



GOOD SOUND FOUNDATION



Loren Rush, artistic director — Arthur Stidfole, executive director
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LOREN RUSH: BIOGRAPHICAL AND COMPOSITIONAL DOCUMENTATION

Composer, pianist, acoustical systems designer, specialist in digital audio research, co-founder and artistic director of Good Sound Foundation, co-director of The Good Sound Laboratory, College of Environmental Design, U.C. Berkeley, composer/pianist with The Good Sound Band; D.M.A., music technology, Stanford University; M.A., music composition, U.C. Berkeley. Rush served for ten years as a founding director of Stanford's Center for Computer Research in Music and Acoustics (CCRMA), directing research in digital recording and editing systems, digital audio signal processing, simulation of acoustic environments, and intelligent systems; he was project director for the design of the performance space and digital recording studios of the recently completed CCRMA facility. Current research is focused on architectural acoustics and electroacoustic enhancement systems for concert halls. He has received the Prix de Paris, the Prix de Rome, a Guggenheim and several NEA fellowships. His music has been performed by the Boston Symphony, Brooklyn Philharmonic, Detroit Symphony, Minnesota Orchestra, Ensemble Intercontemporain, New York Philharmonic, Rome RAI Orchestra, St. Louis Symphony and the San Francisco Symphony. *I'll See You in My Dreams* for amplified orchestra and stereo audio tape (1973), commissioned by Niklaus Wyss and the San Francisco Symphony Orchestra, is the first composition to employ the artistic use of amplification of a symphony orchestra. *Song and Dance* (1975), commissioned by Seiji Ozawa and the San Francisco Symphony Orchestra, is the first orchestral composition to employ computer-generated digital synthesis in performance. Recordings of Rush's music are available on Wergo, Serenus, Electra and Composers Recordings, Inc.

LOREN RUSH: CIRICULUM VITAE

BIRTH August 23, 1935, Los Angeles, California.

EDUCATION

Studied composition with Robert Erickson, 1954-60.
B.A. (Music Composition and Performance) San Francisco State University, 1957.
M.A. (Music Composition) University of California, Berkeley, 1960.
Doctor of Musical Arts (Music Technology) Stanford University, 1969.

AWARDS AND FELLOWSHIPS

George Ladd Prix de Paris Scholar in Music, Paris, 1960-62.
Fromm Music Foundation commission/fellowship, Berkshire Music Center, 1964, for *Nexus 16*.
Royaumont Composition Competition Award, France, 1965, for *Nexus 16*.
Various graduate fellowships, Stanford University, 1966-69.
Prix de Rome, American Academy in Rome, 1969-71.
Prince Pierre of Monaco Musical Composition Award, 1971, for *String Quartet in C# Minor*.
John Simon Guggenheim Memorial Fellowship, 1971.
National Institute of Arts and Letters Award, 1971.
San Francisco Symphony Commission, 1973, for *I'll See You In My Dreams*.
San Francisco Symphony U.S. Bicentennial Commission, 1974, for *Song and Dance*.
National Endowment for the Arts Fellowship Grants: 1974, 1975, 1981.
Martha Baird Rockefeller Fund for Music Grant, 1977.

PROFESSIONAL EXPERIENCE

Associate Music Director, KPFA-FM, Pacifica Foundation Radio, Berkeley, Calif., 1957-60.
Prix de Paris, 1960-62.
Instructor of Music Composition and Theory, San Francisco Conservatory of Music, 1962-67.
Co-founder and Co-director, Performer's Choice, performance group, 1963-65.
Founder and Director, San Francisco Conservatory New Music Ensemble, 1966-69.
Member of the Computer Music and Acoustics Group, Stanford University, 1966-69.
Acting Lecturer in Music, Stanford University, 1967-68.
Chairman, Composition Department, San Francisco Conservatory of Music, 1967-69.
Prix de Rome, American Academy in Rome, 1969-71.
Visiting Scholar, Stanford Artificial Intelligence Laboratory, 1971-75.
Composer in Residence, San Francisco Symphony Summer Music Workshop, 1973.
Co-founder and Co-director, Center for Computer Research in Music and Acoustics (CCRMA), Stanford University, 1975-1985.
Member of the Music Advisory Panel, National Endowment for the Arts, 1976-79.
Co-founder and Artistic Director, Good Sound Foundation, 1985-present.
Co-founder and Chief Acoustical Designer, Good Sound Technologies, Inc., acoustical design consultants, 1986-present.

