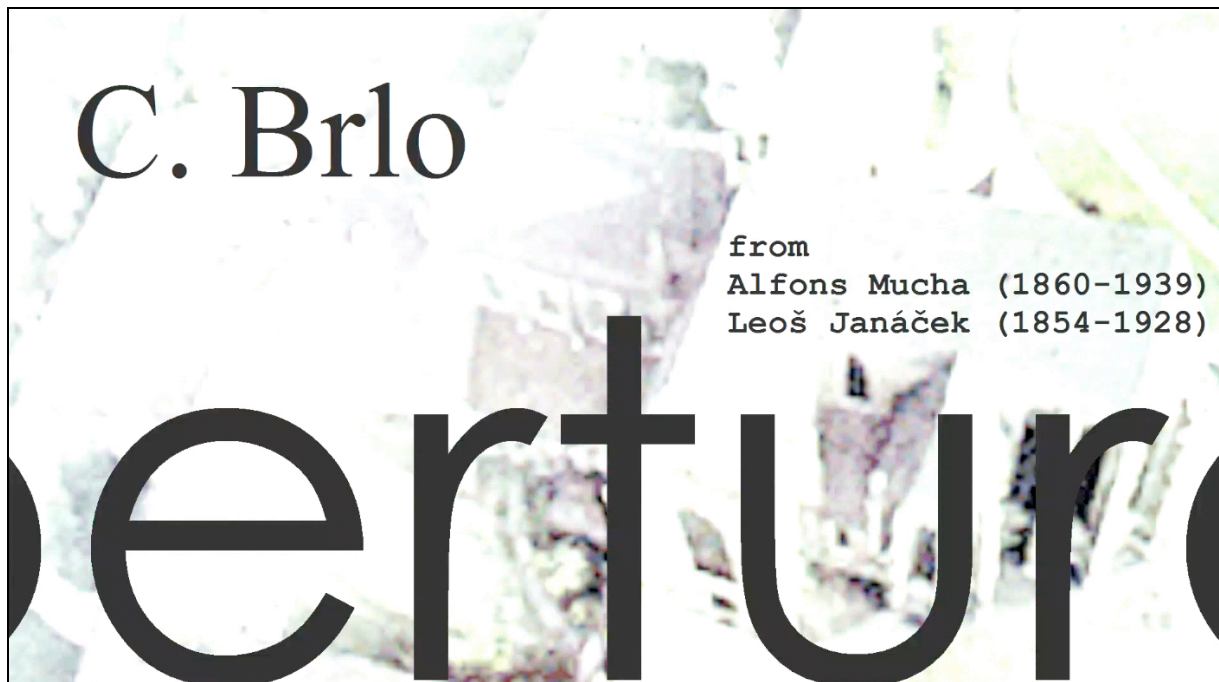


# Clarence BARLOW

(California)



## )ertur(

Videotrack # 16:04 (2015)

When requested by my Los Angeles-based art-collector friend Raj Dhawan to write music for an exhibition of his collection of Alphonse Mucha (1860-1939) paintings, I at once thought of basing the music on that of a Mucha contemporary and compatriot. My choice fell on the composer Leoš Janáček (1854-1928), born, like Mucha, in Moravia (then in the Austrian Empire, today in the Czech Republic). Thirty-seven selected Mucha paintings are matched by an equal number of Janáček pieces, many of them movements of larger works. The bigger the paintings, the longer the music selections are. At first the music is constrained to the range of a minor seventh, all notes outside this range being discarded. The notes are also redistributed among five instruments - flute, clarinet, violin, cello and piano - and the range gradually increases to just over four octaves, each instrument being allotted exactly ten notes by then. Analog to this, each Mucha painting is first shown only with its most widespread color, the rest being rendered in grey. During the run of each Janáček music, the colors of the Mucha works are expanded in range, starting at the middle of the image, to finally include all original colors. This audiovisual composition bears the title )ertur(, which – because of the

widening ranges of pitch, area and color – could be expanded to include words like **aperture** (English, French), **apertura** (Czech, Italian, Polish), **copertura** (Italian), **abertura/cobertura** (Spanish, Portuguese) or **obertura** (Spanish), all implying opening or covering. "Ertur" happens to mean "peas" in Icelandic.

