



Apple Box

1964

For amplified Apple Box and small objects

Arrangement

Sept 1970

Art in Woodcut

1963

music for film

A Theater Piece

1965

1 hr. 15'

4 channels

15 actors, film, projection and players

Tape Mnemonics **V** 12'

Rock Symphony 12'

Live electronics Tape Delay

THE AUTOBIOGRAPHY OF LADY STEINWAY

1978 (?)

Light Piece for David Tudor Nov. 1965

Light Anthony Martin Amplified Piano David Tudor

Two Stereo Tapes

1. Nov 10, 1965 S.F. T. M. C.

2. Nov 11, 1965 S.F. State College ~~and~~ An Afternoon with P. Olweiss + Friends

3. Nov 12, 1965 S. F. T. M. C.

4. May 1966 Cleveland, Ohio Case Institute of Technology

5. Toronto , Isaacs Gallery

Link (see Bonn Feier)



Lullaby for Daisy Pauline

April

1980

Lulu

1962

Incidental music for a play by Leonard Wolff.

Lysis trata

1967

Hills College Drama Dept  
Howard Malpas, Director

Complete Catalog of The Compositions  
of Pauline Oliveros 1951 - 1980

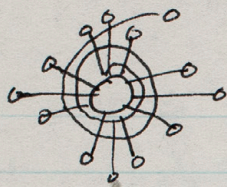
ca. 136 works listed

- 1) Music
  - a) Instrumental
  - b) vocal
- 2) Music for dance
- 3) Music for films
- 4) Music for theater
- 5) Mixed Media Pieces or Intermedia
- 6) Collaborations
- 7) Performance Art

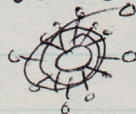
CATEGORY  
( DANCE, FILM,  
CHORUS, MULTIMEDIA  
INSTRUMENTAL  
THEATER,  
COLLABORATION )  
ETC.

## Format

- | Title  | Month/Year Composed | Performance Time |
|--|---------------------|------------------|
| 1) Description (including instrumentation)                         |                     |                  |
| 2) Date 1st Performance, Who/Where/When<br>Subsequent Performances |                     |                  |
| 3) Commissioner  |                     |                  |
| 4) Publisher (Date of publication address availability)            |                     |                  |
| 5) Record Title & number or Tape Transcription                     |                     |                  |
| 6) Awards  |                     |                  |
| 7) Reviews   |                     |                  |
| 8) Program Notes   |                     |                  |



- April, 1978
- 1) for Bass Drum with 4 players, 4 clarinets, & tuned glasses, and solo chanter. Perf. Time ca. 25'
  - 3) Commissioned by the Independent Composers Assoc. Los Angeles, Ca. 1st perf Los Angeles April, 1978
  - 2) 2nd perf Center for Music Experiment, UCSD, "What's Cooking" April ~~23~~ 23, 1978  
 3rd perf College of Santa Fe, Santa Fe, New Mexico Oct 1978  
 4th perf Walker Art Center, Augsburg College Group, Minneapolis, Minn, April 16, 1980
  - 4) Unpublished MS available
  - 5) Tape of 2nd perf available. Recorded at Walker
  - 6)
  - 7) Seattle Times, April 6/80. (turn)  
 The New Mexican Oct. 4/78 "Sounds from the Imagination"
  - 8) The title of this 1978 work is not able to be verbalized but is the pictured mandala below.



The spiral path realized by the solo chanter is not only representative of a journey, but also serves as a means of aiding the players for their sonic meditations. The solo chanter chooses her own text which is to be chanted in her native language, in this version it is \_\_\_\_\_ . (Text given below) All the players are tuning to some part of the harmonic series using the fundamental D.

7. can't 3. The New Mexican Oct. 11/76

$\int \Psi^* \Psi d\tau = 1$  Feb. 1969  
(The indefinite integral of Psi Star Psi d Tau equals one.)  
Staged by Mary Lee

- 1) For 4 Allos, 4 bassoons, 4 singers, 2 improvisers, Weaver  
and chemist, 2 actors (no text) Prof. Tunc Sudesternant  
45' +
- 2) 1. UCSD - "The Dying Alchemist" Feb. 1969, Gymnasium
- 3)
- 4) Composer/Performer Edition - Source 7, 1970



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**SONIC ART EDITIONS**

**1980 Catalog of  
American Music**

**2617 Gwynndale Ave.  
Baltimore, MD 21207**

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PERCUSSION

HERBERT BRÜN

|   |       |       |
|---|-------|-------|
| Gestures for Eleven, for flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, violin, viola, double bass, and percussion . . . | score | 16.50 |
|   | parts | 18.50 |
| Plot For Percussion, for solo percussion . . . . .  |       | 14.50 |
| Touch And Go, for solo percussion . . . . .   |       | 12.50 |
| Stalks And Trees And Drops And Clouds, for solo percussion . . . . .  |       | 18.00 |
| Trio for Trumpet, Trombone and Percussion . . . . .   | score | 12.50 |
|   | parts | 15.00 |

PATRICK CASTLE

|   |                 |       |
|---|-----------------|-------|
| Entrapment, for percussion, soprano range, alto range, tenor range, and bass range melody inst. . . . . | 1 score         | 10.50 |
|   | performance set | 32.50 |

BARNEY CHILDS

|   |                 |       |
|---|-----------------|-------|
| Any Five, for unspecified combination of any five of percussion, string, wind, brass or voice . . . . . |                 | 15.50 |
| Jack's New Bag, 2 percussion, 2 keyboard, flute, trumpet, trombone, viola, cello, double bass . . . . . | 1 score         | 12.50 |
|   | performance set | 67.50 |
| Lanterns and Candlelight, for marimba and soprano . . . . .   |                 | 9.00  |

WILLIAM DUCKWORTH

|   |  |      |
|---|--|------|
| A Whispering . . . , for percussion ensemble of 7 or more . . . . . |  | 6.50 |
| Gymel, for keyboard percussion quartet . . . . .                    |  | 5.50 |

ANDREW FRANK

|   |  |      |
|---|--|------|
| Maneries of Garlandia, for solo percussion (vibraphone, tubular bells, xylophone, marimba, glockenspiel, antique cymbals) . . . . . |  | 5.75 |
|---|--|------|

GLENN HACKBARTH

|  |  |      |
|--|--|------|
| Duo, for tuba and percussion . . . . . |  | 4.75 |
|--|--|------|

