



MEMORIAL TRIBUTE TO RICHARD LAINHART

SUNDAY, MARCH 4, 2012
ROULETTE INTERMEDIUM
BROOKLYN, NY

Richard Morris Lainhart
Saturday, February 14, 1953 — Friday, December 30, 2011

Richard Lainhart, an inexhaustible composer, filmmaker and teacher whose works inspired multiple generations of electronic musicians and digital media artists throughout the world, passed away on December 30 near his home in New City, NY. He was 58.

Lainhart was one of the seminal figures in contemporary American electronic music, composing more than 150 works over the course of nearly four decades. His distinctive sound was characterized by organic textures inspired by natural phenomena, such as clouds, water and fire, typically arranged in minimalist structures and treated with microscopically observed harmonies. These explorations dated to the early 1970s and pre-figured the electronica, ambient, trance and other sound art movements that would eventually celebrate him as an aesthetic figurehead.

Uncommon to the genre, Lainhart was also a prolific performer as well as composer, continually expanding the boundaries of human-machine interaction and expression through a myriad of customized hardware and software technologies, often through their formative stages of development. In recent years, Lainhart returned to the modular, analog synthesizer technologies of his early interests, and became a noted tutor and instructor for a generation of young electronic musicians attracted to the resurgence of these vintage sound producing techniques.

Lainhart's work was performed in the US, England, Sweden, Germany, Australia, Italy and Japan, and recordings of his music have appeared on the Periodic Music, Vacant Lot, XI Records, ExOvo, Airglow and Periphery music labels.

Originally from Vestal, NY, Lainhart earned his degree in music from the State University at New York at Albany, where he studied composition and electronic music with composer Joel Chadabe. Besides his own works, he worked and performed with such new music luminaries as John Cage, David Tudor, Steve Reich, Phill Niblock, Rhys Chatham and Jordan Rudess, among many others.

In addition to his music, Lainhart's animations and short films premiered at digital festivals throughout the world. His film "A Haiku Setting" won several awards at the 2002 International Festival of Cinema and Technology in Toronto. In 2009, he was awarded a grant by the New York State Council on the Arts for "No Other Time," a full-length intermedia performance designed for a large reverberant space. In 2010, he was a featured media artist at Netmage in Bologna, Italy, and his year-long timescape film "One Year" was awarded Best Experimental Film at HDFEST in Portland, OR.

Lainhart is survived by his wife Caroline Meyers, brother Todd, sister Karen Varano and mother Anne.

Eulogy by Ron Goldberg

Cat lover, bird and turkey feeder, guacamole maker, birdcam operator, antifreeze drink creator, Colonie Coliseum sound

PROGRAM

Welcome and Thanks Caroline Meyers
Photo of Richard's studio by David Mattingly

Tamuke..... Todd Barton, shakuhachi

Remembering Richard Joel Chadabe

"Luminous Air" by Richard Lainhart from *Luminous Accidents* (2007)
Photo of Richard by Winnie Sokoloff

Ayl Maleh Rachamim..... sung by Barry Carl

Remembering Richard David Mattingly and Cathleen Cogswell

Remembering Richard video by Brian Maffitt

Improvisation for Richard..... Jordan Rudess, piano

Remembering Richard video by Phill Niblock

"Duet" (2011)..... Lucio Menegon, guitar
with recorded tracks of Lucio and Richard from March 2011

Remembering Richard Ron Goldberg

Intermission (10 minutes to stretch while the Orchestra of the Future assembles)