The photo at the start shows an aerial view of St. Thomas' Abbey, Brno. According to authoritative sources, Mucha sang here as a child in a choir conducted by the young Janáček. The music is entirely Janáček's, slowly expanding in range from a minor 7<sup>th</sup> (C4-Bb4) to about four octaves (C3-Db7) at the end. 37 Janáček pieces/movements are matched with 37 Mucha paintings. The square root of the areas in inches (") of the Mucha works equals the corresponding Janáček selections in seconds ("). A sharp crack preceding each section stems from a slap stick as used in movie recordings.

The microtonal tuning – equally dividing tempered perfect fourths by seven – extends the range and tuning of a 2010 piece called *vinte e cinco anéis* for the same instruments, that one-minute piece having been totally restricted in frequency to a minor 7<sup>th</sup> (= two 4<sup>ths</sup>) upwards from C4 – the pitches there within the C-F 4<sup>th</sup> are C4, C#4 -29¢, C#4 +43¢, D4 +14¢, Eb4 -14¢, E4 -43¢ and F4, copied here in *ertur* upwards and downwards to cover close to ten 4ths or about four octaves. Every instrument except the piano has a repertoire of exactly ten unique notes, as five half-step pairs (though the four highest notes weren't used after all), tuned 29¢ down and 14¢ up in the winds and 14¢ down and 29¢ up in the strings. The piano plays a circle of fourths from D3 to Gb6. The two pitches in every 4th occurring ±43¢ from the tempered (see above) were removed from the wind and string pitch repertoire but re-introduced as sine-tone chords at the beginning and end of *ertur*. The "er" seen at the film's end is actually the left half of the word "end". "Brlo" (similar to Brno) is how I spelled my name once in the 1980s in a concert program biography, beginning with "Klarnz Brlo wurde nicht in der CSSR geboren" (Clrnc Brlo was not born in the Czechoslovak Socialist Republic).

In this recorded audio simulation, the sound were generated by the East West Symphonic Orchestra Platinum sample package.

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## BIO

Clarence Barlow

1945: born into the English-speaking minority of Calcutta, going there to school and college, studying piano, music theory and natural sciences.

1957: first compositions.

1965: graduated in science at Calcutta University, thereafter active as conductor and music theory teacher at the Calcutta School of Music.

1968: moved to Cologne, studying (until 1973) composition and electronic music at Cologne Music University.

1971-1972: studied also at the Institute of Sonology, Utrecht University.

1971: began to use computers as a compositional aid.

1982: initiated, 1986 co-founded, 1986-1993 and 1996-2002 chaired *GIMIK: Initiative Musik und Informatik Köln*.

1982-1994: in charge of Computer Music at the Darmstadt Summer Courses for New Music.

1984-2005: lecturer on Computer Music, Cologne Music University.

1988: Director of Music, XIV<sup>th</sup> International Computer Music Conference, held in Cologne.

1990-1991: visiting professor of composition, Folkwang University Essen.

1990-94: Artistic Director, Institute of Sonology, The Hague Royal Conservatory, 1994-2006: Professor of Composition and Sonology at the same conservatory.

1994-2010: member of the *Académie Internationale de Musique Electroacoustique* in Bourges.

2005-2006: visiting professor of composition, School of Music and Performing Arts ESMAE in Porto. Since

2006: Corwin Professor and Head of Composition, Music Department, University of California Santa Barbara.