MICHAEL KOWALSKI

|  |       |       |
|--|-------|-------|
| Tracks, for percussion quartet and piano . . . . . | score | 18.50 |
|  | parts | 16.00 |

RON NEWMAN

|   |  |      |
|---|--|------|
| Short Story, for solo timpani . . . . . |  | 5.00 |
|---|--|------|

ELLIOTT SCHWARTZ

|  |  |       |
|--|--|-------|
| Serenade, for percussion, flute, and double bass . . . . . |  | 16.50 |
|--|--|-------|

STUART SMITH

|  |  |      |
|--|--|------|
| Here and There, for piano interior (perc), shortwave radio, and any melody instrument or voice . . . . . |  | 5.50 |
| Links, for solo vibraphone . . . . .   |  | 3.00 |
| Links No. 2, for solo vibraphone . . . . .   |  | 3.25 |
| Links No. 3, for solo vibraphone . . . . .   |  | 3.25 |

PAUL ZONN

|  |  |      |
|--|--|------|
| Andrea's Dancing Music, for solo percussion (marimba, sizzle cymbal, bamboo wind chime, temple blocks, log drum, bongos, bass bongos . . . . . |  | 5.00 |
|--|--|------|

Unless otherwise indicated, price refers to complete performance set.

## BRASS

## HERBERT BRÜN

|   |       |       |
|---|-------|-------|
| Gestures for Eleven, for French horn, trumpet, trombone, flute, oboe, clarinet, bassoon, violin, viola, double bass, and percussion . . . | score | 16.50 |
|   | parts | 18.50 |
| Trio for Trumpet, Trombone and Percussion . . .   | score | 12.50 |
|   | parts | 15.00 |

## HOWARD BUSS

|  |  |      |
|--|--|------|
| Camel Music, for solo trombone . . . . . |  | 3.25 |
|--|--|------|

## BARNEY CHILDS

|  |                 |       |
|--|-----------------|-------|
| Any Five, for unspecified combination of any five of brass, voice, string, wind, or percussion . . . |                 | 15.50 |
| Jack's New Bag, 2 percussion, 2 keyboard, flute, trumpet, trombone, viola, cello, double bass . . .  | score           | 12.50 |
|  | performance set | 67.50 |

## EDWARD DIEMENTE

|  |       |       |
|--|-------|-------|
| Bravo! Encore!, for trumpet and 6 hand clappers . . .                    |       | 15.50 |
| Forms of Flight and Fancy, for brass quintet and soprano voice . . . . . | score | 9.50  |
|  | parts | 12.50 |
| Orbits I, for French horn and bass trombone . . .                        |       | 9.25  |

## GLENN HACKBARTH

|  |  |      |
|--|--|------|
| Duo, for tuba and percussion . . . . . |  | 4.75 |
|--|--|------|

## DENNIS KAM

|   |  |      |
|---|--|------|
| Go, for trombone, clarinet, cello or double bass, and conductor . . . . . |  | 5.00 |
|---|--|------|

## MORGAN POWELL

|  |  |       |
|--|--|-------|
| Music for Brass Quintet No. 2, for brass quintet . . . |  | 14.50 |
|--|--|-------|

## ELLIOTT SCHWARTZ

|  |  |       |
|--|--|-------|
| Divertimento No. 2, for 2 French horns and 2 keyboard players on harpsichord, piano, and celesta . . . |  | 14.50 |
|--|--|-------|

## RANDALL SHINN

|   |  |      |
|---|--|------|
| Five Bagatelles, for solo trumpet . . . . .         |  | 4.00 |
| Soliloquy and Dialogue, for trumpet and piano . . . |  | 4.75 |

## STRING

## HERBERT BRÜN

|   |       |       |
|---|-------|-------|
| Gestures for Eleven, for flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, violin, viola, double bass, and percussion . . . | score | 16.50 |
|   | parts | 18.50 |
| 'per contra: serenata: bassa', for solo double bass . . .   |       | 4.00  |

## BARNEY CHILDS

|  |                 |       |
|--|-----------------|-------|
| Any Five, for unspecified combination of any five of string, percussion, wind, brass, or voice . . . |                 | 15.50 |
| Jack's New Bag, 2 percussion, 2 keyboard, flute, trumpet, trombone, viola, cello, double bass . . .  | score           | 12.50 |
|  | performance set | 67.50 |

## DAVID COPE

|  |  |      |
|--|--|------|
| Alternatives, for solo double bass . . . . . |  | 4.00 |
|--|--|------|

|   |       |
|---|-------|
| ANDREW FRANK  |       |
| Legion, for solo violin . . . . .   | 4.50  |
| BEN JOHNSTON  |       |
| A Sea Dirge, for violin, mez. soprano, flute, and oboe  | 8.50  |
| Five Fragments, for oboe, bassoon, cello, and<br>medium voice . . . . .                               | 14.50 |
| DENNIS KAM  |       |
| Go, for cello or double bass, trombone, clarinet,<br>and conductor . . . . .                          | 5.00  |
| PAULINE OLIVEROS  |       |
| Double Basses at Twenty Paces, for 2 double basses<br>performance set of score, parts, slide and tape | 15.00 |
| MORGAN POWELL   |       |
| Faces, for cello and alto voice . . . . .   | 5.50  |
| ELLIOTT SCHWARTZ  |       |
| Serenade, for double bass, flute, and percussion .  | 16.50 |
| PAUL ZONN   |       |
| Clear Viol, for solo violin . . . . .   | 3.75  |

VOICE

|   |                           |
|---|---------------------------|
| ALLAN BLANK   |                           |
| Being, for soprano and clarinet . . . . .   | 7.00                      |
| BARNEY CHILDS   |                           |
| Any Five, for unspecified combination of any five of<br>voice, brass, wind, string, or percussion . . | 15.50                     |
| Lanterns and Candlelight, for marimba and soprano .   | 9.00                      |
| EDWARD DIEMENTE   |                           |
| Forms of Flight and Fancy, for soprano and brass<br>quintet . . . . .                                 | score 9.50<br>parts 12.50 |
| BEN JOHNSTON  |                           |
| A Sea Dirge, for mez. soprano, violin, flute and oboe   | 8.50                      |
| Five Fragments, for medium voice, cello, oboe,<br>and bassoon . . . . .                               | 14.50                     |
| I'm Goin' Away, for SATB chorus . . . . .   | 1.75                      |
| Prayer, for SSA chorus . . . . .  | .75                       |
| Rose, for SATB chorus . . . . .   | 2.25                      |
| PAULINE OLIVEROS  |                           |
| Sonic Meditations I - XXV, for everyone . . . . .   | 7.00                      |
| Three Songs for Soprano and Piano . . . . .   | 6.00                      |
| To Valerie Solanas and Marilyn Monroe, for any<br>instruments or voices (6 - large orchestra) . . .   | 4.25                      |
| Willowbrook Generations and Reflections, for mixed<br>winds, brasses, and voices (20 or more) . . .   | 5.00                      |
| (may be adapted for chorus alone)   |                           |
| MORGAN POWELL   |                           |
| Faces, for alto voice and cello . . . . .   | 5.50                      |

