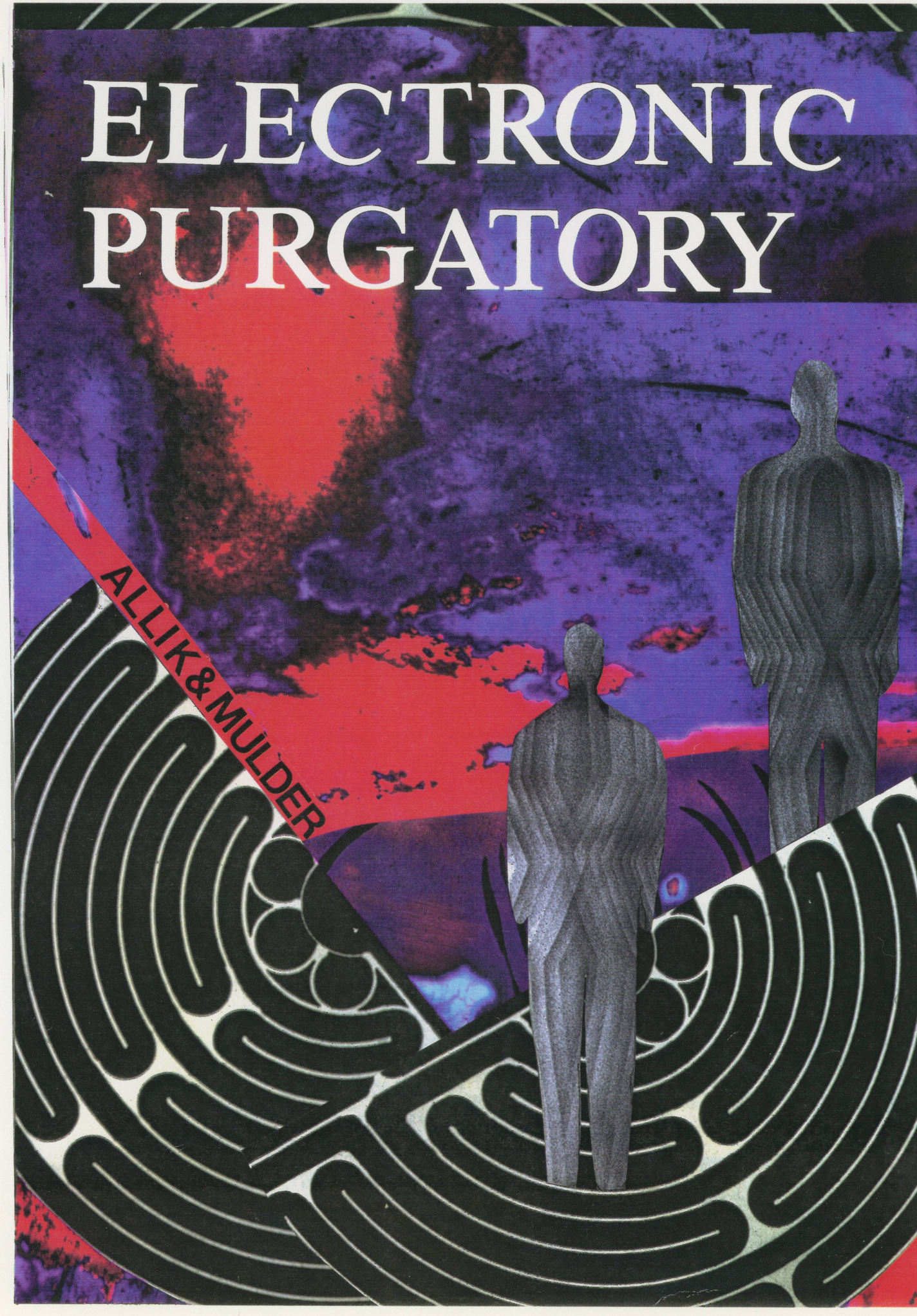
ELECTRONIC PURGATORY



C O N C E R T P R O P O S A L

P R I X A R S E L E C T R O N I C A

L I N Z A U S T R I A

ELECTRONIC PURGATORY

Kristi Allik
Robert Mulder
788 Cedarwood Drive
Kingston, Ontario
Canada, K7P 1M7
(613)384-8225

