About the Composition

Interstellar for horn, tuba, and electronic recording by Howard J. Buss is a fantasy piece in 3 movements, *Reaching Beyond, Lonely,* and *Turbulence*. It is part of a series of works by the composer inspired by space travel and exploration. This work symbolically addresses the juxtaposition of the spiritual, human element of space travel with the sophisticated technology necessary to traverse and explore awesome, yet inhospitable outer space. Humanity is represented by the performers of the wind instruments, who expressively interact with the environmental sounds emanating from the electronic recording. The recording employs a variety of sounds from space collected by NASA, as well as synthesized, electronic sci-fi effects. *Reaching Beyond* includes sounds of Earth "whistlers", the passing comet Tempel 1, "Terminal Shock" from Voyager I, and the Morse Code "Hi" signal sent to the Juno Spacecraft from Earth. *Lonely* includes sounds of Saturn's radiation, radio transmissions, and lightning pops; interstellar plasma; and the Morse Code "hi" from the 1961 Oscar 1 satellite, which like many radio transmissions, is still radiating outward from its source into interstellar space after all those many years. *Turbulence* musically depicts an imaginary, tumultuous journey through an electromagnetic storm. As part of the musical fabric, one can hear Kepler Light Curves, a passing comet, and the eerie sound of Earth Helium Whistles. ***Interstellar*** was written for Gene Berger, horn, and Matthew Lyon, tuba.

The above-noted sounds collected by NASA are used not only as atmospheric effects in the sonic tapestry of this composition; they also provide musical ideas that are developed in the wind instrument parts. Some of these "sounds" are actually data played through a loudspeaker: The sensors used on the NASA spacecraft detect plasma waves in the audible frequency range. The specific pitches heard relate to the density of the plasma surrounding the spacecraft.

Duration: 10'

About the Composer

Howard J. Buss (b.1951) is recognized internationally as a composer of contemporary classical music. His compositions have received critical acclaim and have been performed in more than 50 countries. His music is frequently featured at national and international music conventions and festivals. Faculty musicians from major universities as well as current and former members of organizations such as The Boston Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic, Israel Philharmonic, Berlin Philharmonic, Vancouver Symphony, Atlanta Symphony, New York Philharmonic, Chicago Symphony, etc have performed them. A copy of his patriotic composition ***Fanfares*** is included in the Presidential Collection of Ronald Reagan. Buss' more than 170 published works include instrumental solos, chamber music, symphonic, choral, and band works.

The legendary Leon Russianoff described Dr. Buss' style as "imaginative, sincere, rewarding to both performers and audiences, and without the gimmickry which is so prevalent in contemporary music today." Upon hearing his music critics have written: "By far the night's most memorable piece" - The Los Angeles Times, "This is truly one of the finest works in our idiom" - Robert McCormick in the Florida Percussive News, and "The evening's highlight" - The Maine Sunday Telegram.

Buss has received numerous awards and his commissioned works include original compositions as well as arrangements. His works are frequently included and analyzed in doctoral dissertations, lectures, professional music journals, and music literature bibliographies, and his compositions have been recorded on the Albany, Bottega Discantica (Italy), Crystal, Capstone, DUX (Poland), Equilibrium, HoneyRock, IBS Classical (Spain), PL Productions, C. Alan Publications, Ravello (PARMA), and Urania (Italy) labels.

Howard J. Buss received his B.A. in Applied Music from West Chester University, M.M. in Performance and M.M. in Composition from Michigan State University, and D.M.A. in Composition from the University of Illinois. He is the founder and editor of Brixton Publications (ASCAP) and Buss Publications (BMI), which publish contemporary American concert music.

