay on various college radio stations. The band is now on hiatus while pursuing record companies.

I would like to thank everyone, I wish I had more space. Happy Birthday, Theo.

BENNINGTON COLLEGE MUSIC DIVISION PRESENTS

# "Behold Thy Heart"

A SENIOR CONCERT BY

## Shawn Brice

W E D N E S D A Y ,  
N O V E M B E R 7, 1990  
8:15 p.m.

GREENWALL MUSIC WORKSHOP

## "Behold Thy Heart"

*for two Trombones and two Tape Players*

Shawn Brice, Trombone

Gerald Zaffuts, Trombone

Evan Somstein, Tape Activator

Stuart Scanlon, Tape Activator

## Situations *(in five parts) for Flute and B<sup>b</sup> Clarinet*

Patricia Spencer, Flute

Gunnar Schonbeck, B<sup>b</sup> Clarinet

## Psychetecture

Macintosh, Emax

## Ave Mari

Shawn Brice, Emax

## Nine Atomic Duets *for trombone and Piano*

Gerald Zaffuts, Trombone

Lou Calabro, Piano

## Piano Solo op. 26 No. 2

Shawn Brice, Piano

P a u s e

## BATTERY

End of the Line

Rite Aid (Never Forget)

Why'd You Kill My Teacher?

Slick

10 inch

Sinister

Attack Ships

Heat

All pieces were written in 1990. All pieces were written by Shawn Brice, except the Battery pieces, which were a group collaboration between Stuart Scanlon, Evan Somstein and Shawn Brice.

### Notes

"Behold Thy Heart" This piece is written for two trombones and electronics. The electronic portion is constituted of two tape players running through two stereos. The two tape players are placed opposite of each other in the room. All the sounds on the tapes were created by a trombone. They were played into an Emax sampler, and digitally manipulated by a computer program called Alchemy. The samples were also manipulated in the Emax by its on board analog processing. The piece was composed on the Macintosh, using the Performer program. The trombone parts are improvised using a predetermined tonal spectrum. The quote for the piece was taken from Dante's *La Vita Nuova*, "And he (Love) who held her held also in his hand a thing that was burning in flames; and he said to me, "Behold thy Heart."