## Releases Recordings

LP *Çoğluotobüsişletmesi* (60'00), Wergo Mainz WER 60098 (1982)

CD *Relationships #6* (10'00), *New Computer Music*, Wergo Mainz WER 2010-50 (1987)

CD *GVK I alt* (3'24, music by G. Veek, arranged by C. Barlow), *Kölner Saxophon Mafia proudly presents*, track #9 of 21, Jazz Haus Musik Cologne JHM 46 (1991)

CD *Hommage for Friedrich Hommel* (11'12, a collaboration of 16 composers), track #6 of 6, CD 3 of 4, col legno records WWE 4CD 31893 (1996)

CD *Pandora* (7'30), *25 Jahre Feedback*, track #11 of 16, Feedback Studio Cologne (1996)

CD *Im Januar am Nil* (24'53), *Offene Welt*, track #3 of 10, CD 4 of 4, Koch Schwann 3-5037-1 (1996)

CD *CCU* (3'21, excerpt), *riverrun*, *Ars Acustica WDR*, track #10 of 27, CD 2 of 2, Wergo Mainz WER 6307-2 (1999)

CD *Fantasia quasi una sonata* (22'24), *Fantasien Vol.3*, track #5 of 10, Melisma Musik Wiesbaden MELI 7183-2 (1999)

CD *Sinophonie I* (10'13), *Musik für Tonband 1950-2000*, German Music Council, BMG Ariola 7 43217 35052 (2000)

CD *Musica Derivata* (76'55), hat[now]ART 126, Hat Hut Records Basle (2000)

CD *otodeblu* (4'09), *The P-ART Project: 12 Portraits*, track #4 of 12 + Booklet pp. 11-13 (2001)

CD *Sinophonie I* (10'15), *Feedback CD2*, track #2 of 6, Feedback Studio Cologne (2001)

CD *Herre Gott* from *dokumissa'87* (1'07), *Im Januar am Nil* (5'03, electronic version excerpt), *Sprachkomposition 1950-2000*, tracks #6 & 7 of 14, German Music Council, BMG RCA Red Seal 7 43217 35332 (2001)

CD *...until...* (33'19), Los Angeles River Records LAL2-12 (2001)

CD *Çoğluotobüsişletmesi* (17'13, excerpt), *Experimental Piano Music 1950-2000*, track #7 of 7, German Music Council, BMG RCA Red Seal 7 43217 36042 (2006)

CD *Kaleidoscope* (4'29, version for two guitars), *BITTERsweet*, track #1 of 10, Red House Editions Footscray/Melbourne (2006)

CD *Kuri Suti Bekar* (2'56, version for player piano), *The Player Piano Project*, track #13 of 23, Vera Ikon Productions (2008)

CD *Textmusik* (8'14, after August Stramm), »Urtod«, "Hommage à August Stramm", track #5 of 10, MDG 1496-2 (2008)

CD *Piano music by Clarence Barlow* (71'31), *Feedback CD8*, cybele records CYBELE SACD 960.308

CD *...until...#8* (8'18), *loops4ever*, track #4 of 7, CD 2 of 2, Mazagran Records, MZ001 (2011)

DVD *septima de facto* (6:19) & *Für Simon Jonassohn-Stein* (5:06), *The Intuitive P'ARTy*, audio tracks #1 & #5 + Booklet pp. 14-18 (2015)

## Books

*Busreise nach Parametron (alles über 'çoğluotobüsişletmesi')*, pp.114-118, Neuland Vol. 1, editor H. Henck, Bergisch Gladbach, W. Germany, ISBN 3-922875-00-9 (1980)

*zu Orchideæ Ordinariæ or the Twelfth Root of Truth*, *Feedback Papers* 36, 26 pages, Feedback Studio Cologne, W. Germany (1990)

*Autobusk Manual*, 54 pages, Report No. 44, Musicological Institute/Musikinformatik & Medientechnik, University of Mainz, (2001)

*THE RATIO BOOK* (Editor C. Barlow), 350 pages, *Feedback Papers* 43, Feedback Studio Cologne (incl. C. Barlow article *On the Quantification of Harmony and Metre*, pp.2-23) (2001)

*Von der Musiquantenlehre*, 2 volumes, 132 pages, *Feedback Papers* 34, Feedback Studio Cologne, ISBN 978-3-9812713-2-4 (2008)

*On Musiquantics* (English translation of *Von der Musiquantenlehre*), 130 pages, Report No. 51, Musicological Institute/Musikinformatik & Medientechnik, University of Mainz, ISSN 0941-0309 (2012)

## Websites

<http://www.clarlow.org>  
<http://users.skynet.be/P-ART/P-ARTWEB/IBARLOW/BARLOW.htm>