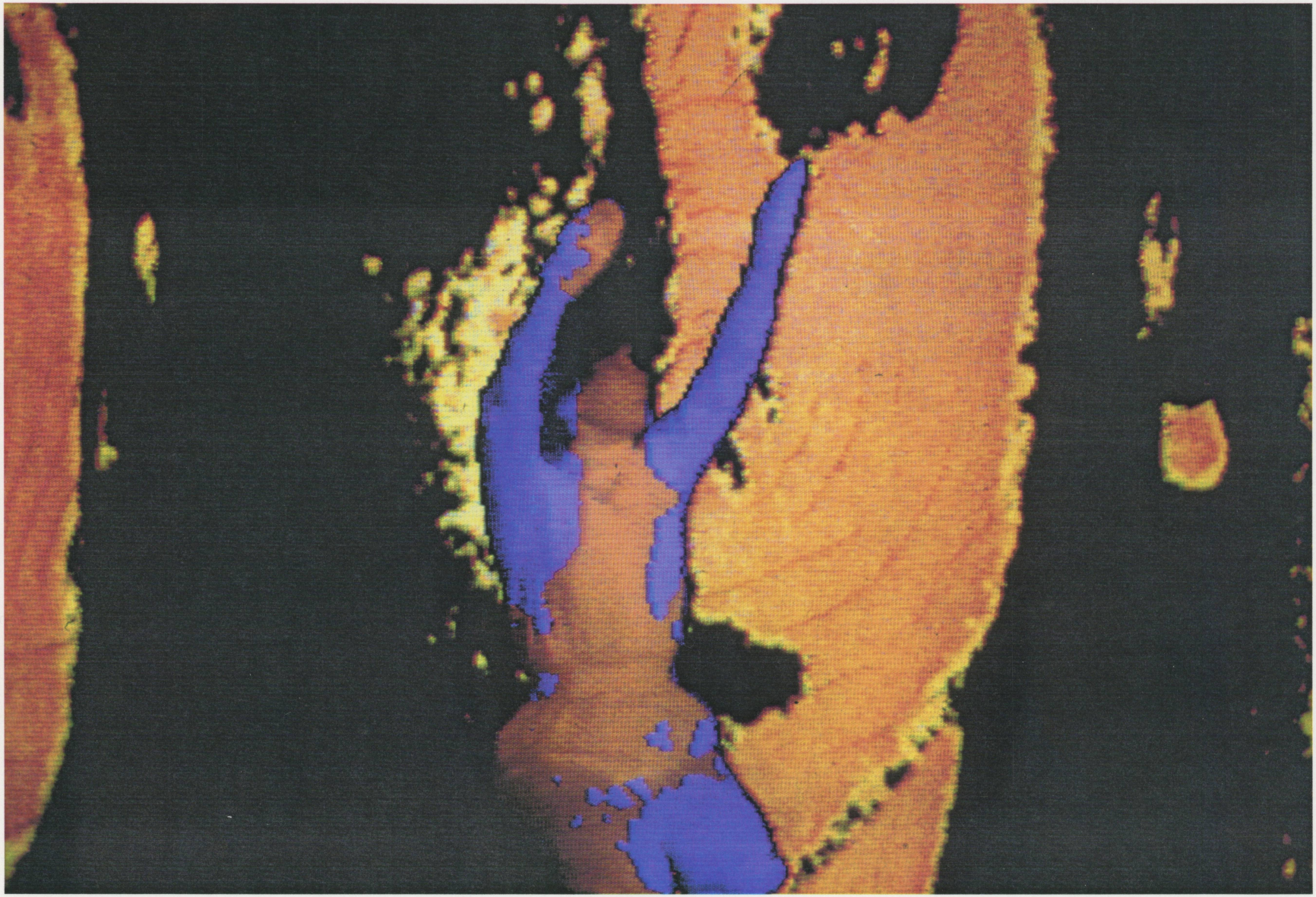


ELECTRONIC PURGATORY

INTERACTOR ON STAGE

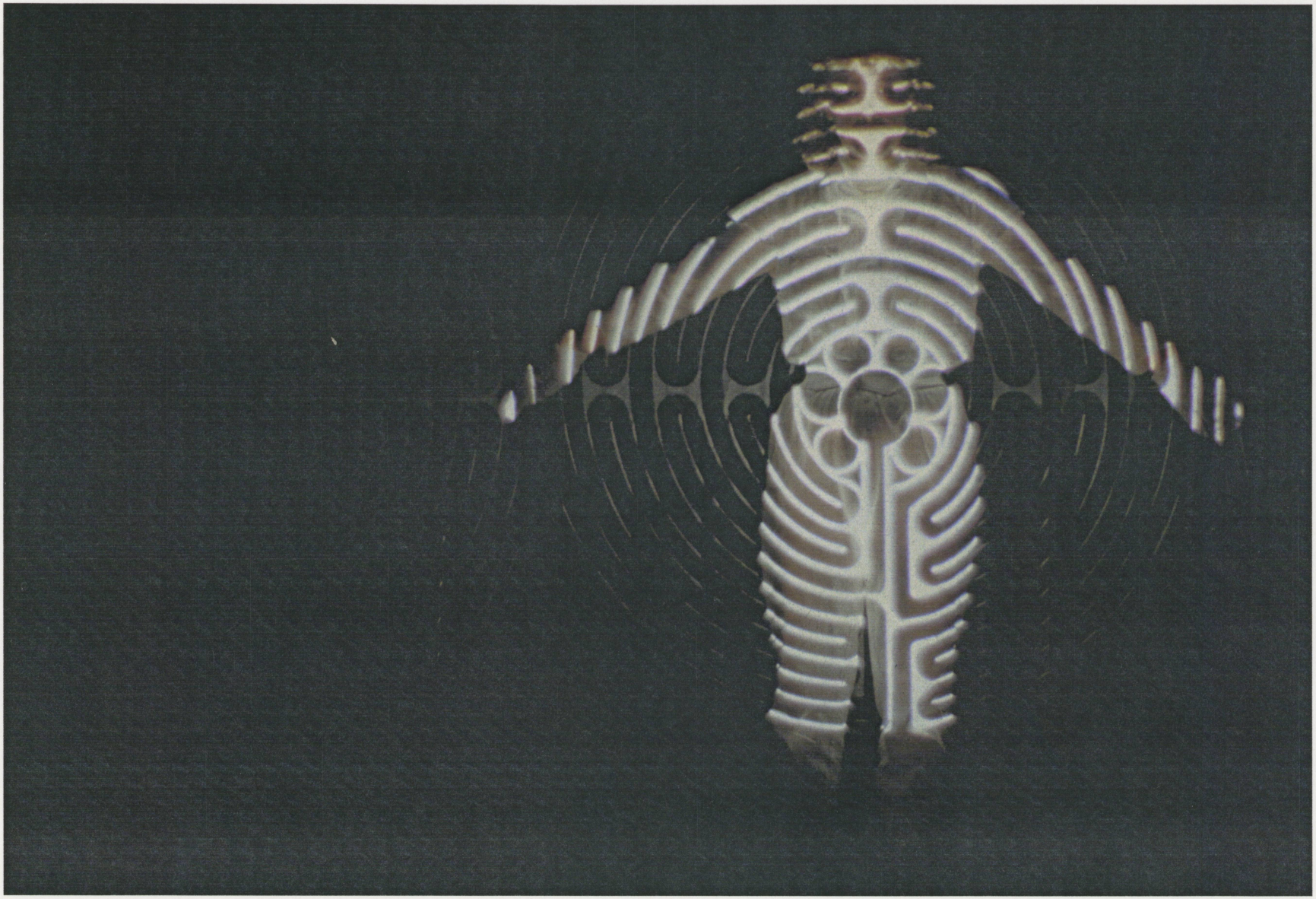


ELECTRONIC PURGATORY VIDEO WORLD



ELECTRONIC PURGATORY

VIDEO IMAGE



ELECTRONIC PURGATORY

INTERACTOR ON STAGE

- ELECTRONIC PURGATORY -
DIGITAL MUSIC-THEATRE FOR INTERACTIVE ELECTRONICS

Electronic Purgatory is a "live", multi-disciplinary work created and performed by composer Kristi Allik and media artist Robert Mulder.

It is inspired by the physical and spiritual essence, as found in the **Divine Comedy** by **Dante Alighieri**, and the principle of the *pluriverse*, as suggested by **John Wheeler** and **Stephen Hawking**. The work explores the dynamics of parallel relationships encountered in multiple layers of reality as described by **Dante** and **Hawking**.

The interaction within these imaginary levels of **Electronic Purgatory** is achieved with the assistance of a third force, namely, a multi-computer-controlled stage environment.

Much of the "outer-worldly" quality in **Electronic Purgatory** is achieved with the unique staging. During the whole piece the performers (interactors) are confined to a relatively small stage area which is encircled by projection screens. This central area is completely devoid of any set-like contraptions such as flats or props. The black floor and black velvet backdrop which surrounds them will make the stage appear even more empty and dark; contrasting with the gloomy darkness, the interactors are dressed in white.

On stage the interactors appear to move in Tai Chi-like manner. Their white clothing often becomes a canvass for (slide) projections of bold graphic design and richly coloured textures. These multi-image projections are the only source of stage-lighting, and are controllable from the stage.

The true magic of the piece is achieved by "placing" the performers within the one or two fantastic interactive video-landscapes (video worlds). With deliberate and exploratory movements the performers appear to manipulate, shape, and initiate a multitude of aural and visual events.