"History of the Future" for film and improvised score (2011) by Richard Lainhart
Performed by The Orchestra of the Future

| | |
|--|---------------------------------|
| Rob Price - koto synthesizer | Ron Goldberg - synth & samples |
| Robert L. Pepper - violin | Glenn Cornett - electronics |
| Michael Durek - theremin | Jim Goodin - acoustic guitars |
| Brett Zweiman - guitar | Joey Molinaro - violin |
| Valerie Kuehne - cello | Lucio Menegon - lapsteel guitar |
| Darren Bergstein - synths & samples | Loop B - djembe & percussion |
| Edward Yugas - processed guitar & synths | Jordan Rudess - piano |
| Barry Carl - voice | Storm Garner - violin |

man, lover of Antonio Carlos Jobim, Ryuichi Sakamoto, Claude Debussy and Maurice Ravel, avid reader, articulate writer,

REMEMBRANCES

*Many, many other comments and remembrances can be found on Richard's Facebook page.
www.facebook.com/rlainhart and www.otownmedia.com/he/he.html*

Richard was my cousin and I mainly knew him from when he was growing up. When he was a kid he used to entertain us by rolling his eyes back up into his head. One of my favorite family photos was of all the cousins gathered on Christmas Eve, and there was Richard in the middle of photo, his eyes abso-lutely white at the second the photo was taken. As he grew older, he did not become a typical teenager. Most teenagers try to fit in, but Richard didn't seem to worry about that and followed his own vision of who he wanted to be. He was always interesting. There was one period where he wore sunglasses continuously; his father claimed Richard even wore them in bed. I didn't see much of him after he went off to Albany, although we reconnected at a family reunion a few years ago when he showed us some of the fascinating super slow motion videos he had been working on. — *Jack David. See Richard's Hum-mingbird videos and other films at www.otownmedia.com/he/film.htm*

I saw Richard perform in April 2010 at the Issue Project Room in NYC. The soundscapes he created for that performance were magical, and changed the way I thought about live electronic performance. He was scheduled to be an Artist in Residence at Berklee College of Music this spring, and we're so sorry not to have the opportunity to learn from this truly inspired electronic artist. — *Michael Bierylo*

I met Richard through Jordan Rudess. We worked on many different projects together. Richard was always on hand as a friend and artist. He was always there to lend a hand and give generously with his talents and insight. The world has lost a kind, talented man with a very big heart. — *Paul Undersinger*

So very sad to hear that electronic music guru Richard Lainhart passed away yesterday. I was a big fan of his music. For my birthday present this year, my girlfriend Grace drove me up to his house unbeknownst to me after I had seen him perform a set at The Stone in NYC, so that he might explain his musical process and modular synthesis. I didn't know it then but he and Grace had already planned for the visit even at the show – and he didn't know either of us – Grace just reached out to him and he agreed to meet. He was such a kind and generous man and was happy to show me all I was interested in learning. I was beside myself that this guy was so brilliant and so open to sharing his world. — *Tyondai Braxton*

Richard was my friend, neighbor, musical partner and technical guru. He will be missed beyond words. — *Jordan Charles Rudess*

My entire professional life has contained Richard Lainhart. The world is a less-smart, less-funny, and a less-artistic place without him. — *Brian Maffitt*

Richard was the very first experimental music artist I presented in concert and I was very "green". He was gracious, patient and incredibly generous with me as we planned the show. In concert, he was not a showman but his quiet intensity gave you the feeling of being present at the creation of something entirely new, fragile and beautiful. I am grateful to have known him. — *Jill Rafferty-Weinisch*

...he kindly accepted my request for feedback on my music, something which I treasured a lot and will forever do. He always replied with a sincere answer and not just the typical "That's a great track. Keep up the good work!". He gave some of the best criticism I've ever received, he told me in detail what he thought was good and seemed to actually like the music I made...I will forever miss Richard's kind words. I have lost both a friend and a mentor. — *Fredrik Johansson, Karlstad, Sweden. Fredrick's beautiful tribute to Richard, "Fourth Shore," can be found on Soundcloud: <http://soundcloud.com/user8259057>*

My fondest memories of Richard are sitting in his bedroom and listening to his brand new theramin. This was 1971 and he was filled with a vision of a non-conventional musical future. We also had a great night at the Hot Tuna concert and shared brandy with Jorma Kaukonen and Jack Cassidy. Brilliant in electronics and music, formidable in RISK, and loyal as a friend. RIP my buddy. — *Larry Fischer, Vestal, New York*