## WIND

|   |  |
|---|--|
| ALLAN BLANK   |  |
| Being, for clarinet and soprano voice . . . . .   | 7.00                                   |
| HERBERT BRÜN  |  |
| Gesto, for piccolo and piano . . . . .  | 7.00                                   |
| Gestures for Eleven, for flute, oboe, clarinet, bas-<br>soon, French horn, trumpet, trombone, violin,<br>viola, double bass, and percussion . . . . . | score 16.50<br>parts 18.50             |
| BARNEY CHILDS   |  |
| Any Five, for unspecified combination of any five of<br>percussion, wind, string, brass, or voice . . . . .   | 15.50                                  |
| Jack's New Bag, 2 percussion, 2 keyboard, flute, trum-<br>pet, trombone, viola, cello, double bass . . . . .  | 1 score 12.50<br>performance set 67.50 |
| ANDREW FRANK  |  |
| Alto Rhapsody, for solo alto saxophone . . . . .  | 3.00                                   |
| Carnations, for solo clarinet . . . . .   | 3.75                                   |
| Summer, for solo flute . . . . .  | 4.50                                   |
| BEN JOHNSTON  |  |
| A Sea Dirge, for flute, oboe, mez. soprano, and violin . . . . .  | 8.50                                   |
| Five Fragments, for oboe, bassoon, cello, and<br>medium voice . . . . .   | 14.50                                  |
| DENNIS KAM  |  |
| Go, for clarinet, trombone, cello or double bass,<br>and conductor . . . . .  | 5.00                                   |
| PETER MICHALOVE   |  |
| Lauda, for solo clarinet . . . . .  | 2.50                                   |
| PAULINE OLIVEROS  |  |
| Trio for Flute, Piano and Page Turner . . . . .   | 14.00                                  |
| ELLIOTT SCHWARTZ  |  |
| Serenade, for flute, double bass, and percussion . . . . .  | 16.50                                  |
| STUART SMITH  |  |
| Faces, for oboe and clarinet . . . . .  | 7.50                                   |
| ARTHUR STIDFOLE   |  |
| Solitaire, for solo flute . . . . .   | 3.00                                   |
| ERIC STOKES   |  |
| Eldey Island, for solo wind instrument with self-<br>prepared tape . . . . .  | 19.50                                  |
| PAUL ZONN   |  |
| Well Pursued, for flute and piano . . . . .   | 9.50                                   |

## KEYBOARD

|  |      |
|--|------|
| HERBERT BRÜN                           |      |
| Gesto, for piano and piccolo . . . . . | 7.00 |

BARNEY CHILDS

Jack's New Bag, 2 keyboard, 2 percussion, flute, trumpet, trombone, viola, cello, doublebass . 1 score 12.50  
performance set 67.50

BEN JOHNSTON

Knocking Piece, for 2 players on piano interior . . . 9.00  
Sonata for Microtonal Piano/Grindlemusic . . . . 12.50

BURT LEVY

Six Moments for Piano, for solo piano . . . . . 5.50

PAULINE OLIVEROS

Three Songs for Soprano and Piano . . . . . 6.00  
Trio for Flute, Piano and Page Turner . . . . . 14.00

ELLIOTT SCHWARTZ

Divertimento No. 2, for 2 French horns and 2 keyboard players on harpsichord, piano, and celesta . 14.50

UNSPECIFIED INSTRUMENTATION

THOMAS ALBERT

...And It Comes Out Here, for any five or more instruments and conductor . . . . . 6 scores 4.50

PATRICK CASTLE

Entrapment, for soprano range, alto range, tenor range, and bass range melody inst. and percussion score 10.50  
performance set 32.50

BARNEY CHILDS

Any Five, for unspecified combination of any five wind, string, brass, keyboard, percussion or voice . 15.50

RANDOLPH COLEMAN

Format 1, for 3 or more musicians (with 1 slide) . . 6.50  
Format 2, for 3 or more musicians (with 1 slide) . . 6.50  
set of 15 slides for performance 23.50  
Format 5, for 4 or more performers\* . . . . . 4.50  
Format 6, for 4 or more performers\* . . . . . 4.50  
Format 8, for 3 or more musicians . . each score 8.50

BEN JOHNSTON

Vigil, for improvising speaking group (optimally 6) . . 3.00

PAULINE OLIVEROS

Bonn Feier, an environmental theater piece for specialized and non-specialized performers\* . . 5.00  
Sonic Meditations I-XXV, for everyone . . . . . 7.00  
To Valerie Solanas and Marilyn Monroe, for any instruments or voices (6 - large orchestra) . . . 4.25  
Willowbrook Generations and Reflections, for mixed winds, brasses, and voices (20 or more) . . . 5.00

STUART SMITH

Here and There, for any melody instrument or voice, short wave radio, and piano interior . . . . . 5.50

\*musicians, dancers, actors, etc.

## ELECTRONIC TAPE

All tapes are hand copied on high quality tape. Tapes are 7 1/2 i.p.s., quarter track, but half track and speeds up to 15 i.p.s. may be special-ordered.

|                                      |       |
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| HERBERT BRÜN                         |       |
| Piece of Prose . . . . .             | 20.00 |
| EDWARD DIEMENTE                      |       |
| Mirrors III . . . . .                | 8.50  |
| PAULINE OLIVEROS                     |       |
| Beautiful Soop . . . . .             | 20.50 |
| Big Mother is Watching You . . . . . | 28.00 |

## FORTHCOMING RELEASES

(Blackline or xerox copies may be special-ordered prior to publication.)

