Collaborations:
How Ussachevsky Interacted with Other Composers in the Creation of Electronic Music

Ralph Hartsock
Society for Electro-Acoustic Music in the United States (SEAMUS)
April 3, 2008 (Salt Lake City)
Composers’ Forum Facts

• Calendars of 1952 and 2008 identical
• New York Times announcements, Sunday May 4, 1952
• New York Herald Tribune review, May 9, 1952, “last night”
• Composers’ Forums held on Thursday nights, May 8 was a Thursday
• Cited in Richard Taruskin’s Oxford History of Western Music
Ussachevsky at the Columbia-Princeton Electronic Music Center
## Compositional Collaborations

**Otto Luening**

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• Nyle Steiner. *Two Experiments for Electronic Valve Instrument and Tape* (1979)
Electronic Sound Effects for Theatre or Opera


Peggy Glanville-Hicks. *Glittering Gate* (1956)


Otto Luening. *Back to Methuselah* (1958); *King Lear Suite* (1956); *Of Identity* (1954); *Ulysses in Nighttown* (1958)


Wesley Wright. *Flibbertygibbet* (1971)
Film & Television Music

• David Broekman; Otto Luening. *Carlsbad Caverns* (1955)

• Lyn Murray. *To Catch a Thief*, film by Alfred Hitchcock (1954)

• Otto Luening; Alice Shields; Pril Smiley. *Incredible Voyage* (1965-68)

• Otto Luening; Alice Shields; Pril Smiley. *Line of Apogee* (1965-68)
CPEMC composers: Babbitt, Ussachevsky, Luening, Arel, Smiley, Davidovsky, Shields
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Arrangements

- William Byrd. *Inauguration Fanfares* (1973)

- Peter Ilich Tchaikovsky. *1812 Overture* (1939)
Myths of Collaboration

• All electronic music by Luening or Ussachevsky is collaborated.

• Sven Hansell’s *A Provisional List of Electronic Music Compositions* (1966). *Mathematics*; this is by Ussachevsky alone. Luening confirmed this.

• In Joan Thompson’s oral history, Ussachevsky said he had nothing to do with *Moonflight*, a Luening work.
Marvin David Levy
*Mourning Becomes Electra*

• “Ussachevsky’s sound effects in the vast reaches of the Metropolitan Opera House sounded like howling winds, maybe ghostly murmuring by extension, which did add a dimension of intensity to the scene.” Marvin Levy, May 19, 1997.