Writing about Richard is a bit like talking about art: words seem far too monochromatic to describe someone as precious, sublime and complex as was Richard. Instead of trying to quantify the multidimensional facets of Richard's wonderful life, I want you to know how much we are already missing his generous and gentle spirit. I, personally, feel an emptiness that is very hard to describe. It has something to do with taking for granted the idea that he would always be here. Got a problem? Richard had a solution. Puzzled about an arcane technical question? I called Richard ...because he always knew the answer. It's strange to think that in a world of unlimited, online information, Richard was my most steady and reliable source. — *Steve Horelick, MacProVideo. Complete text at www.macprovideo.com/hub/mpv-news/honoring-richard-lainhart*

Richard was by far one of the true contemporary electronic music genius's and his knowledge of its roots put him way ahead of most of us. Richard's contribution to contemporary electronic music was immense and his knowledge of its historical applications was legendary. — *Steve Moshier*

Richard changed the way I listen to music – and there is no greater compliment that one musician can pay to another. He will be missed very, very much — *Paul Muller. From ImprovFriday Forum: improvfriday.com/forum/topics/richard-lainhart-february-14-1953-december-30-2011*

Back in the late 80s Richard got into using a portable Mac computer and MIDI. He used the setup to build the type of electronic pieces that he always gravitated towards and had a strong artistic inclination to produce. I recall doing one song which Richard wrote that was about someone who was engaged in the thrill of a car chase, with the police speeding behind. The song had the lyrics – "This is it, this is where I want to be." Richard built a wall of sound using his Chapman Stick and I recited the lyrics through a megaphone...The set ended with all performers leaving the stage after Richard turned on a dense loop he had created on the computer which shifted through overtones in a random way. So we joined the audience and watched the computer sit there while unusual electronic music played though the club. That's how it was. — *Jim Sande. Complete text on Jim's Blog: jcsande.blogspot.com/2011/12/richard-lainhart-dies.html*

I miss Richard, and very much appreciate all the nice things he has done for me over the years — in a world where many people are out for themselves, it is wonderful to know people like Richard; he often went out of his way to be helpful for no personal gain. — *Lippold Haken, creator of the Haken Continuum*

I still have Richard's library of xylophone music that he gave to me as a gift. I had always used it and referenced it, but it recently hit me how DEEP this collection was. His knowledge was so wide and so deep. I was very fortunate to have worked with him, and learn from him. Whether it be about Macs, vibes, music software, hardware and most importantly music itself—he really knew it and could explain things with exceptional clarity. He was and continues to be an inspiration. — *Mark Foster*

"I decided to pick up his album Ten Thousand Shades of Blue and as I listened to "Two Mirrors Face One Another", it suddenly hit me that this wasn't just an album, it was a blissful experience. Lainhart created soundscapes that could take the listener on a subtle journey of the mind, a meditation of sorts. I found myself absorbing into the music and hearing all the subtle intricacies of tone and sound and it was one of the most amazing things I have ever experienced."— *Don de Leumont. Complete article "Richard Lainhart: The Silent Passing of Blissful Noise" can be found on Don's blog <http://thegreatsouthernbrainart.com/?p=8737>*

elliptical exercise machine user, snow shoveler, fall foliage admirer, Jacques Pepin fan, almost never missed a Simpsons

episode, samurai film fanatic, deeply devoted to Japanese food and Japanese culture, lawn mower, knife thrower, saved



Wired magazine from beginning, Polaroid taker, hummingbird lover, adored flowers — especially lilacs, did we say cat lover?



so much so it's worth an extra mention, technical magazine reader, consummate party host, Valentine's baby, sunglasses

One Sound is a music in which a single complex sound, or many instances of a single sound, form both the content and the structure of the piece – a music in which one sound is all there is to listen to. I try to present sounds that have never been heard, sounds that are intrinsically interesting. For me, that means sounds in which there is a great deal of detail but relatively little surface change. The analogy I think of is that these sounds are abstractions of phenomena like flowing water or wind in the trees which are static but ever-changing. I've always been interested in natural processes such as waves, flames, and clouds, in harmonics and harmony, and in creative interactions with machines. I use these as compositional methods to present sounds that are as beautiful as I can make them.