A carefully designed "cybernetic choreography" is employed during the whole work; often elements created or disturbed in one "video world" will immediately affect elements in the other "video world". Gestural movements are not exclusively utilized for the manipulation of the visual elements, they can also affect changes in the aural fabric. Slow deliberate movements can be used to shape the dynamic changes of the multi-channel musical texture; quick movements of fingers or hands could initiate slight and subtle percussive sounds.

Certain sections of **Electronic Purgatory** utilize the performers merely as "movement generators", and do not show the performers themselves, only the abstracted residue of their kinetic actions. Other sections utilize the physical outline of the body of the performer as a collage tool, replacing the contents with its own living textural pattern.

Essentially the work is an partially improvised live performance, and has sections which are almost entirely impromptu, these portions will be uniquely different in each performance. Other sections are tightly composed, and serve as counterpoints to the improvised variations.

The physical staging of the piece is extremely flexible. Several possible configurations are explored in the enclosed staging illustrations, all of which are variations on the master staging configuration (page AA (Staging)).

Electronic Purgatory can be customized to a multitude of staging configurations; some small, others much larger. The staging example on page BB, (screen config. 1) shows a simplified staging layout with one video screen and one still image screen. This is the smallest staging configuration, the configuration on pages CC and DD are the most complex of staging possibilities.

Electronic Purgatory has a duration of about thirty minutes and has three movements:

PURGATORY:

After a brief "overture" illuminated with the innocence of simple candle light, the Purgatory section immerses the performer and audience in a mundane, repetitive and mechanistic world. A dominating, almost Pavlovian landscape entices the traveller into rituals of increasing mindlessness.

INFERNO:

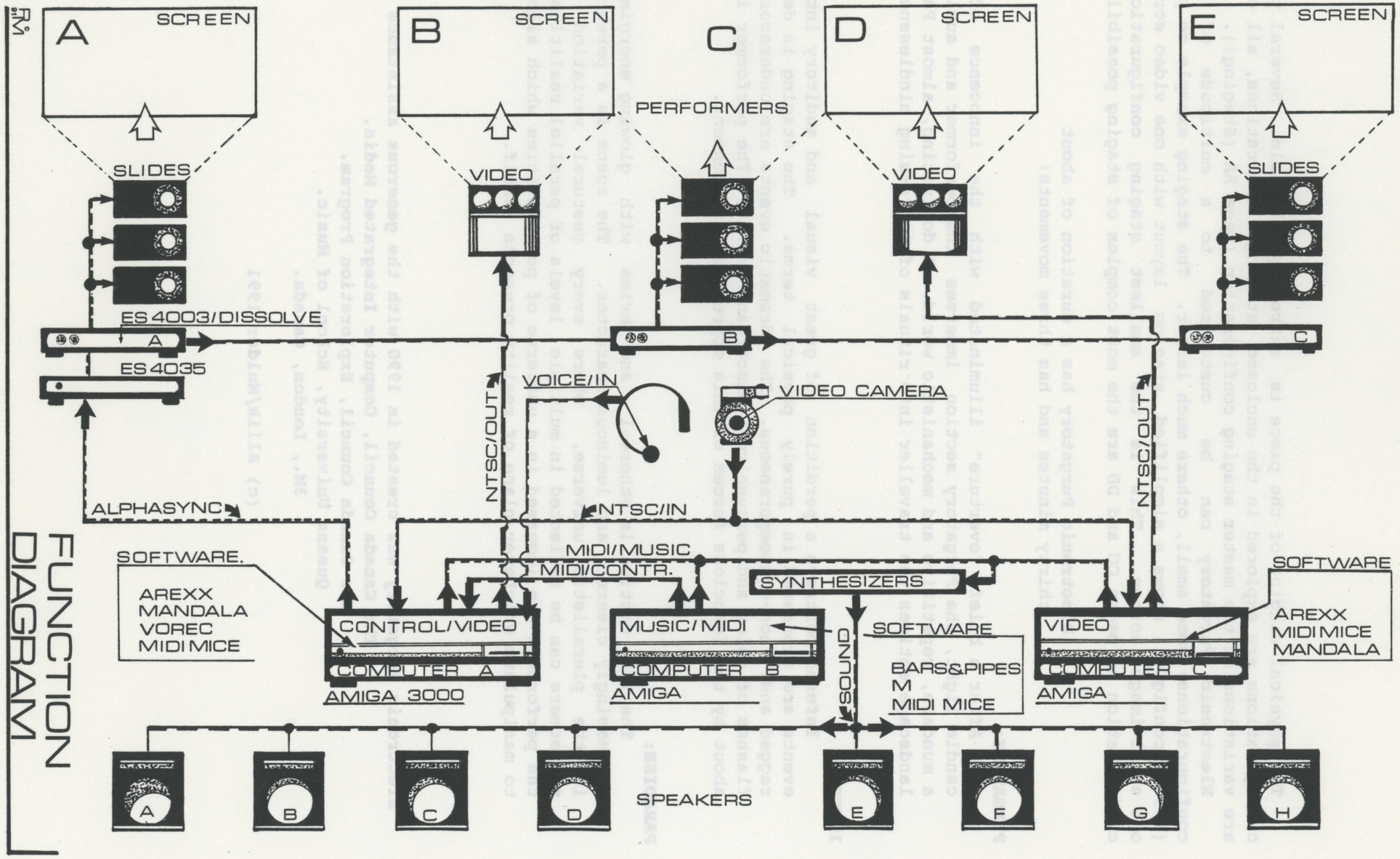
Inferno portrays a perdition of great visual and auditory intensity; events are expressed in purely physical terms. The staging is decidedly ragged and, non-contemporaneous. The dramatic events are underscored with flashes of color and percussive, discordant music. The performer is swept about by the ferocious forces of this oppressive environment.

PARADISE:

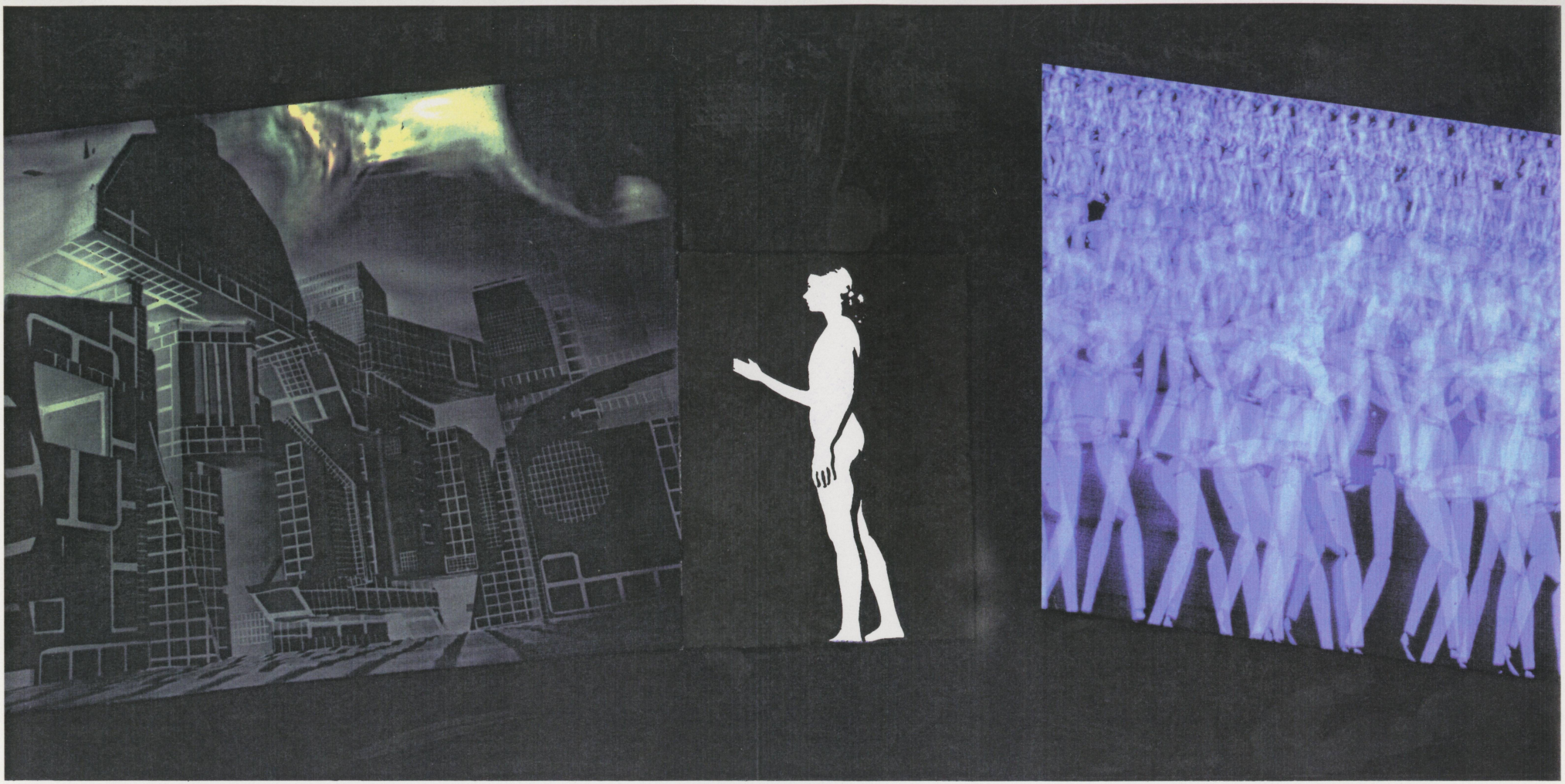
The last section is ethereal and brims with glowing energies of an increasingly clearer and luminous character. The scene is a peregrination in the pluralistic universe, where every gestural variation of the performers can be reflected in multiple levels of parallel realities. Here the performers are immersed in a universe of possibilities which allows them to manipulate whichever plane of reality presents itself.

