



NOTECARDS

Ed started it. He composed a sonic surprise for Doug's birthday in 2013. The composition blended soundscapes from Syracuse, New York and varied instruments, especially different types of bells. Over the years, Doug and Ed have continued to compose audio birthday gifts, or notecards, for each other. They think of these as conversational meditations on friendship—music created for an audience of one.

Ed and Doug have a range of musical interests and sensibilities in common. Several themes and touchstones are threaded through the pieces they have created over the past decade. Listening to the soundscape—especially that of the natural world—and field recording are activities that they both enjoy and that inform their process as composers. They share a fascination with the human voice, with bells, and with the infinite variety and harmonic richness of those sounds. Doug helped Ed realize a studio recording of his composition Bellsong in February, 2013 and has joined him in performances of his work over the years.

Doug's compositions include sounds from his archive of wildlife recordings collected over four decades during his extensive travels across the globe. They comprise both straightforward field recordings as well as those that were augmented, treated, and/or transformed in some manner. Over time, he introduced other instruments, voices, and synthesized sounds.

Ed's works evolved along similar lines. He made ambient recordings around the Central New York region, as well as in Pennsylvania, Michigan and Ontario. These were combined with elements he created on different instruments, including many that he built himself.

The conversation continues...

TRACK LIST

- 1. From Spain and Portugal: for Ed Ruchalski, 2020
- 2. Lake Huron/Stoney Pond: for Doug Quin, 2015
- 3. Pond: for Doug Quin, 2020
- 4. In Queensland: for Ed Ruchalski, 2019
- 5. Syracuse/Acra: for Doug Quin, 2019
- 6. Year One Lockdown: for Ed Ruchalski, 2021
- 7. Stone Quarry/Ringing Rock: for Doug Quin, 2018
- 8. Bells & Tines: for Doug Quin, 2022
- 9. Postcard from Venice: for Ed Ruchalski, 2017
- 10. Syracuse/Beulah: for Doug Quin, 2021
- 11. Metallic Rain: for Doug Quin, 2014
- 12. Sonic Sevilla: for Ed Ruchalski, 2018
- 13. Imaginary Streams: for Doug Quin, 2017
- 14. Inner Harbor/Green Lake: for Doug Quin, 2013
- 15. Year Two Lockdown: for Ed Ruchalski, 2022
- 16. Grézels: for Ed Ruchalski, 2023
- 17. Theme: for Doug Quin, 2016





I. From Spain and Portugal: for Ed Ruchalski, 2020
The bells are from the cathedral in Sitges (down the coast from Barcelona) on a Sunday morning. The seagulls are straight recordings from the harbour at Ilha do Farol, Portugal as well as deconstructions, highlighting only certain harmonics which I then exported as sound files and processed. The waves have a nice stereo image because of the cove where they were recorded along the coast south of Lagoa: you can hear them crash on either cliff face.

2. Lake Huron/Stoney Pond: for Doug Quin, 2015 The piece includes two field recordings: the beach at Lake Huron, Great Bend, Ontario, Canada; and woods and pond at Stoney Pond State Forest, Erieville, New York, on an early morning adventure with Doug. In-studio added percussion consists of aluminum bars, artillery shell casings, bells, guiro, a homemade guiro-rattle, metal plates and bowls, and various found objects. 3. Pond: for Doug Quin, 2020 An imagined pond heard underwater. Sound sources are my sound sculptures, my motor-box guitar and various percussion, with an added field recording of starlings at the closing.



4. In Queensland: for Ed Ruchalski, 2019

Everything in the piece is from Queensland, Australia, except for a temple bell and singing bowl towards the end. All the recordings are from Abattoir Swamp Environmental Park as well as a forest track in Mowbray National Park where I managed to get some lovely dawn recordings. The swamp recordings include underwater perspectives as well as at the surface. While I applied filtering and processing on the material, there is no artificial reverb; it is all from the recordings and the forest.