REPRESENTATIVE COMPOSITIONS

String Quartet in C# Minor (1960-61), 22 min. Prince Pierre of Monaco Musical Composition Award 1971. Premiered, 1976, and recorded, 1977, for Composers Recordings, Inc., by the San Francisco Contemporary Music Players, Jean-Louis Le Roux, conductor. Published by Editions Jobert, Paris.

Nexus 16 for chamber orchestra (1964), 12 min. Commissioned by the Berkshire Music Center and the Fromm Music Foundation. Premiere Award, Concours de Composition Musicale de Royaumont, 1965. Recorded for Wergo (Germany) by the San Francisco Conservatory New Music Ensemble, Howard Hersh, conductor, 1971. Score and parts published by Editions Jobert, Paris. New York Philharmonic ensemble, Pierre Boulez, conductor, New York, 1976; Ensemble Intercontemporain, IRCAM, Dennis Russel Davies, conductor, Paris, 1980; Brooklyn Philharmonic Orchestra, Lukas Foss, conductor, New York, 1987.

Dans le Sable for soprano, speaker, four altos and chamber orchestra (1967-68), (orchestral version, 1970), 20 min. Premiere: San Francisco Conservatory New Music Ensemble, Ron Daniels conductor, with Renée Grant-Williams, soprano and Robert Moran, speaker, San Francisco, January 12, 1968. RAI Symphony Orchestra of Rome, Ferruccio Scaglia, conductor, Rome, 1970; Saint Paul Chamber Orchestra, Sydney Hodkinson, conductor, Minneapolis, 1972.

The Cloud Messenger for orchestra (1966-70), 18 min. Premiere: RAI Symphony Orchestra of Rome, Giampiero Taverna, conductor, concert and national radio broadcast, Rome, July 10, 1971. San Francisco Symphony Orchestra, Seiji Ozawa, conductor, San Francisco, 1973. San Francisco Symphony Orchestra 1973 USSR Tour, Niklaus Wyss, conductor: Leningrad, Vilnius and Moscow. Boston Symphony Orchestra 1974 East Coast Tour, Seiji Ozawa, conductor: Boston (concert and national radio broadcasts), Providence, Raleigh, Hackensack and New York. Boston Symphony Orchestra 1975 Midwest Tour, Seiji Ozawa, conductor, Detroit, Ann Arbor, Bloomington, Wheaton and Iowa City.

I'll See You in My Dreams for amplified orchestra and stereo audio tape (1973), 15 min. The first orchestral composition to employ the artistic use of amplification of a symphony orchestra. Commissioned by Niklaus Wyss and the San Francisco Symphony Orchestra for the 1973 Summer Music Workshop. Premiere: San Francisco Symphony Orchestra, Niklaus Wyss, conductor, San Francisco, August 10, 1973.

Song and Dance for amplified orchestra and computer-generated quadraphonic audio tape (1975), 22 min. The first orchestral composition to employ computer-generated digital synthesis in performance. Commissioned by Seiji Ozawa and the San Francisco Symphony Orchestra to celebrate the U.S. Bicentennial. Premiere: San Francisco Symphony Orchestra, Seiji Ozawa, conductor, San Francisco, December 3-6, 1975; National Public Radio broadcast, November 1976; St. Louis Symphony Orchestra, Leonard Slatkin, conductor, St. Louis, 1977; Minnesota Orchestra, Leonard Slatkin, conductor, Minneapolis, 1978; Detroit Symphony Orchestra, James DePriest, conductor, Detroit, 1979.