Cover design and graphics by Judy E. Buss

for Gene Berger and Matthew Lyon

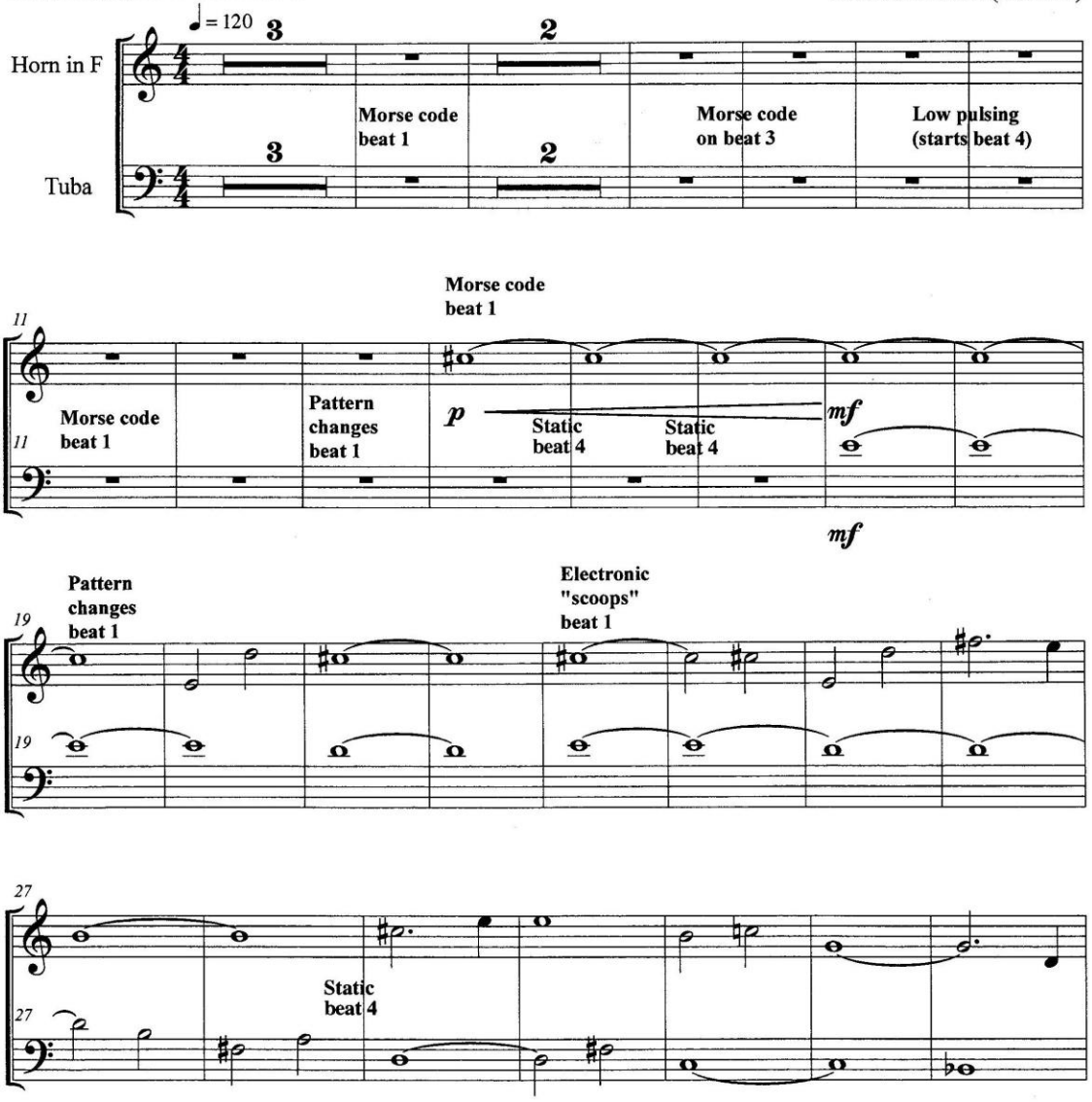
Interstellar

I. Reaching Beyond

Transposed Score

The performers read from score. Two copies are provided so that the players may practice individually. During performance, if the performers position the scores on 2 music stands side by side, page turns will be facilitated.