— Richard Lainhart

A SELECTION FROM THE QUOTATIONS
RICHARD POSTED ON HIS FACEBOOK PAGE

"Information is not knowledge. Knowledge is not wisdom. Wisdom is not truth. Truth is not beauty. Beauty is not love. Love is not music. Music is the best." – Frank Zappa

"Some people wish above all to conform to the rules, I wish only to render what I can hear. There is no theory. You have only to listen. Pleasure is the law." –Claude Debussy

"Love does not consist in gazing at each other but in looking together in the same direction." – Antoine de Saint-Exupery

"I don't care much about music. What I like is sounds." – Dizzy Gillespie

"Don't play what's there, play what's not there." – Miles Davis

"When it comes time to die, be not like those whose hearts are filled with the fear of death, so when their time comes they weep and pray for a little more time to live their lives over again in a different way. Sing your death song, and die like a hero going home."– Mohican Chief Aupumut, 1725

"Outside of a dog, a book is man's best friend. Inside of a dog, it's too dark to read." – Groucho Marx

"Music is the expression of the movement of the waters, the play of curves described by changing breezes." – Claude Debussy

wearer, singer, Christmas holiday lover, listener, vibraphone player, jazz lover – Miles, Django, Bill Evans, curious, loved.

DISCOGRAPHY



Musician, 1987

These Last Days

"The title track is Reichian phase-music for percussive synthesizers and drumbox.... Each piece has its own quiet charm." — Electronic

"Alternately using synthesizer and vibes, Lainhart sustains and amplifies a profoundly tranquil ambience form start to finish." — Keyboard Magazine, 1987

"Lainhart has produced a crystal recording of very beautiful and contemplative songs.... The mood set by the pieces is uniform: sad, speculative continuous." — Option Magazine, 1988



Ten Thousand Shades of Blue (double CD)

"... he's evolved a singular vision as a composer, performer and engineer of darkly seductive minimalism.

The harmonies are loose, ambiguous; sometimes sunny, major tonalities peek through to be subverted by dense note clusters that flirt with dissonance.... Lainhart's background suggests a more rigorous compositional approach rooted in the minimal dronescapes of Pauline Oliveros, Alvin Lucier or even Tony Conrad.... Rewarding, engaging music that's worth your time." — Peter Marsh, BBCi, November 2002



The Beautiful Blue Sky

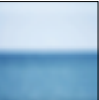
"The Beautiful Blue Sky gathers six of Lainhart's most recent recordings, performed in real time with a highly sophisticated performance controller from Haken and a contemporary analog synthesizer from Buchla. The title track is a superb example, a rolling texture of warm harmonies, constantly moving but never arriving... Lainhart's musical models come from clouds, flames and waves, whose nebulous and ever shifting formations are the catalyst for his beautiful electronic works." — *Caleb Deupree, Furthernnoise, November 2008*



I, Mute Hummings (drone compilation)

"Finally, Moog pioneer Richard Lainhart contributes a remixed excerpt from his gorgeous 1974 drone piece

"White Nights", which manages to suggest both Tony Conrad's violin overtone marathons and the tape loop section from "Close To The Edge". I know that's the second Yes reference in this interview, but it really does." — *Keith Moline, The Wire, March, 2007*



The Line of the Horizon

The Line of the Horizon: all-new recordings from 2009 of music for Buchla and Continuum, including Richard's arrangement of Olivier Mes-siaen's "Oraison", originally for six Ondes Martenot.