Electronic Purgatory was created in 1990 with the generous assistance of:
The Canada Council, Computer Integrated Media.
The Canada Council, Exploration Program.
Queens University, School of Music.
3M., London, Canada.

(c) Allik/Mulder 1991



FUNCTION DIAGRAM



VIDEO WORLD PERFORMER(S) STILL WORLD

SCREEN CONFIGURATION 1

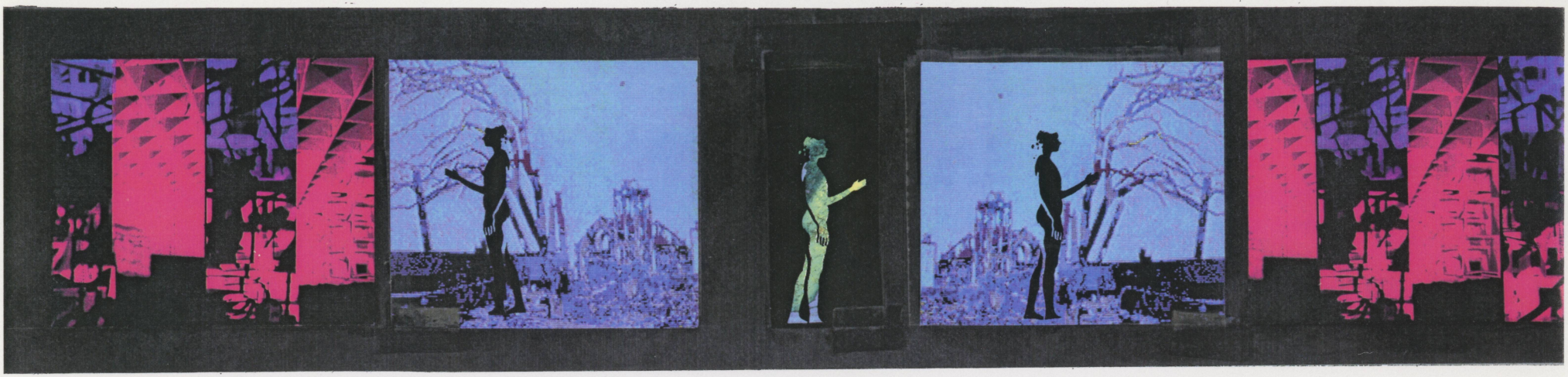
STAGING

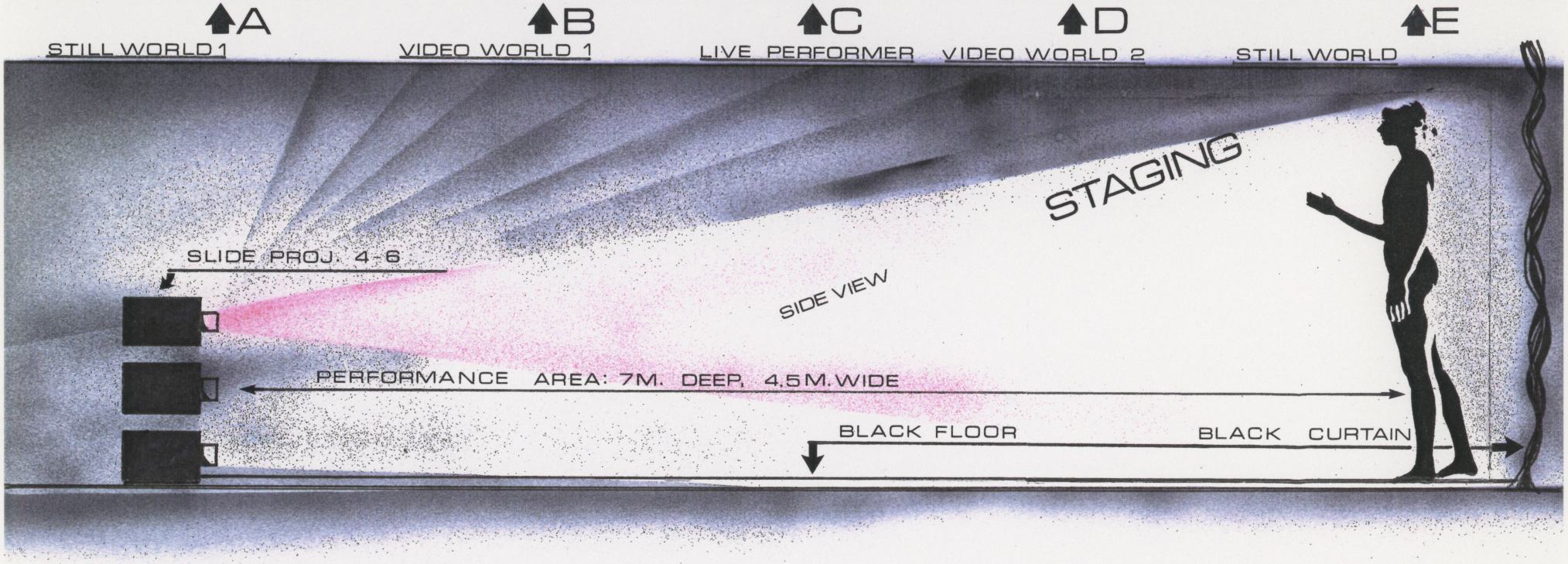


SCREEN CONFIGURATION 2

CC

SCREEN CONFIGURATION 3





Electronic purgatory

Music critic Max Stern attends a festival in Oslo and discovers some staggeringly new variations on old themes.

THE '90/ULTIMA Oslo Contemporary Music Festival toppled the popular myth that Norwegian music begins and ends with Grieg. New names and works popped up everywhere in a program ranging from a 150th birthday celebration concert of 19th-century symphonist Johan Svensen to 20th-century Norwegian composers Fartein Valen, Harald Saeverud and Finn Mortensen.

Composer Arne Nordheim was largely responsible for the transformation. Norway's electro-acoustic rebel of the 1960s, he gave self-confidence and stature to contemporary Norwegian music, and the newest Norwegian music reveals his influence.

Composers Society chairman Nils Henrik Asheim spoke of a "school of sonology" at the Norwegian State Music Academy. This music, often comprised of vague soundscapes, differs from the folk-inspired Grieg as much as the expressionist painting of Edvard Munch does from the Romantic landscapes hanging in Oslo's National Gallery of Art.