Howard J. Buss (ASCAP)



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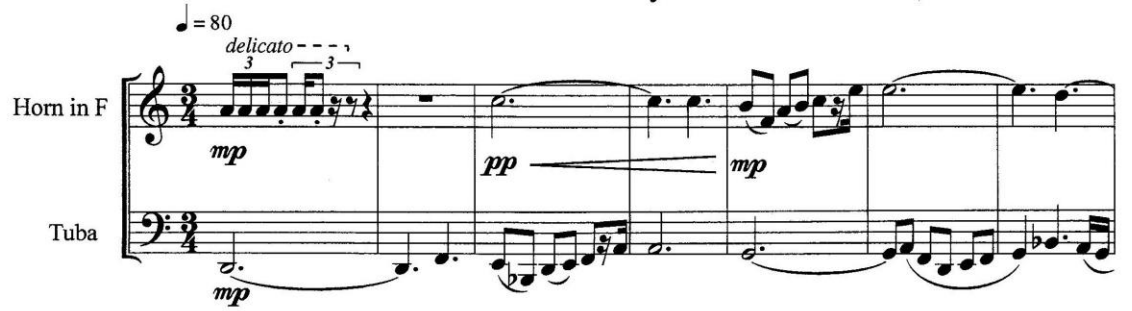
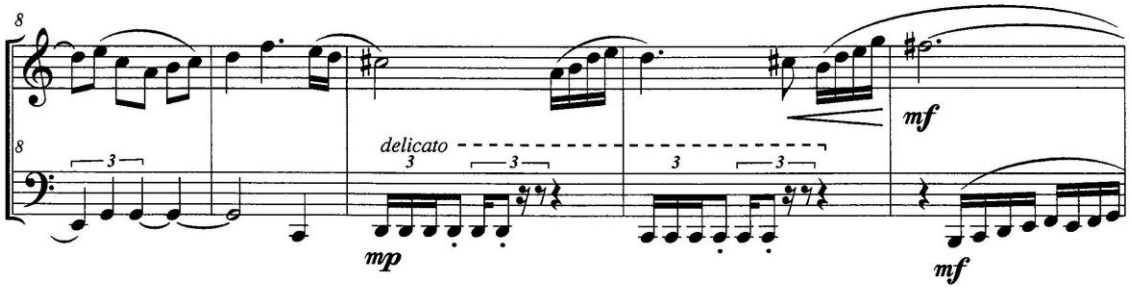
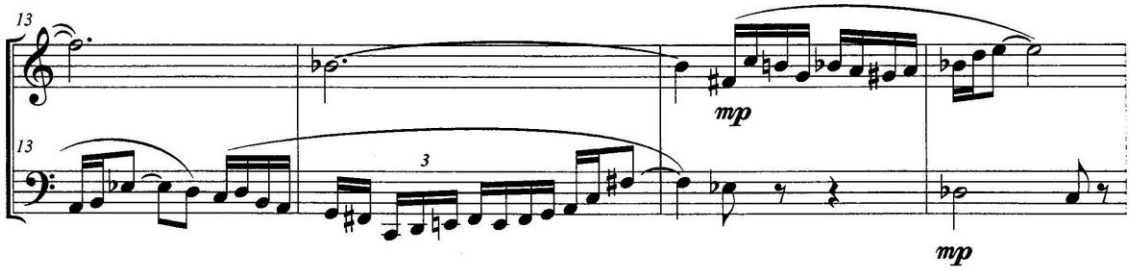
Play from this transposed score.