Cranes Fly West - Schiphorst Edition

"Lainhart is a master of drone music from the end of modern classical music. Playing a Steinway grand piano with nine e-bows, or the Kyma System on the electric guitar... Lainhart works extensively with the overtones generated by these 'simple' actions.... In his piano pieces, Lainhart effectively bridges the world of ambient and drone with that of modern classical and serious minimal music. An excellent release for those who love the Experimental Intermedia label and especially Phill Niblock's work." — *Frans de Waard, Vital Weekly #740, July 2010*



Luminous Accidents

"Consequentially, "The Luminous Air" comes across as an object made of pure light. Its construction is simple: harmonically related oscillations swell and decay slightly out of sync with each other, creating a resonant field of changing baricentres. Delicately, Lainhart adds streaks of consonant tones, which gradually melt into chord-like choirs... Hako-bune's contribution is, if anything, even more fragile and quiet, like a distant echo." — Tobias Fischer, Tokafi, September 2009



No Other Time DVD

"No Other Time" is a full-length intermedia performance designed for a large reverberant space, combining live analog electronics performance in four-channel playback and high-definition computer-animated film projection. Lainhart will be accompanying his cycle of four new abstract films, whose imagery is inspired by the organic processes of nature, with his Buchla 200e/Haken Continuum modular analog synthesizer system.

Short Films DVD

Short Films: Six of Richard's short digital films, produced from 1999-2008, all with original soundtracks.

"...music I might rather imagine for myself in silence than trust most composers to compose."

– Gregory Sandow, Village Voice

"The ear is invited to zoom in on small details, registering tiny perceptual changes, picking up on faint sonic vapour trails as they drift out of audibility."
– Peter Marsh, BBCi

Other reviews of Richard's music can be found at otownmedia.com/he/selectedreviews.htm



White Night

"White Night" proceeds slowly, with carefully modulated sine waves and shifting tones interacting subtly across four tracks like a tempered music of the spheres. No great heights are ever reached, it's just perfectly ambient, a long, deep, thirty-minute exhalation of breath. A very beautiful release that seems totally modern - I'm thinking here of Mountains and William Basinski in particular - that I can't recommend highly enough." — *Michael Klausman, Other Music, March 2008*



The Wave-Sounding Sea

"Lainhart's enduring interest in natural processes - water flowing, cloud patterns, the play of flames, wind moving through trees - provides a ready parallel for the way he works with processes in sound.... Lainhart's mature work has something of the appeal of Eliane Radigue's music, constant yet discreetly developmental and secretly rich in detail. The Wave-Sounding Sea shows him working towards that." — *Julian Cowley, The Wire, July 2010*



Galactic Hits (Compilation)

"Space rock, cosmic jazz, scifidelic, futurepop: many musicians have used the metaphorical potential of SF to express their worldview, resulting in an original synthesis of these two major forms of expression of 20th century popular culture.... Lainhart improvises here on a Buchla 200e synthesizer controlled by a Haken Continuum multi-dimensional keyboard, directly inspired by the sci-fi films of the 1950s. Off you go!" — *Vibrations Music, March 2010*



A Fistful of Patchcords Concert DVD

"Two highly talented keyboardists, a drool-worthy collection and instruments, and trippy projected video: Such are the ingredients in Jordan Rudess' and Richard Lainhart's DVD "A Fistful of Patchcords", recorded from a live 2006 concert. The footage makes it abundantly clear that Jordan (already idolized for his work with Dream Theater) and Richard are synthesis masters. In their hands, spacey jams evolve full of emotion and nuance...Unusual for sure, but highly creative, musical, and satisfying." — *Michael Gallant, Keyboard Magazine, February 2007*



Polychromatic Integers

"Archival, unreleased gems culled from Richard Lainhart's prototypical late 80s phase, a continuation and summation of the varied modes of digital expression first actualized on his remarkable debut *These Last Days*, veering between wayward guitar mesmerics and drone existentialism to offworld tribal process music." — *Darren Bergstein, 2011*