HERBERT BRÜN

At Loose Ends, for percussion quartet and piano  
Trio for Flute, Double Bass and Percussion

BEN JOHNSTON

Ci Git Satie, for SATB chorus and rhythm section  
Suite for Microtonal Piano

MICHAEL KOWALSKI

Hors D'oeuvres, for trombone and soprano voice

PAULINE OLIVEROS

Trio for Trumpet, Accordion and String Bass  
Variations for Sextet, for flute, clarinet, trumpet,  
French horn, piano and cello



7<sup>RD</sup> ANNUAL  
PRESENTATION  
OF  
EXPERIMENTAL  
MUSIC



1916

hommage à dada

hommage à erik satie

1866

**Case Institute of Technology**

*in cooperation with*

**The Cleveland Institute of Music**

*and the*

**Cleveland Friends of Music**

**THIRD ANNUAL PRESENTATION OF EXPERIMENTAL MUSIC**

THIRD ANNUAL PRESENTATION OF EXPERIMENTAL MUSIC  
FIRST PROGRAM

KULAS HALL, CLEVELAND INSTITUTE of MUSIC

May 5, 1966

8:30 p.m.

Aleatoric, with audience participation METALS '64 STRIKES AGAIN  
Don Drumm WALKING MACHINE  
DINGLE DANGLE  
EAT YOU UP ALIVE MACHINE  
Courtesy of the artist and THE GALLERY, Akron, Ohio

-----  
Scores in the display cases, first floor hallway  
-----

SHORT SUBJECTS

A NORMAN McLAREN FESTIVAL  
Animation, with part or entirely hand-drawn sound track  
Dots  
Blinkety-Blank  
Loops  
A Phantasy

-----  
TAPE (Studio di Fonologia, RIA, Milan) 1958  
BRUNO MADERNA: Continuo  
TRIPLE POEM (Cabaret Voltaire, Zürich) 1916  
HUELSENBECK, JANKO, TZARA: L'Amiral cherche  
une maison à louer  
O. Prufer, R. Wilding-White, W. Sylvester  
TAPE & CELLO (Columbia-Princeton) 1964-65  
MARIO DAVIDOVSKY: Synchronisms No. 3  
John White, cello  
TAPE (Case Studio for Experimental Music) 1966  
RAYMOND WILDING-WHITE: Ecce Homo  
(Sound track for a film of the  
drawings of George Grosz)  
PIANO & .... 1966  
LINDA FRUMKER-RAYMOND WILDING-WHITE: Superball !!!

FILM (Interlude to the ballet RELÂCHES) 1924

RENE CLAIR: Entr'acte  
Scenario by Picabia, Music by Erik Satie  
Arthur Loesser, Piano  
(Cast: Erik Satie, Picabia, Marcel Duchamps  
Man Ray, Jean Barlin, and others)

INTERMISSION

ERIK SATIE: Musique d'Ameublement (tenture de cabinet préfectoral) 1923  
Players coached by Andrew Froelich  
MS. of the score courtesy of Mrs. Eugene Meyer  
THE COMPOSER REQUESTS THAT THE AUDIENCE  
PAY NO ATTENTION TO HIS MUSIC

VARIATIONS

R. Wilding-White, Thom Felmler, Joan Hartshorne,  
Anthony Addison, & friends

TAPE (Studio Eksperymentalne, Polski Radio, Warsaw) c. 1964

KTODZIMIER KOTONSKI: Microstructures

DANCE (The Karamu Dancers) 1964-65

JOAN HARTSHORNE: Resolutions  
Music by Oskar Sala (FIVE IMPROVISATIONS)  
Dancers: Eileen Pearlman  
Eugenia Love  
Joseph Berkin  
Kathryne Karapides  
James Nicholson

TAPE (Studio Eksperymentalne, Polski Radio, Warsaw) c. 1964

KRZYSTOF PENDERECKI: Psalmus

CANTATA 1965

DONALD ERB: Fallout  
Text from the Civil Defense Manual  
University Circle Singers & Chamber Ensemble  
George Vassos, conductor

THIRD ANNUAL PRESENTATION OF EXPERIMENTAL MUSIC

SECOND PROGRAM

STROSACKER AUDITORIUM, CASE INSTITUTE of TECHNOLOGY

May 6, 1966

8:30 p.m.

wave train

DAVID BEHRMAN

*Pauline Oliveros  
David Tudor  
Alvin Lucier*

light piece for David Tudor PAULINE OLIVEROS

*Projections prepared by  
Anthony Martin*

INTERMISSION

Music for Solo Performer 1965 ALVIN LUCIER

*David Tudor  
Alvin Lucier  
Edmond Dewan, technical consultant*

(3) Solos for Voice 2 JOHN CAGE

*Pauline Oliveros  
David Tudor  
Alvin Lucier*

AUDIO EQUIPMENT

*audiocraft company*

VIDEO EQUIPMENT

*western reserve university*

*audiovisual service*

POSTER

*thom felmlee*

PROGRAM

*glennie wilding-white*

LIGHTING FOR "RESOLUTIONS"

*anthony addison*

ASSISTANTS

*the case symphony forum*

THE BURMA SHAVE BEATNIKS

# TAPE-ATHON

ELECTRONIC MUSIC BY PAULINE OLIVEROS



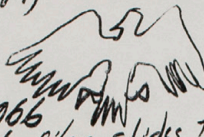
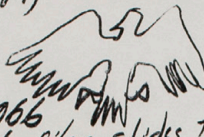
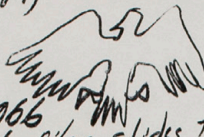

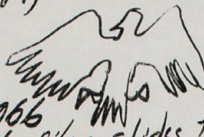
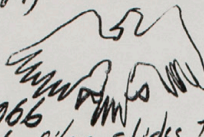



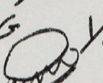
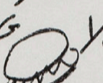
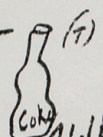
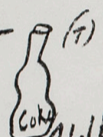