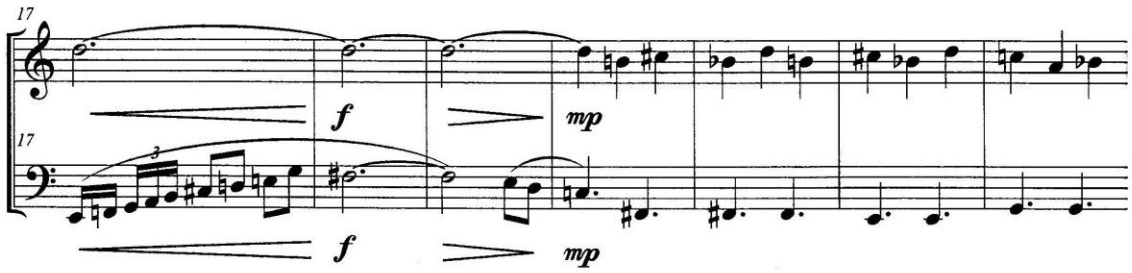
II. Lonely

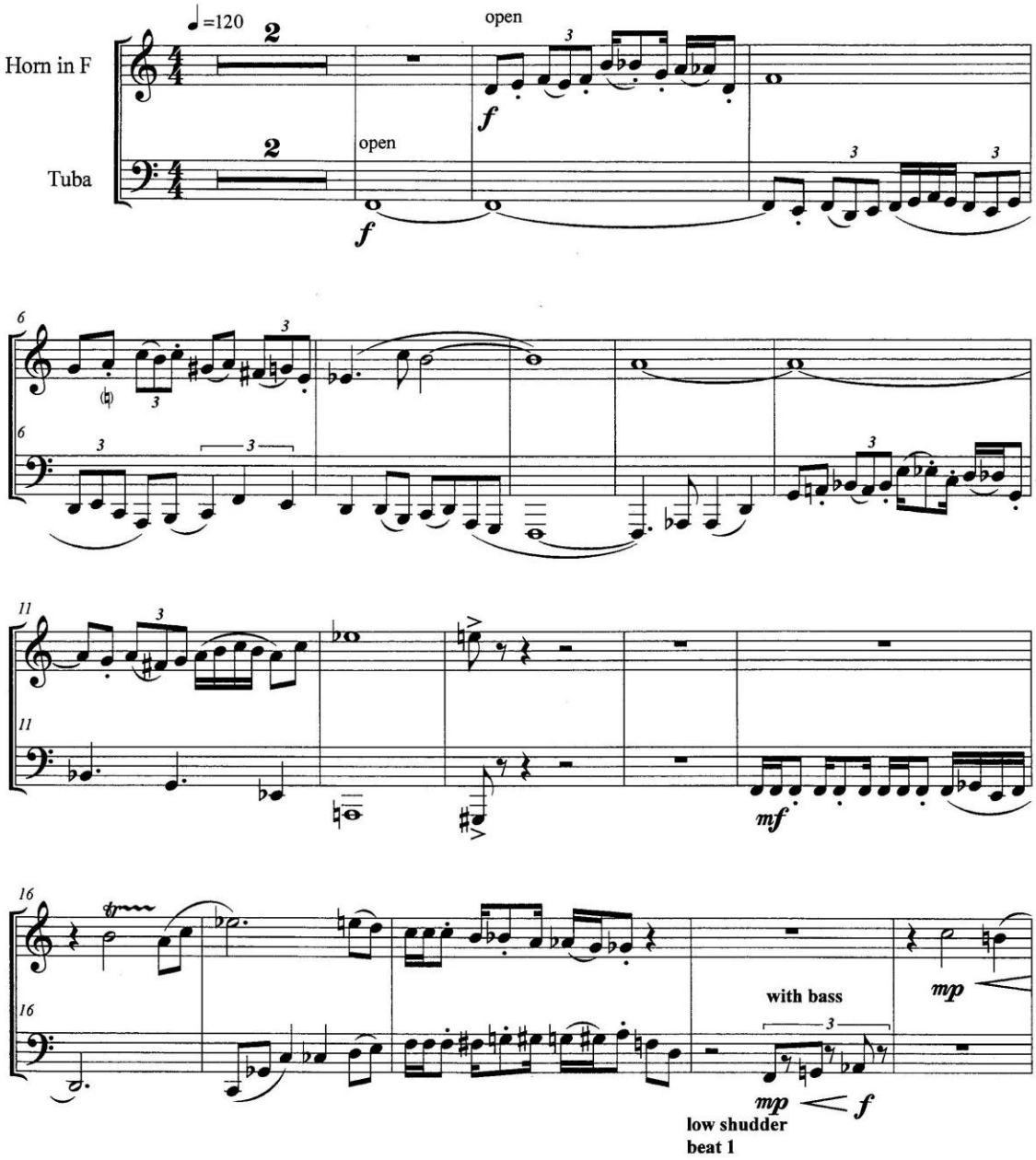


Tuba player starts the recording on beat 1 of measure 32.







III. Turbulence

Play from this transposed score.