5. Syracuse/Acra: for Doug Quin, 2019

I spent many mornings in late summer placing microphones close to flowers in my garden so that I could really hear and listen to the (mostly bumble) bees. I added a separate mono recording of a resident catbird and another recording of cicadas and crickets from the neighborhood. The piece ends with the calls and songs of green frogs and various birds that I recorded during my residency at Wave Farm, Acra, New York.

6. Year One Lockdown: for Ed Ruchalski, 2021 The piece starts with a singing bowl. I also recorded several

crystal glasses and goblets-a pick-up harmonica ensemble. One short passage has artificial reverb. Otherwise, one of the things about working on this was choosing material that had its own reverberant qualities from where they were recorded (including my basement studio). So, most of the glass and all the soundscapes don't have added reverb. The bells are all cowbells from the area around Zeneggen, Switzerland from a trip in 2018. I played with processing a couple of the tracks, mostly just subtle filter feedback and accentuating resonance. The first water dripping sounds are from an ice cave in Antarctica and the latter transition is to a levada (water channel) tunnel in Madeira. You can hear some of the low end thrum of wind as well as water dripping on concrete, moss and small puddles in this. Some of the creatures include, processed cricket chirps, golden-rumped tinkerbird, tropical boubou duet, black-faced rufous warbler, variegated antpitta, poison arrow frog and an Amazonian pygmy owl at the very end with a slowed down and filtered cricket.





7. Stone Quarry/Ringing Rock: for Doug Quin, 2018
A hydrophone recording of aquatic insects from Stone
Quarry Hill Art Park (SQHAP), Cazenovia, New York, is the
ground for this piece, sweetened by processed violin and
horn samples from a recording of my composition, Park
Music, which was performed at an outdoor festival at
SQHAP.Additional sounds include "singing" rock samples I
made with fellow collaborator, Steve Bradley, at Ringing
Rock County Park, Upper Black Eddy, Pennsylvania; a few
in-studio samples of bells and sound sculptures; and a bit of
the celesta theme from my album, Windwood Harbor.

8. Bells & Tines: for Doug Quin, 2022

A studio performance piece featuri

A studio performance piece featuring many bells accompanied by tine sculptures (rake tines attached to wooden boxes) and a noising rod (a small sound sculpture consisting of a piano action bracket with gears from a portable clock attached to it), with a hint of Tyrell N6 synth tones.

9. Postcard from Venice: for Ed Ruchalski, 2017
Soundscapes and soundwalks from Venice including the waterfront by Piazza San Marco and bells from a number of churches including San Marco, Santi Apostoli, San Zaccaria, and San Felice. These are mostly straight recordings with occasional processing. Short choral passages are woven into the mix.