PUBLICATIONS

- Nexus 16*, for chamber orchestra. Editions Jobert, Paris, 1966. Recorded for Wergo (Germany) by the San Francisco Conservatory New Music Ensemble, Howard Hersh, conductor, 1971.
- String Quartet in C# Minor*. Editions Jobert, Paris. Recorded for Composers Recordings, Inc., by the San Francisco Contemporary Music Players, 1977.
- Oh, Susanna*, for piano. Editions Jobert, Paris, 1971. Recorded for Serenus by Dwight Peltzer, 1977.
- Hexahedron*, for piano. Recorded for Serenus by Dwight Peltzer, 1977.
- soft music, HARD MUSIC*, for three amplified pianos. Recorded for Serenus by Dwight Peltzer, 1977.
- A Little Traveling Music*, for amplified piano with computer-generated quadraphonic audio tape. Recorded for Serenus by Dwight Peltzer, 1977.
- Computer Simulation of Music Instrument Tones in Reverberant Environments*, with J. A. Moorer, J. M. Grey, and J. M. Chowning. Stanford University Report STAN-M-1, 99pp, 1974.
- Intelligent Systems for the Analysis of Digitized Acoustic Signals* with Robert Drazovich. NSF proposal, funded May 1980 for 2 years.

Toward an Intelligent Editor of Digital Audio: Recognition of Musical Constructs, with C. Chafe, and B. Mont-Reynaud. Computer Music Journal 6(1), 1982.
An Intelligent System for the Knowledge-Driven Analysis of Acoustic Signals. with C. Chafe, B. Mont-Reynaud and J. Rockmore. NSF proposal, funded June 1983 for 2 years.
The Digital Domain, with J. Mattox and E. Mazer. A compact disc of digital recording, editing, processing, mixing and synthesis. Elektra, 1983.

RESEARCH PRESENTATIONS

Colloquium, Center for Music Experiment, U.C., San Diego, Mar. 1975.
Course for the organizing group of the Institute de Recherche et de Coordination Acoustique/Musique (IRCAM), with CCRMA, Stanford University, Aug. 1975.
IRCAM Conference, with CCRMA, Baden-Baden, Sept. 1976.
Audio Engineering Society Convention, with J. A. Moorer, New York, Oct. 1976.
International Society of Computer Music (ISCM) Conference, MIT, Oct. 1976.
Audio Engineering Society Convention, with J. A. Moorer, Los Angeles, May. 1977.
ISCM Conference, University of California, San Diego., Oct. 1977.
Lecture and Workshop, with J. Mattox, Palomar, Calif., April 1980.
Colloquium, Center for Music Experiment, U.C., San Diego, with B. Mont-Reynaud, Mar. 1982.
Tuning of Performed Music, ISCM Conference, Venice, Nov. 1982.

SELECTED PERFORMANCE INFORMATION AND PRESS COMMENT

Nexus 16

for chamber orchestra (1964)

Commissioned by the Fromm Music Foundation and the Berkshire Music Center. First mention, Concours de Composition Musicale de Royaumont, 1965. Recorded by the San Francisco New Music Ensemble, conductor Howard Hersh, Wergo (Germany), 1971.

Festival of Contemporary American Music, Berkshire Music Center, Fromm Players, Eduardo Mata, conductor, August 12, 1964.
University of Illinois Summer Workshop, Salvatore Martirano, conductor, July 1965.
L'Ensemble Ars-Nova (O.R.T.F.), Marius Constant, conductor, Saison Musicale de Royaumont, Royaumont Abbey, France, concert and national radio broadcast, September 1965.
Composers' Forum 20th Anniversary Concert, Loren Rush, conductor, Berkeley, Nov. 1965.
L'Ensemble Ars-Nova, Diego Masson, conductor, concert and national radio broadcast, Paris, January 1967.
L'Ensemble Ars-Nova, André Jouve, conductor, Royaumont Foundation Concert, Royaumont Abbey, France, May 1967.
Stanford University Chamber Orchestra, Loren Rush, conductor, Stanford, May 1968.
New Music Ensemble of the University of California, San Diego, Alan Johnson, conductor, February 1969.
San Francisco New Music Ensemble, Ron Daniels, conductor, S.F., October 1969.
Contemporary Directions, Sydney Hodkinson, conductor, Ann Arbor, October 1970.
New and Newer Music, Dennis Russell Davies, conductor, New York, November 1972.