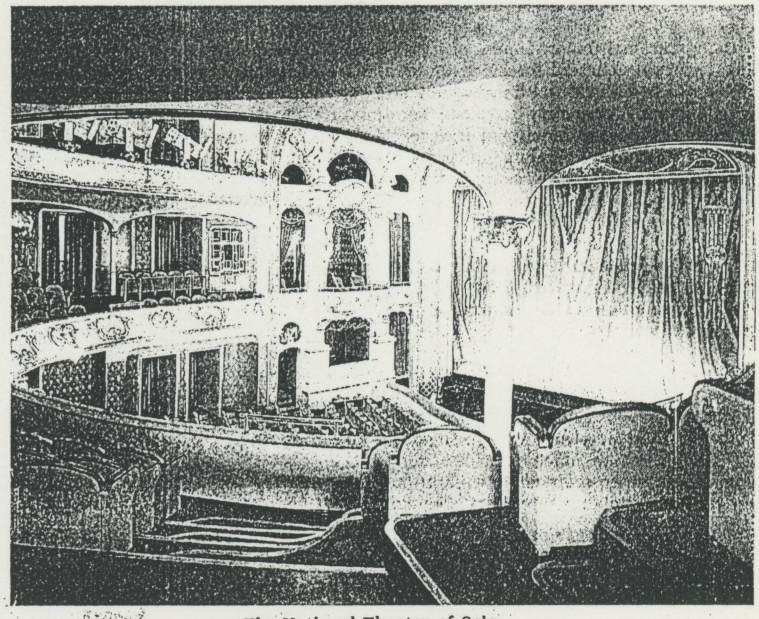
Many commissioned works premiered in the Assembly Hall of the University of Oslo (site of the Nobel Peace Prize ceremonies), a resonant, marble auditorium lined with Munch's murals. Among them was Lasse Thoresen's *Thus*, a composition scored for flute, clarinet, Yamaha DX7 Synthesizer, percussion, stroke rods, and an instrument called a Zoomoozophone (not a black-and-white-spotted stampeding creature, this is actually a giant untempered vibraphone). *Thus* draws on the Norwegian countryside with its cowbells, animal snorts, and cattle calls. It is an abstract tapestry, reaching out from rustic, local colors to broad, micro-tonal sound horizons.

Macbeth by Italian-Norwegian Antonio Bibalo was a major premiere commissioned by the Norwegian National Opera. Sets, costumes, and lighting were entirely in black and white, with touches of blood-red and green for contrast. All the action occurred on a huge staircase covering the entire stage. Bibalo underscored Shakespeare's play with a wide range of darkly dramatic orchestral clusters and heightened the English text with impassioned speech-like declamation. It must be admitted, though, that the unrelenting recitative and hyperbolic sonority palled on this listener as the evening wore on.

