

**wings OF THE DELIRIOUS**

**DEMON**

**and Other Electronic Works**

by

**ILHAN MIMAROLU**

**FINNADA RECORDS**

*another*  
(unless signed)

Name

Ilhan

Fiscal Year

1971-

COLUMBIA UNIV

Return

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USIC

" ... I am tempted to call Ilhan Mimaroglu's Wings of the Delirious Demon a masterpiece. The program announced that this work's 'sound materials derive exclusively from a clarinet,' a statement almost incredible ... All in all, Wings of the Delirious Demon is one of the few electronic pieces which impresses as a valid artistic creation rather than as highbrow fun and games."

- Andrew DeRhen, High Fidelity (Musical America)

"Ilhan Mimaroglu's Anacolutha seemed to be the most exciting electronic score that was not composed by Varese ... There was music in it that sounded like the performing of a super orchestra ... The dovetailing of conventional musical sound and 'noise' was everywhere expert and exciting."

- Leighton Kerner, The Village Voice

Side One

1. Wings of the Delirious Demon 14:47  
Title derived from a poem by Ilya Ehrenburg. An entire range of studio techniques applied toward the transformation of clarinet sounds used as source material.

*No other extra-musical reference.  
Composed August thru December, 1969*

2. Anacolutha: Encounter and Episode II 8:57  
"Anacolutha, plural of Anacoluthon, meaning a sudden change in grammatical construction."

I made this to refer not only to the musical structure of the work but also to its programmatic intent, which is biographical, if not autobiographical.

Sound sources: all electronic sounds, various percussion instruments, viola, rubber band, human voice, basset horn, etc. Composition finished in the winter of 1965.

*It alludes to the often contradictory and not always logically sequenced structure of a lifetime.*

4. White Cockatoo 4:20

This is Visual Study No.5 after Jackson Pollock. The initial process consisted of putting drips and smears of sound on the "canvas." Four separate recorded tracks were thus obtained, each of a much longer duration than the final length of the piece. An elaborate process of mixing and editing ensued, done in keeping with an outer formal structure that corresponds to my idea of the sonata forms an introduction, a brief first theme, a development (which is the lengthiest and the most elaborate section of the piece), no recapitulation, but a coda. 1966.

(Side 2, Band 4)

*Asked whether I was taking measurements from a painting and converting them into musical quantities. No. It's the overall impression of a painting that's translated into sound.*

Side Two

1. Interlude II 5:00

Part of a large scale work, Sing Me a Song of Songmy (which can be heard on Atlantic SD 1578), and is given here in a new version. NIA-KHE, the Vietnamese poet, first recites a poem of his own in his native language (Sleep well, my child, Out there bombs and bullets are tearing the sky .../When you wake up.../ and when you are puzzled by ... the freshly covered graves, I'll blame them on the storm last night ...) and at the end one by Fazıl Hüsnü Dağlarca, in a translation from the Turkish by Talât Sait Halman.

*Minor differences, leaving to adapt the piece to its present surroundings*

2. Prelude No.8 3:55

Dedicated to the memory of Edgard Varèse. I had started to develop the material and prepare the components in the spring of 1965, a few months before Varèse's death. The piece was completed in the early part of 1966.

*Celesta and harpsichord  
A presentiment?*

3. Provocations 3:00

Call it "The Little Demon." Similar source material as in Wings — clarinet sounds. The title may have musical connotations: one event, one gesture, excites others into action. It may also have political overtones: it is a companion piece to Hyperboles (both composed in August 1971).

*Could it be a musical portrait of an instigating agent?*

5. Hyperboles 5:12

The title does not refer to the geometric sense of the word, but denotes the exaggerated utterances of the piece, and the intent is praise. The tripartite structure of the piece embodies, in the first part, square wave sounds modified for bassoon-like timbres to which the transformed sounds of an electric piano are added in the second part, while in the third, modified violin sounds contribute an air of despair.

*Meant to put young activists everywhere.*

*over the under-spread corruption, oppression, fascism, and a series of defeats met on the struggle against the forces of darkness.*

Publishers: Seesaw Music, ASCAP  
except for Interlude II, which is  
Cotillion Music, BMI

Masterings: George Piro  
Atlantic Recording Studios

ALL COMPOSITIONS REALIZED IN THE STUDIOS OF  
COLUMBIA-PRINCETON ELECTRONIC MUSIC CENTER

*Finnadar*  
SR 9001  
STEREO



SR 9001

**ILHAN MIMAROGLU  
ELECTRONIC COMPOSITIONS**

STEREO



SIDE ONE

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FINNADAR RECORDS

1. Wings of the Delirious Demon (14:47)
2. Anacolutha: Encounter & Episode II (8:57)

(STX-123 PR)

Made in U.S.A.

DIST. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.



SR 9001

**ILHAN MIMAROGLU  
ELECTRONIC COMPOSITIONS**

STEREO



SIDE TWO

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FINNADAR RECORDS

1. Interlude II (5:00)
2. Prelude No. 8  
(To the Memory of Edgard Varese) (3:55)
3. Provocations (3:00)
4. White Cockatoo  
(Visual Study No. 5 after Jackson Pollock) (4:20)
5. Hyperboles (5:12)

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