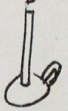
JULY 22, 1967

M = MILLS COLLEGE TAPE MUSIC CENTER

SF = SAN FRANCISCO TAPE MUSIC CENTER

UT = UNIVERSITY OF TORONTO TAPE MUSIC CENTER

## THE PROGRAM

- AT 6:00 AM. #1 ANOTHER BIG MOTHER (UT) 1966 
- #2 MNEMONICS I 1965 (SF) 
- #3 IV OF IV 1966 (UT)
- #4 BOG BOG 1967 (M)
- #5 3 PIECES 1966 (UT) 
- #6 TIME PERSPECTIVES 1961 (SF) 
- #7 MNEMONICS II 1965 (SF)
- #8 AT 8:30 PM STONEY POINT 1966 (UT) 
- #9 JAR PIECE 1966 (T) 
- #10 AT 9:40 P.M. GEORGE WASHINGTON SLEPT HERE TOO 1965 (SF) 
- #11 \*THE COVENANT (1966) (SF) 
- #12 BEAUTIFUL SOOPE 1967 (M) 
- #13 AT 10:40 PM  5000 MILES 1966 (T)
- #14 BYE, BYE BUTTERFLY 1965 (SF) 
- #15 MILLS BOG 1967 (M)
- #16 BIG MOTHER IS WATCHING YOU (1966) (UT) 
- #17 AT 12:20 A.M. ROCK SYMPHONY 1965 (SF) 
- #18 I of IV (T) 1966 
- #19 AT 1 A.M. ALIEN BOG 1967 (M) 
- #20 MNEMONICS V 1965 (SF)
- #21 FIVE A FILM BY RONALD CHASE WITH PETER COHON (S.F. MIME TROUPE) PHOTOGRAPHS BY CONSTANCE BEESON 
- #22 MNEMONICS III 1965 (SF)
- #23 FED BACK AT 2:40 A.M. 1966 (UT) 
- #24 PARTICIPLE DANGLING 1966 (UT) 
- #25 MIND BOG (M) 1967 AT 3:30 A.M. WITH FILMS BY JACK FOSS, ALLIE HILDER, RONALD CHASE, 
- #26 SEVEN PASSAGES 1963 (SF)
- #27 THE DAY I DISCONNECTED THE ERASE HEAD AND FORGOT TO RECONNECT IT 1966 (UT) 
- #28 NO MO 1966 (T)
- #29 III of IV at approximately 5:45 A.M.
- #30 BOG ROAD 1967 (M)

OUR THANKS TO THE KINDNESS OF OUR MANY FRIENDS WHOSE COOPERATION HAS MADE THIS CONCERT POSSIBLE

\*THE COVENANT HAS REPRESENTED THE U.S. IN THE FILM FESTIVALS AT EVIAN, CRACOW, EDINBURGH AND VENICE.

THE 136 EMBARCADERO SAN FRANCISCO, CALIFORNIA



Theater Piece for Trombone

# CONCERT IS GIVEN FOR THE FUN OF IT

## Pranks and Musical Jokes Enliven Carnegie Recital

By THEODORE STRONGIN

Last night was trick night in the Evenings for New Music series being held at Carnegie Recital Hall.

Some of the tricks were more musical than others, but all had elements of fun. In Robert Moran's "Elegant Journey With Stopping Points of Interest" (1965), three different kinds of Chinese wind chimes, a gong and a bass drum played themselves on stage with no performer visible. Sometimes they just threatened to play. The drum or gong beater would rise and threaten to strike, but wouldn't. Finally a man wandered in (the stage was mostly dark) and played a little percussion, sometimes accompanied by taped voices, sometimes not.

When the tape announced an airplane departure at the end, the man walked off the stage carrying a suitcase.

Lawrence Singer's "Piece for Solo Oboe (1967)" showed that the instrument can play curious pseudo-chords that sound electronically produced, but not much else was learned during the short work.

Pauline Oliveiros's "Theater Piece" made use of taped, distorted trombone sounds, oddly

pleasant, mournful ones. Meanwhile, a live trombonist lighted candles on the dark stage and caused what looked like garden sprayers set up vertically, to whirl around by blowing through plastic tubes that at the same time made trombone-like noises. The trombonist finally blew out the candles, also through plastic tubes.

If this sounds ridiculous, it was not. Somehow Miss Oliveiros mixed her media with imagination and humor creating an absorbing, fey atmosphere.

"In Blackboard Piece With Girls and Loops" (1967), Jon Hassell had two girls draw pretty loops and lines in color on special electronic blackboards that thereupon made uninteresting organlike sounds.

There were three single media pieces on the program, all of them just straight music: Yannis Xenakis's tight, wild, striking piano piece, "Herma" (1961); Carlos Alsina's beautifully perceived and very inventive "Auftrag" (1967) for chamber ensemble, and Yuji Takahashi's "Bridges I" (1967) for electronic keyboard, cello and percussion.

The excellent performers (and tricksters) were mostly from the State University of New York at Buffalo.

"Beautiful Soup," a composition for electronic sounds and human voices written by Pauline Oliveiros of the UCSD music school, was premiered last evening.

Lewis G. Carroll, whose poetry was recited, echoed, jumped, stretched and rolled across the darkened stage, would have found it a happy Israeli activities.

"Microcosmos," by Japanese composer Toshio Mayuzumi, involved seven of the musicians, including two winsome blondes, Joy Hujtsak, playing the electric piano, and Nancy Garvey, the conductor's wife, on the musical saw. Though offbeat in temperament, "Microcosmos" evolved into a toe-tapping (the guitarist was) rhythmic experience that smacked of jungle rains and wailing natives and distant drums.

Also on the program were five pieces for orchestra by Anton Webern—one of which lasted 40 seconds.

### GERBET COMPOSITION

"Microcosmos," by Japanese composer Toshio Mayuzumi, involved seven of the musicians, including two winsome blondes, Joy Hujtsak, playing the electric piano, and Nancy Garvey, the conductor's wife, on the musical saw. Though offbeat in temperament, "Microcosmos" evolved into a toe-tapping (the guitarist was) rhythmic experience that smacked of jungle rains and wailing natives and distant drums.

English poetry from unseen male and female sources was drowned in London traffic noise only to bob up again in a stereophonic zoo with all animals reaching for a microphone.

No one fell asleep. No one coughed while there was music—or electronics—or speaking—or all three.

But these 16 musicians, directed by John Garvey of the UCSD music department staff, offered something for anyone with an open ear—and mind—toward contemporary music.

The audience literally was in the dark for 23 minutes as the swirling, ebbing sounds of "Beautiful Soup" seemed to sweep them down Carroll's rabbit hole to adventure. Electronic laughter and bird twitters, soaring seizures of outer space communications, haunting winds drowned in arguing horns—these were all there and gone as quickly as they came.