THE INTERNATIONAL Society for Contemporary Music's World Music Days, a nine-day festival of musical Esperanto, one of whose aims is the breaking-down of national barriers, was also held in Oslo.

Io by Kaija Saariaho (Finland) combined live performance with taped and live electronics. Inspired by the moons of Jupiter, *Io* produced a glistening effect.

Roderik de Man's (Netherlands) nail-biting *Chordis* for harpsichord and tape sounds and Norwegian Lasse Thoresen's obstreperous *Oudrat* for three percussionists and three Yamaha DX7 Synthesizers sought to bypass the imagination with the apparent intention of working directly on the central nervous system.



FRITS SOLVANG

The National Theater of Oslo

Electronic Purgatory, a 20th-century version of Dante's *Inferno* created by Canadians Kristi Allik and media artist Robert Mulder, offered live interaction with computer programmed technicolor images and sounds, managing to prove man-machine interface can be poetically moving.

The Chamber Orchestra of Georgia (USSR) performed Alfred Schnittke's hysterical *Concerto Grosso 1* – a melting-pot of recycled Vivaldi, tango, and depressed Shostakovich. Osvaldo Golijov in *Cronicas*, took Argentinian folk rhythms one step beyond Ginastera.

Traditional Japanese court music was the moving force behind Akira Nishimura's *Heterophony* for two pianos and the Oslo Philharmonic under Peter Eotvos's direction. Vocal programs included Italian Giancinto Scelsi's ground-breaking 1950s a cappella studies in unison texture *Tre Canti Popolari*.

Unquestionably the zaniest festival episode, *Kolo*, featured trombonist-composer Vinko Globokar (France) lying on stage grunting and groaning through the trombone, while the immaculately dressed Swedish Radio Choir marched, stamped and shouted around him singing Austrian folksongs. Contrasting this confusion, Israeli Yinam Leef's lyric *Sounds, Shadows* addressed the idea of a Jew from the ghetto dreaming of uniting mankind.

Standing alone on stage, young Norwegian soprano soloist Siri Torjesen lent an impressive gong-like effect to Briton Oliver Knussen's *Four Late Poems*. While flautist Manuela Weisler projected the image of an enchanted Pan in Venezuelan Adina Izarra's *Pitangus*.

If actress Judith Keller quarreled with the cello in Swiss Jung Wyttenbach's *Encore*, glamorous Frances-Marie Uitti made playing contemporary cello music seem sexy. Her brilliantly varied program included a world premiere for four-voiced, polyphonic cello by Gyorgy Kurtag (Hungary) written especially for Uitti's innovative two-bows-in-one-hand technique.

Cuarteto Latinoamericano (Mexico), the festival's splendid resident string quartet, triumphed over a fiendishly difficult repertoire by Zulema de la Cruz (Spain), Aleksander Lason (Poland), Stefano Scodanibbio (Italy), and Cecile Ore (Norway).

NEXT YEAR 16 major Norwegian music institutions will coordinate efforts to initiate a new annual event – the ULTIMA '91 Oslo Contemporary Music Festival. Endeavoring to promote Norwegian cultural life and clearly Norwegian music, musicians and music organizations are rising to the challenge and taking their place on the international music scene. W

12.14.90

all synthesizers and second computer supplied by us

EQUIPMENT REQUIREMENT.

how many: *Equipment type:* ~~To be supplied by:~~

1) ____ TX802 Synthesizers
2) ____ TX7 Synthesizer
3) ____ DX7 Synthesizer
4) ____ Mixer for the above synthesizers
5) 6 Kodak SAV 2050 slide projectors

6) ____ Kodak Ektagraphic III projectors
7) 2 Stacker for above projectors:
8) 6 Kodak AV880 slidetrays
9) 3 Schneider ~~AV lenses 57.7mm~~ f2.8 ZOOM LENS 60-100mm for above
10) 2 Electrosonic ES4003 Dissolve

11) 6 Electrosonic Triac Adaptors for projectors
12) ____ Electrosonic ES4025 Tape interface
13) ~~1~~ ~~Amiga 2000 computer w. 5meg.~~ ~~FOR SOUND~~
14) ____ Live! framegrabber
15) ____ VidTech SVHS Genlock

16) ~~1~~ ~~MIDI interface for above~~
17) 1 Amiga 2000, 1000, 500 w 2 DD and 2 Meg
18) 1 MIDI interface for above
19) 1 Monitor NTSC or ~~SVHS~~ format 20"
20) ____ Video Camera 4Lux, SVHS or NTSC

21) 1 ~~SVHS~~ or NTSC video projector
22) 2 Screen for video projector, 3x4 meters minimum (other for multi image
23) 1 750 watt 110/220 transformer.
24) ✓ Black theatrical curtain, see drawing
25) ✓ Black theatrical floor or dance floor, see drawing