RICHARD LAINHART LINKS: www.otownmedia.com | www.vimeo.com/rlainhart | www.youtube.com/rlainhart | richardlainhart.bandcamp.com/ | soundcloud.com/rlainhart | twitter.com/rlainhart | www.facebook.com/rlainhart | www.downloadplatform.com/richard_lainhart

TITLES

As transcendent as so many of Richard's compositions are to listen to, their titles are just as evocative. Among his numerous, irreplaceable talents was his ability to create these microscopic poems that suggest the vast universe of his sound. — *Caroline Meyers*

The Wave-Sounding Sea
White Night
A River On Cold Mountain
Bronze Cloud Disk
Jade Cloud Bell
Two Mirrors Face One Another
Cities Of Light Rain and Evening Wind
The Wheel Of The Sky
These Last Days
Hall Of Mirrors
The Hidden Rose
Enveloped In Shadows
A Question Remains
10,000 Shades of Blue

Desert Gardens
The Rising Night
The Naga
Staring At The Moon
An Unknown Number
Paint Test Area
An Open Hand
A Cloudless Sky
An Open Window in an Empty Room
Cranes Fly West
The Book Of Sand
A Song Of Shifting Mirrors
Streams and Mountains Without End
Walking Slowly Backwards

The complete list can be found at www.otownmedia.com/he/completeworks.htm



That Is Where You Are

My friend, where are you now?
My heart would like to know.

My friend, where have you gone?
My heart calls out to you.

There will always be
a place inside my heart
where I go to find you.

A hollow in my heart
A place the shape of you
That is where you are.

A hollow in my heart
A place the shape of you
That is where you are.

–Caroline Meyers

*Words and music were written originally for our mutual friend George Kindler in 2007.
Now they are dedicated forever to my beloved husband.
Music can be found on www.otownmedia.com/she/that.htm*

THANK YOU

Sincere thanks to the presenters and performers who were so willing to share their talent in memory of Richard.

Todd Barton
Barry Carl
Joel Chadabe
Cathleen Cogswell

Ron Goldberg
Brian Maffitt
David Mattingly
Lucio Menegon

Phill Niblock
Jordan Rudess
All the impromptu members of
the "Orchestra of the Future"

Grateful thanks to these folks who gave so generously of their time to make the program possible at all.

Liz Carl
Cathleen Cogswell
James Dean Conklin
Ron Goldberg
Steve Horelick

David Mattingly
Lucio Menegon
Jill Rafferty-Weinisch
Lucille Rivin
Danielle Rudess

April Shelford
Diane Sudol
Gianluca Trombetta
George Weinisch
Elisa Zazara

Sincere and grateful thanks to Roulette Intermedium — Jim Staley. Ginny Benson, Ben Manley, Sarah Scandiffio — for their kindness in sharing this inspiring space.

ROULETTE

Roulette is a major New York City venue for contemporary music and intermedia art, internationally recognized for the presentation and promotion of experimental contemporary music, an incubator for young talent and a laboratory where new ideas and new technologies are examined, appraised and developed. It is also an artists' resource center, offering cheap rehearsal space, high quality recording facilities, information and commissions.

DONATIONS

If you would like to remember Richard and his abiding love for nature and the animals that live in it...

Plant a tree!

(or make a donation to the Arbor Day Foundation – www.arborday.org)

Feed the birds!

(or join the The Cornell Lab of Ornithology — www.birds.cornell.edu/)

Preserve the woods!

(or donate to the West Branch Conservation Association, preserving the "forever wild" land near Richard's home — West Branch Conservation Association, TerriThal@aol.com)

Adopt a pet!

(or support the HiTor Animal Shelter, in desperate need of contributions — www.hitor.org/)

MOST OF ALL — MAKE MUSIC! HAVE FUN!