## Present Variety

# Chamber Players

to gela light April 1968

Beautiful Soup →

### AUDIENCE IN DARK

The audience literally was in the dark for 23 minutes as the swirling, ebbing sounds of "Beautiful Soup" seemed to sweep them down Carroll's rabbit hole to adventure. Electronic laughter and bird twitters, soaring seizures of outer space communications, haunting winds drowned in arguing horns—these were all there and gone as quickly as they came.

There was no applause at the end of "Beautiful Soup." It seemed too traditional a thing to do.

Also on the program were five pieces for orchestra by Anton Webern—one of which lasted 40 seconds.

—JUDITH MORGAN

Lebanon Bans Singer

BEIRUT(UPI) — Records of French pop singer Salvador Adamo have been banned in Lebanon because of alleged pro-Israeli activities.

The Bath

1966

choreographed by Anna Halprin of the Dances Workshop



L

The Klickitat Ride

April 7, 1979

a litany of 54 opposites or 108 possibilities  
for chords ~~and~~ instruments and calls.

1st perf. The Western Front, Vancouver, BC. April 8, 1979

King Kong Sing Along

1977

for chorus

1st perf. Annual Festival of the Mount Garde June 1977  
World Trade Center, New York City

K

Jan Piece

Stereo Tape

July 1966

Toronto

Visuals by Lynn Lonichis

Recorded and Published BMI of Canada 1969

1

2 Tapathon July 1967

3 UC San Diego Sept 1967 Inaugural Concert

4 UC Extension Jan 1969 Scripps

5 New World of Sound KOGO TV Ch. 10 April 1969 Video Tape





Sve Got you Under My Skin March 1965

For solo percussionist and Batman

Composed in collaboration with Folke Rabe

7. "Toys set the Tone at the Electric Circus"

Dance  
Live Electronic

2am Memorium Nikola Tesla Cosmic Engineer - March 1969  
Commissioned by Merce Cunningham for Canfield \$1000

1.

$$\int \Psi^* \Psi d\tau = 1$$

(The indefinite integral of Psi Star Psi d Tau equals One)

see symbolic titles at head of catalogue.

Improvisation

Hallo

Oct 1966

1 Intermedia - Electronics, Visuals, Instrumentalists + music -

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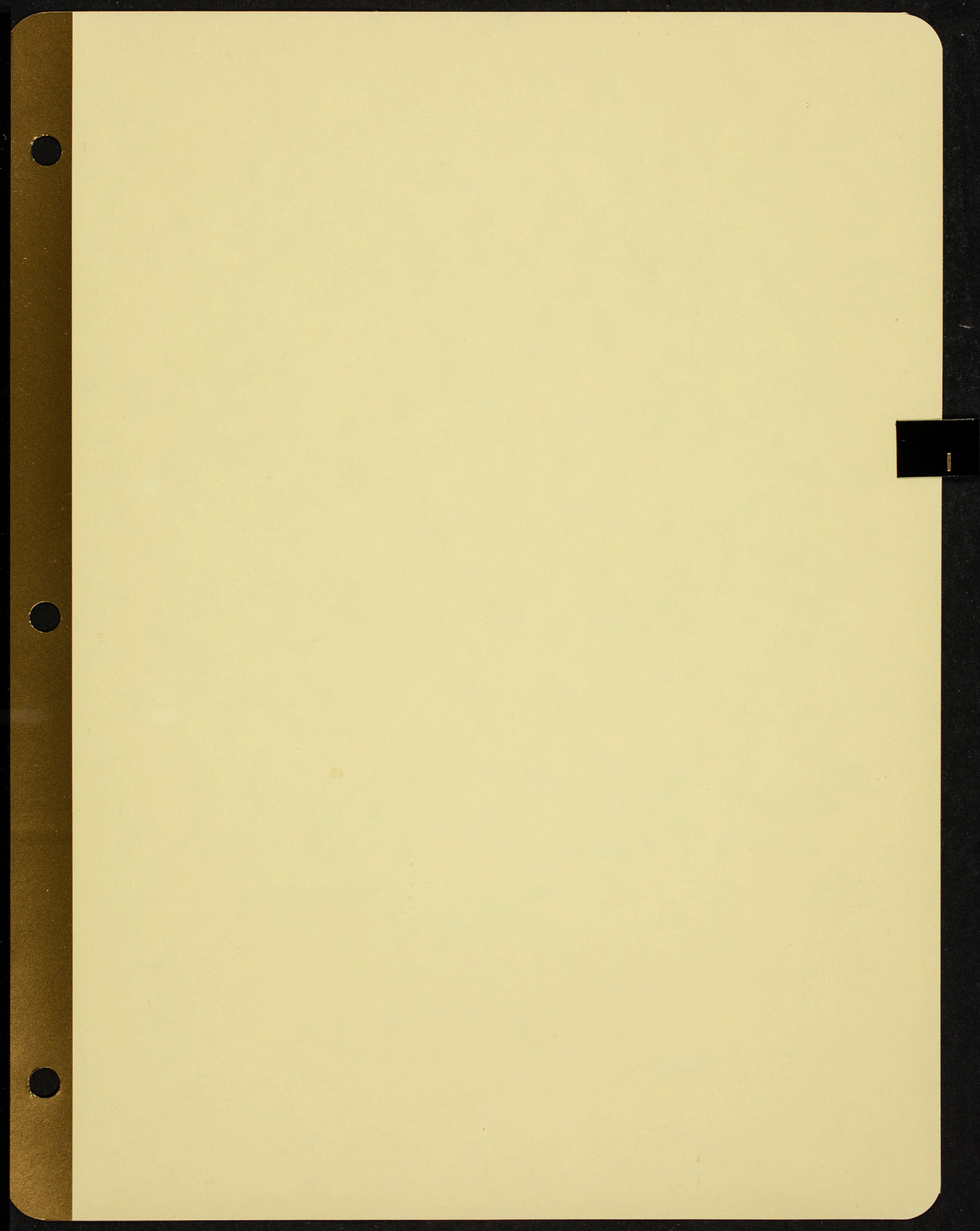
Horn Study