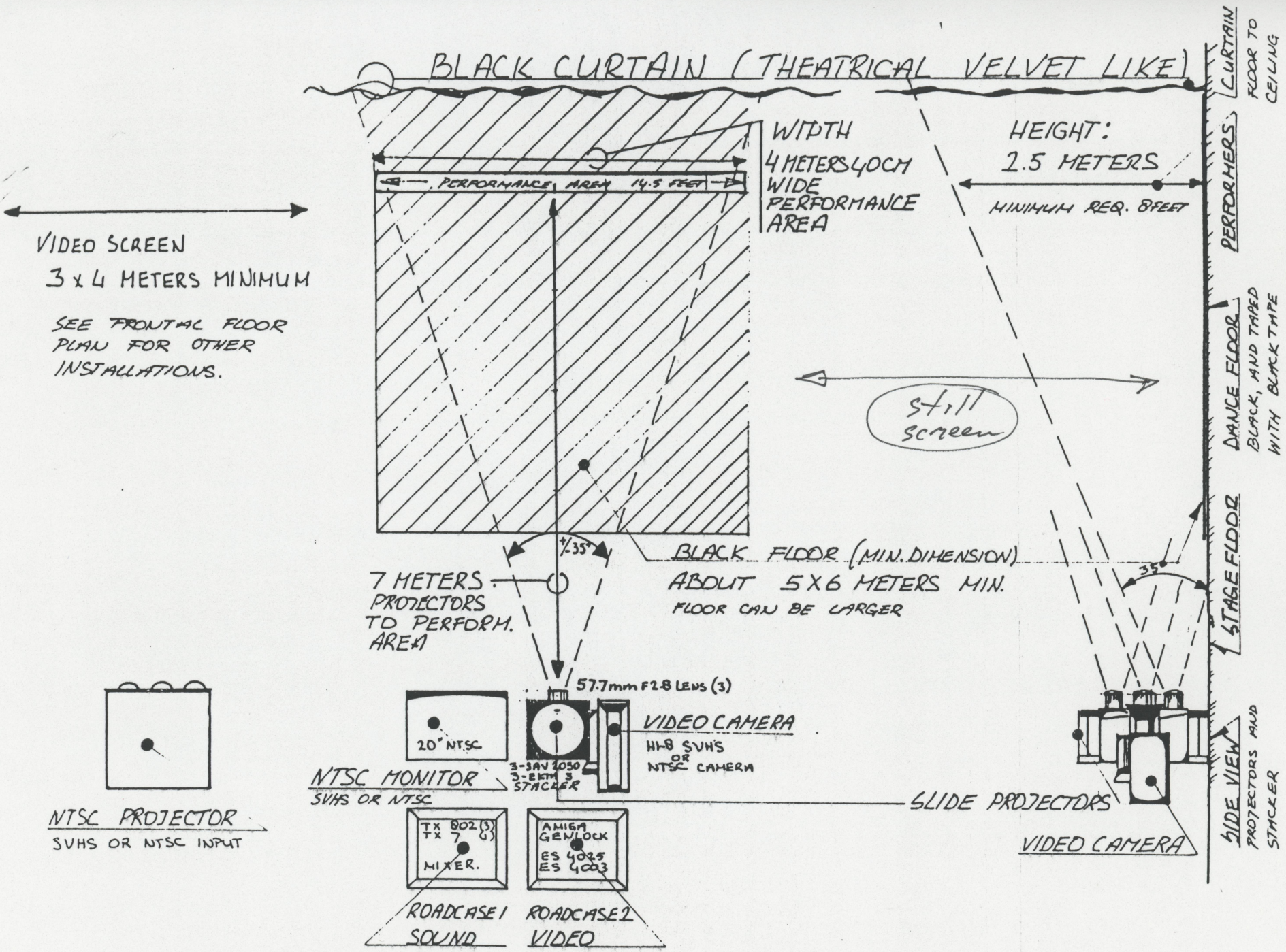
26) ✓ Black Gaffers tape for above
27) ~~Piano~~
28) ~~MIDImerge box~~
29) ✓ All cables, connectors etc.
30) ✓ Good PA system for direct digital sound

Set-up time is approximately two hours, providing the theatre is empty and ready. This piece works best in a so called "black box theatre", but concert halls can be successfully adapted. The theatre must be totally dark.

The stage area should be at least 22 (7 meters) feet deep and 40 feet (11 meters) wide, although special configurations may require less room (width).

Please consult the enclosed drawings for precise measurements and configurations.

Slide projectors have to be of the specified type, i.e Kodak SAV 2020 will not work!!!!


BLACK CURTAIN (THEATRICAL VELVET LIKE)
CURTAIN
FLOOR TO CEILING
PERFORMERS
DANCE FLOOR
BLACK, AND TAPED WITH BLACK TAPE
STAGE FLOOR
SIDE VIEW
PROJECTORS AND STACKER
WIDTH
4 METERS 40CM WIDE PERFORMANCE AREA
HEIGHT:
2.5 METERS
MINIMUM REQ. 8 FEET
PERFORMANCE AREA 14.5 FEET
VIDEO SCREEN
3 x 4 METERS MINIMUM
SEE FRONTAL FLOOR PLAN FOR OTHER INSTALLATIONS.
still screen
+/-35°
BLACK FLOOR (MIN. DIMENSION)
ABOUT 5X6 METERS MIN.
FLOOR CAN BE LARGER
7 METERS
PROJECTORS TO PERFORM. AREA
35°
57.7mm F2.8 LENS (3)
VIDEO CAMERA
HI-8 SVHS OR NTSC CAMERA
20" NTSC
NTSC MONITOR
SVHS OR NTSC
3-SAV 2050
3-EKTM 3
STACKER
SLIDE PROJECTORS
VIDEO CAMERA
NTSC PROJECTOR
SVHS OR NTSC INPUT
Tx 802 (3)
Tx 7 (3)
MIXER.
AMIGA GENLOCK
ES 4025
ES 4003
ROADCASE 1
SOUND
ROADCASE 2
VIDEO
TOP VIEW
SIDE VIEW
STAGING: ELECTRONIC PURGATORY
10-90
3-4 meters
4 meters
3-4