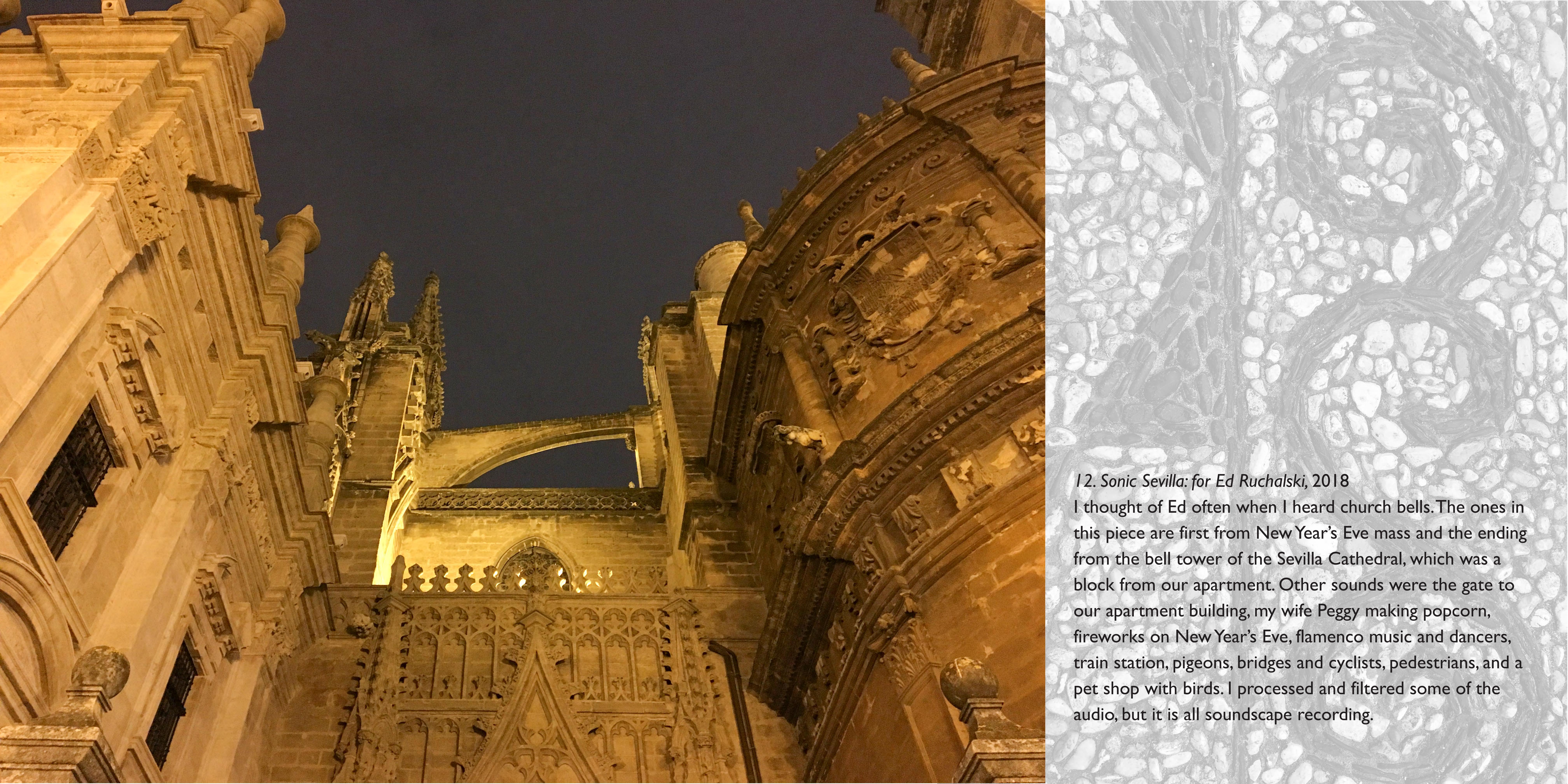


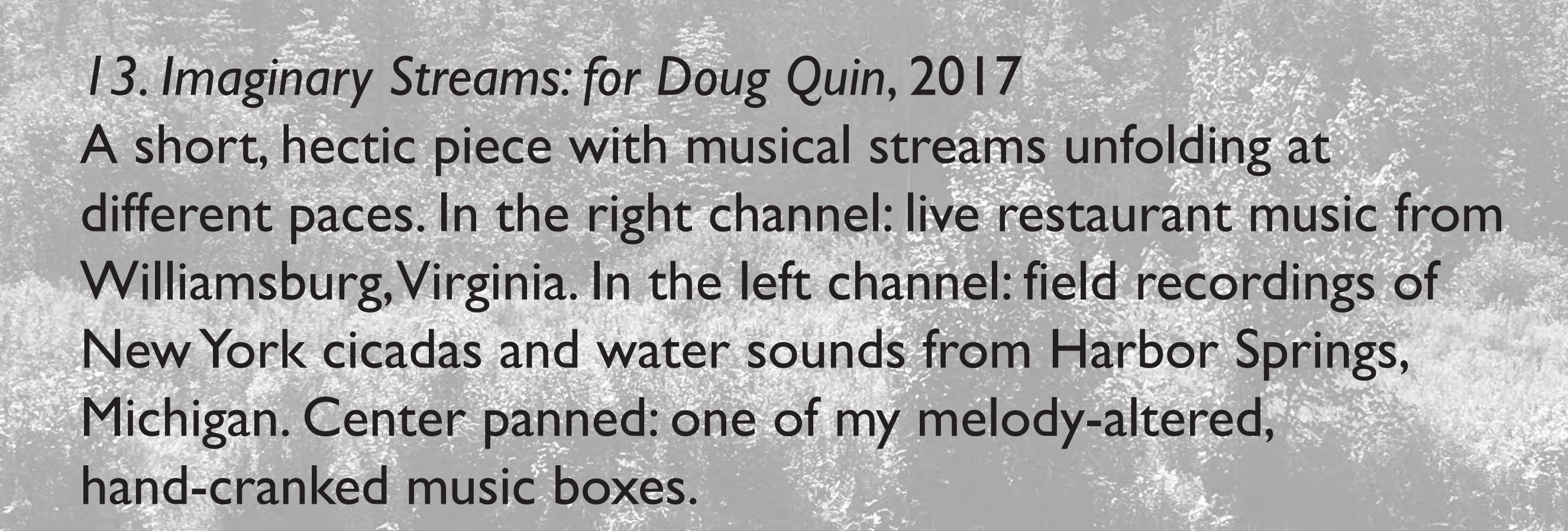


11. Metallic Rain: for Doug Quin, 2014

Sound sources for this piece are: tine sculptures accompanied by a field recording of raindrops dripping off of neighboring houses' roofs onto garbage can lids and gutter downspout extenders; the metallic sustain of suspended aluminum bars; and an excerpt of my composition, *Bell Song*, that I recorded with Doug at the Newhouse School at Syracuse University (pictured here with Doug on the left and Rob Bridge on the right).