1959

Horse Snips From Cloud with Birds Friends May 1977  
for accordion and voice

1. N.Y. Times Sept. 23/77 "New Music: Paulette Oliveros"
2. Village Voice, 10/10/77 "The Composer Meditates"





SPECIAL EVENT CELEBRATING THE INSTALLATION  
OF THE TAPE MUSIC CENTER  
AT MILLS COLLEGE

# THE PERFORMING GROUP AT MILLS COLLEGE

October 31, 1966 at 8:30 p.m., Student Union

CHARLES BOONE

*Parallels* (1964)

Nathan Rubin, violin

Naomi Sparrow, piano

MARIN MARAIS

*Operation on the Gall-Bladder* (1725)

Madeline Milhaud, commentator

Bonnie Hampton, cello

Naomi Sparrow, continuo

JOHANN SEBASTIAN BACH

*Cantata No. 202, "Wedding Cantata"* (c. 1730)

Anna Carol Dudley, Soprano

Jean-Louis LeRoux, oboe

Nathan Rubin, violin

Marcia Watson, violin

Kiki Nelson, viola

Bonnie Hampton, cello

Naomi Sparrow, piano

Intermission

PAULINE OLIVEROS & ANTHONY MARTIN

*Hallo* (A Conversation Piece)

(written for this occasion)

Witch: Pauline Oliveros

Fiddler: Nathan Rubin

Ozmarchangel: Anna Carol Dudley

Great Pumpkin: Edgar Jones

(?): Warner Jepson

*Sound transfers and record console I:* Charles MacDermed and Gerald Shapiro. *Record and transformation control II:* Mike Francisco and William Maginnis. *Pumpkin electronics and equipment:* Carl Countryman. *Olympus Speakers* courtesy of James B. Lansing Sound, Inc. *Extra equipment* courtesy of Mills Audio-Visual Department. *The Giant Grape:* Carol Sandvik, Jenny Grimes, Joan Wilcox, Joan Seff, Mary Overlie, Heather Leydn; Antonia Carr, Deward Hastings. *Party Games:* Margaret Lyon and ASMC. *Printing* courtesy of Grabhorn-Hoyem.

SONICS presents

MONDAY JUNE 11, 1962

AN EVENING OF IMPROVISATION OPERAS

I

1. Tropical Fish Opera with Pauline Oliveros  
Ramon Sender  
Morton Subotnick
  
2. Interlude with John Graham      Tape 'Do You Really See'  
Norma Leistikio      found on MacAllister  
Anthony Martin      Street trashpile.  
Lynne Palmer
  
3. Opera Without Tropical Fish with John Graham      Pauline Oliveros  
Norma Leistikio      Loren Rush  
Anthony Martin      Ramon Sender  
Lynne Palmer      Morton Subotnick

Intermission

4. THE PROGRAM WILL CONTINUE AT VARIOUS LOCATIONS WITHIN THE  
CONSERVATORY. THE AUDIENCE IS INVITED TO WALK AROUND AND  
CHOOSE FREELY BETWEEN EVENTS. COFFEE AND COOKIES ARE ALSO  
AVAILABLE.

We would like to express our thanks to the following:

Hal Cox Hi Fi

The Pets Tropical Fish Store

NEW HAMPSHIRE MUSIC FESTIVAL  
CHAMBER MUSIC CONCERT  
August 19

QUARTET NO. 30 MOZART  
Allegro - Adagio - Rondo: Allegro ma non troppo  
Sandra Flesher, oboe Sylvia King, viola  
Vivian Hays, violin Stanley Atkins, cello

"AN DIE FERNE GELIEBTE" (To the Distant Beloved) BEETHOVEN  
Cycle of Six Songs

Matthew Murray, baritone Eva Knardahl, piano

FOUR PIECES FOR VIOLIN AND PIANO QUINCY PORTER  
Pastorale - Scherzando - Melody - Rondo

William Nation, violin Virginia Rice, piano

SHEPHERD ON THE ROCK SCHUBERT  
Beverly McLarry, soprano  
Frank Sidorfsky, clarinet  
Eva Knardahl, piano

INTERMISSION

SONATA FOR BASSOON AND PIANO ALVIN ETLER  
Moderately slow - Fast - Slow - Fast

David Bédle, bassoon Eva Knardahl, piano

SONATA FOR CELLO AND PIANO IN F MAJOR, OP. 99 BRAHMS  
Allegro vivace  
Adagio affettuoso  
Allegro passionato  
Allegro molto

David Cowley, cello Eva Knardahl, piano

IMPROVISATION FOR TWO PERCUSSION, TRUMPET, PIANO AND BASS

Robert Ayers, Robin Engelman, percussion Pauline Oliveros, piano  
Thomas Lisenbee, trumpet Elizabeth Twadell, bass

This will be the last Chamber Music Concert of the 1962 season.

THE SAN FRANCISCO CONSERVATORY OF MUSIC

p r e s e n t s

Saturday

March 24, 1962

8:30 p.m.

\* \* \* \* \*

S O N I C S

\*\*program\*\*

Serenata III - 1961 . . . . . Bruno Maderno

Omaggio a' Vedova - 1961 . . . . . Luigi Nono

IMPROVIATION #1

"Birthday Piece for L.L."

Pauline Oliveros  
Ramon Sender  
Morton Subotnick  
Lynn Palmer  
John Graham

Momenti - 1960. . . . . Luciano Berio

\*\*\*\*INTERMISSION\*\*\*\*

Analog #1 - 1961 . . . . . James Tenney

Trois Visages de Lieges. . . . . Henri Pousseur

- I. L'AIR ET L'EAU
- II. VOIX DE CA VILLE
- III. FORGES - 1961

IMPROVISATION #2

"Opera not by Bruce Connor"

Lynn Palmer  
John Graham  
R. Sender  
P. Oliveros  
M. Subotnick

Technical assistance: Charles Shaefer  
J. B. Lensing speakers  
Omega Transistorized  
Amplifiers courtesy of  
Lafayette Radio

Following Concerts in the Series: April 13 - Berio, Varese, Stockhausen  
Sender (Composers Forum)  
April 21 - Subotnick, Tenney, Mumma  
May 18 - Boucourechliev, Gerhard, Koenig

Reception following the concert.

I am not your brother

Performance Art

George Washington Slept Here

November 1965

Amplified violin / tape and projections

1. San Francisco Tape Music Center Nov 10, 1965
2. San Francisco State College Nov 11 1965
3. S.F. Tape Music Center Nov 12 1965
4. Tapethon - 136 Embarcadero July 22, 1967
5. U.C. San Diego Devils Trill Festival Jan 27 1968

7. St. Paul Pioneer Press June 5/72 "Badlands' Saving Grace of  
Explorations Concert"  
Minneapolis Star June 5/72 "Marathon Concert Sheds Tradition  
in reply to Critics."

