

An Archive of the musical compositions by Herb Bielawa

Composition: **Quodlibet SF42569** – organ and electronic sounds

Date: 1969

Duration: 8:31

Recording: by Sandra Soderlund

Program Note:

Quodlibet SF 42569 was commissioned by Sandra Soderlund for a recital in San Francisco on April 25, 1969, hence its title. The Buchla synthesizer was programmed to reproduce fragments of each of the other pieces on that recital. The melodic and rhythmic parameters of these fragments were taken over, but the wave shapes or timbres were not, which masks their recognition. The organ part has none of these, but rather various planes of aleatoric activity. The result is a witty and dramatic interplay between organ pipes and electronic sounds.

Performance Notes:

Quodlibet SF 42569 is a concert piece pipe organ and prerecorded analog tape. (AIFF and MP3 files are available.) The electronic part consists of two channels of synthesized sound material and therefore requires two speakers as well as a stereo amplifier system. Although it is possible for an organist to turn on the recording and leave it on throughout the whole performance, it is recommended that an operator be in charge of this so that intensity level adjustments can be made where necessary. Each score page (except page 1) holds two lines of music which are framed inside black borders. Each of these frames is also divided into an upper and lower area. The tape part is represented above by an analog graph and the organ part is represented by its own notation below. The most detailed aspect of the graph is that of rhythm. This is for cuing purposes allowing the organist to anticipate tape events as they unfold. Space in the score represents actual time marked off in seconds by the vertical lines. These second marks are convenient rehearsal numbers when rehearsing with the tape. Musical durations for any gesture are to be determined by the amount of paper space that is devoted to them. Certain places are fairly regular and even in 3/4 meter, though not marked as such; as at numbers 80 and 240. A series of stemless quarter note heads linked by straight lines are to be performed as a series of evenly spaced notes at a tempo in keeping with the score space allotted them. Note heads are connected in groups, each to be felt as a phrase unit. There should be a subtle break between each of these. If connecting lines are vertical, the notes are to be played together as a chord. If connecting lines come off from a note head, it means it is to be held down until the line terminates with an arrow. When a group of notes is encircled by a fine line, it means that, as these notes are being played in time, they are to be held over into a growing cluster. Quit the cluster or parts of it when they go beyond the encirclement. In order to facilitate the reading of sharps, flats and naturals in passages where notes are crowded together (from page 6 onward) naturals are indicated by a white circle, sharps by a vertical oval and flats, by a black horizontal oval.