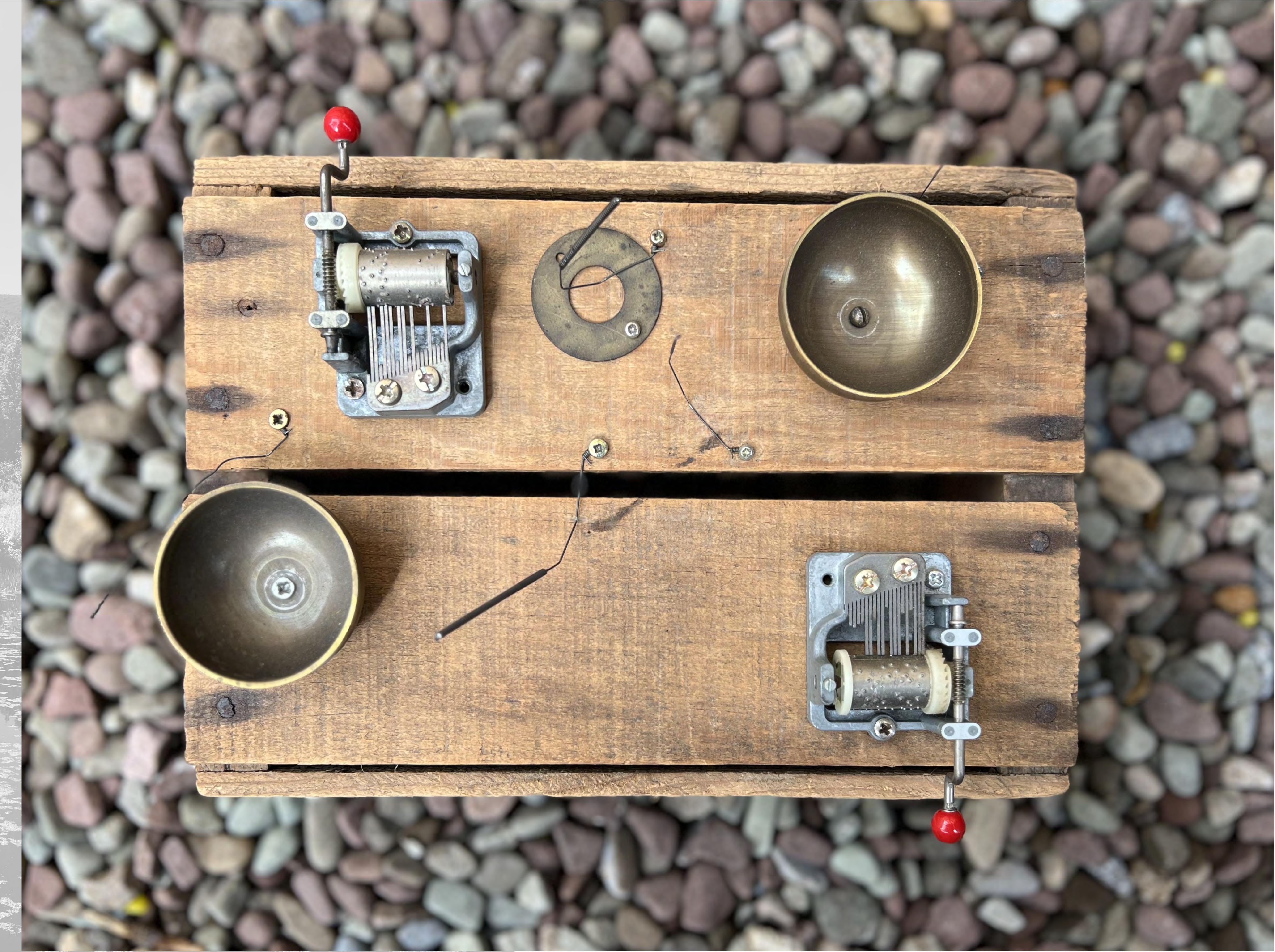






14. Inner Harbor/Green Lake: for Doug Quin, 2013

This piece begins with a field recording of flags flapping in the wind at the Inner Harbor in Syracuse, New York and ends with Canada geese honking in late winter at Green Lakes State Park in Manlius, New York. I was standing very close to the geese and somehow, while recording, ended up surrounded by the flock. I thought of Doug's adventures while he recorded penguins and seals in Antarctica, and wanted to share this experience with him. Also included in this piece are bells and samples of myself traversing the ice around my neighborhood.



15. Year Two Lockdown: for Ed Ruchalski, 2022

The piece begins and ends with wind sounds recorded in Greenland from when I was there in 2007. The whistling is the sound of edge tones from a weather monitoring station and the rhythmic sweep at the end is from a radar installation which would pick up the whistle as the radar antenna rotated. The wolves were recorded at the Wolf Mountain Nature Center in Smyrna, NY. There is no processing or reverb on the wolves; I simply spotted excerpts of my field recordings at various points and built around those. The reverb is from the place itself. The tones are bowed marimba samples (as opposed to struck). They are punctuated by layers of singing bowls. Finally, the chorus is made up of Syracuse University students from different a cappella groups. I enjoyed finding material that worked with the wolves both tonally and rhythmically.

16. Grézels: for Ed Ruchalski, 2023

It is in some ways a follow-up from last year. The ambient passages are a combination of synthesizer patches, chorus, and bowed marimba. The piece starts off with harmonics that I edited from a recording of the bells at St. Hilaire, our local church in Grézels, France. I isolated overtones and crossfaded to the recording of the bells at noon. The other sounds are from birds I recorded in New Zealand (tui) as well as Madagascar (cuckoo-roller) and Kenya (golden-rumped tinkerbird and tropical boubou, again). Here, too, I isolated harmonics and created samples from these. Some of the reverb is natural to the recordings and others added to match, more or less. Most of these real bird sounds have also been time-stretched and pitch-shifted and combined with synthesizer patches which blur lines between the two. Occasionally, the sounds begin to change with interesting digital artifact and distortion when time-stretched. There are also a few chords being sung by a chorus—blended with the synth passages. The piece transitions to an evening recording I made of peepers in Nairobi National Park. I processed this recording in several different ways to have feedback and accentuated resonance at different frequencies that produce the bubbling sound over time. Next, water from a creek recording in Germany, more birds, and back to the harmonics of the bells from St. Hilaire.

