

Laurie Spiegel

The Expanding Universe

LSI: How would you describe your music?
SI: I wouldn't. People often ask me to do that, and it seems impossible. Music isn't verbal or conceptual. I try to get as close as I can to certain qualities, and I've found these in a variety of styles. I have also found they don't require any known styles.

LSI: Well, if you won't describe your music, what's it for?

LSI: This music is for listening, though I sometimes write music which is for the enjoyment of playing, instead usually for piano or guitar.

LSI: When I asked that, I meant what instrument is it for?

LSI: It's composed specially for record players, and I made it on a computer.

LSI: Then you've answered my first question after all. It's electronic music.
SI: That's true, but that isn't a description of the music, so I still haven't answered your question. Electronics aren't a style or a kind of music any more than a piano is. They're a way of making sounds.

LSI: You're being pretty evasive about what your music is like. Will it help to ask in what school of composition were you educated?

LSI: A lot of people helped me learn. John Duarte, with whom I studied classic guitar in London, was the first person to encourage me by composing and teaching me some theory and counterpoint. When I told him I'd been

writing music down a bit, he said in that case I was a composer, and if I wanted to become proficient at composing, I should practice by writing a piece every day, whatever I liked, no matter how short or simple. Just like practicing the guitar. I did my best to comply. Writing every day turned out to be good training for professional composers, as composers have to be able to create music fast for deadlines. Composing is active, not passive. You can't wait for inspiration. Later, at Juilliard, I was shocked at how students were allowed to work on a single piece all year, while I was paying my tuition by composing an educational filmstrip soundtrack every month.

LSI: Who else did you study with?
SI: Aside from my main and most important teacher, Jacob Druckman, who also took me as his assistant and to whom I owe a lot, those who taught me the most include Michael Gaskowski, who taught me to use the Buchla synthesizer in what was left of Port Subotnick's studio at WPA and Vincent Persichetti, and Hall Overton who each took time to sandwich into their busy schedules a free 5 minute lesson here and there. Max Mathews enabled me to have access to computers and to learn to use them for music. From Emanuel Chant I learned some very important ideas about the use of computers in composition. After I'd been classically trained, I didn't start out

Unseen



Worlds

ARTIST/COMPOSER Laurie Spiegel
TITLE The Expanding Universe
LABEL Unseen Worlds
CAT # UW19

RIYL Four Tet, Eliane Radigue, Pauline Oliveros, JS Bach, John Fahey, Wendy Carlos, Jim O'Rourke

RELEASE INFO

Genres: Electronic, Ambient, Experimental, Avant-Garde, Modern Composition

Release date: November 16, 2018

Formats: 2CD, 3LP, Digital

List Price: 17.98 (2CD), 47.98 (3LP)

Box Lot: 60(2CD), 20 (3LP)

Returns: 2CD=Yes, 3LP=No

UPC: 766008587805 (2CD), 766008587799 (3LP)



HOMETOWN New York, Chicago, London

SELLING POINTS

- Expanded 3LP vinyl edition
- *Pitchfork* Best New Reissue (2012) + #12 of 50 Best Ambient Albums of All Time (2016)
- *WIRE* #1 Archival Release of the Year (2012)

TRACK LIST

Patchwork (9:46)	The Unquestioned Answer (6:30)
Old Wave (6:53)	The Orient Express (10:02)
Pentachrome (7:18)	Clockworks (5:22)
A Folk Study (2:03)	Dirge I (2:20)*
Drums (7:09)	Dirge II (2:31)*
Appalachian Grove I (5:22)	Music for Dance I (8:37)*
Appalachian Grove II (7:56)	Music for Dance II (6:20)*
Appalachian Grove III (3:14)	Kepler's Harmony of the Worlds (10:40)
The Expanding Universe (28:28)	Wandering in Our Times (11:44)
East River Dawn (14:16)	
*not included on the 3LP edition	

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The Expanding Universe is the 1980 debut album by **computer music pioneer Laurie Spiegel**. The original album is reissued here as a massively expanded 3LP/2CD set, all four original album tracks **plus an additional 15 tracks** from the same time period, nearly all previously unreleased and many making their **first appearance on vinyl** in this brand new edition. Since this album's first reissue in 2012, it has gone on to be widely established as a **classic of 20th century electronic music**. Some of the well-loved works included in this set are "Patchwork", the "Appalachian Grove" series, "East River Dawn" and "Kepler's Harmony of the Worlds", which was included on the **Golden Record** launched on board the **Voyager** spacecraft. The pieces comprising The Expanding Universe combine slowly evolving textures with the emotional richness of intricate counterpoint, harmony, and complex rhythms (**John Fahey** and **J. S. Bach** are both cited as major influences in the original cover's notes), all built of electronic sounds using the GROOVE system at **Bell Laboratories** during the 1970s. The 3LP vinyl edition was cut by **Rashad Becker** at Dubplates and Mastering, Berlin.



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