George Washington Slept Here Too Nov. 1965

1st Perf. San Francisco Tape Music Center

Perf SF Conservatory Feb 22 + 23 196



Greeting

1. Peninsula Times Tribune Nov. 16/79
2. Buffalo Evening News, June 21/74.

H



The Devil's Trill Festival

The Music Department - UCSD  
presents

A Midnight Concert

A MIDNIGHT CONCERT  
Friday, January 26, 1968 - 11:30 P.M.  
Recital Hall, UCSD

Produced and directed by ALAN JOHNSON

Program

JOY JOURNEY . . . . . WARNER JEPSON  
Lighting by Lynn Lonidier

WE LOVE YOU - sextet . . . . . ALLAN GOLDMAN  
William Mullen - viola                      Alan Johnson - clarinets  
Jack Logan - trumpet                      Allan Goldman - contrabass  
Les Weil - bassoon                      Jon Dutton - percussion

THE DOLLS - a theater piece . . . . . LYNN LONIDIER  
Batman - Allen Strange                      Speech Maker - Lynn Lonidier  
Other Woman - Judy Mullen                  Poetry Reader - Marty Kaye  
Barbie - Lynn Lonidier                      Projectionists - Mary Nee  
Troll Doll - Mary Nee                                  Jon Dutton  
Tiny Mite - Marty Kaye                                  Lynn Lonidier

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Short Intermission

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PROPORTIONS . . . . . M. FARREN  
Jon Dutton - percussionist

L'APRES MIDI DU DRACOUILA . . . . . ROBERT MORAN  
Les Weil - guitar                      Allan Goldman  
Jon Dutton - recorder                      Ronald Robby  
    James Campbell  
    Jack Logan                      - pianists

THE WOLFMAN . . . . . ROBERT ASHLEY  
Alan Johnson                      Assisted by - Judy Mullen  
    Lynn Monihan

Technical directors  
Les Weil  
Jon Dutton

Publicity  
William Mullen  
Alan Johnson

Electronic realizations  
by Pauline Oliveros

MONDO VIOLINO

WILLIAM MULLEN, violin

JOHN GARVEY, piano

LYNN LONIDIER, visuals

Concerto in G major . . . . . Mozart  
Stuttgart Symphony Orchestra  
Alan Johnson, conductor

Improvisation . . . . . The Janus Trio  
Jon Dutton, percussion  
Allan Goldman, double bass

Hoedown . . . . . Cousin Pauline and the Mothers  
    of the Pioneers  
Les Weil, guitar  
Pauline Oliveros, accordion  
Jon Dutton, drum  
Allan Goldman, bass

Four Pieces for Violin and Piano . . . . . Webern

Starlight Club . . . . .

Music by Candlelight  
Relax and enjoy the specialty of the house

Strolling violinists - Nancy Garvey

Seventeen Views for Violin, Narrator and Slides . . . . . Don Wilson  
Judith Mullen, narrator

George Washington Slept Here . . . . . Pauline Oliveros

The Devil's Trill Sonata . . . . . Tartini  
Larghetto - Allegro energico  
Grave - Allegro Assai - Grave  
Allegro assai - Grave - Allegro assai  
Grave - Cadenza - Adagio

Technical Director - Jon Dutton  
Filming and Editing - Jon Dutton  
Production Assistants - Pauline Oliveros, Jack Logan, Les Weil  
Audio - Victor Laruccia, Allan Goldman, James Campbell



KPFA

SAN FRANCISCO TAPE MUSIC CENTER

AND PERFORMER'S CHOICE

PRESENT

# THREE CONCERTS WITH DAVID TUDOR

Monday, March 30 and Monday, April 6, 1964 at 8:30 p.m.

|                  |  |
|------------------|--|
| JOHN CAGE        | 34' 46.776" for two pianists<br>(intermission)   |
| PAULINE OLIVEROS | Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato,<br>See Saw Version / Staging conceived and directed by Elizabeth Harris<br>(intermission) |
| TOSHI ICHIYANAGI | Music for Piano # 4  |
| ALVIN LUCIER     | Action Music for Piano, Book I, 1962   |

Ahmed, Pauline Oliveros, Dwight Peltzer and David Tudor  
Lighting by Anthony Martin - Ahmed loaned by Laurel Johnson

Wednesday, April 1 and Wednesday, April 8, 1964 at 8:30 p.m.

|                  |  |
|------------------|--|
| TOSHI ICHIYANAGI | Music for Piano # 4, Electronic Version          |
| JOHN CAGE        | Music for Amplified Toy Pianos<br>(intermission) |
| TOSHI ICHIYANAGI | Sapporo<br>(intermission)                        |
| GEORGE BRECHT    | Card-Piece for Voice                             |
| JOHN CAGE        | Variations II                                    |

Stuart Dempster, Pauline Oliveros, Dwight Peltzer, Loren Rush,  
Ramon Sender, Morton Subotnick, David Tudor and Milton Williams

Friday, April 3, 1964 at 6:00 p.m. and 8:30 p.m.

|                       |  |
|-----------------------|--|
| MUSIC OF<br>JOHN CAGE | Atlas Eclipticalis with Winter Music, Electronic Version<br>(intermission)<br>Concert for Piano and Orchestra<br>(intermission)<br>Cartridge Music<br>Music Walk |
|-----------------------|--|

Michael Callahan (electronics), John Chowning (percussion), Stuart Dempster (trombone), Warner Jepson (piano), Douglas Leedy (horn), Robert Mackler (viola & viola d'amore), Pauline Oliveros (horn & tuba), Dwight Peltzer (piano), Ann Riley (piano), Loren Rush (double bass), Ramon Sender (conductor), Stanley Shaff (trumpet), Linn Subotnick (viola), Morton Subotnick (clarinet), David Tudor (piano), Ian Underwood (flute & piccolo) and Jack Van der Wyk (timpani)

at KPFA's SAN FRANCISCO STUDIO

321 DIVISADERO STREET

Duo for Accordion and Bandoneon with Possible Mynah Bird  
Obligato, See Saw Version March 1964

Staged by Elizabeth Harris

1. Mon 1964 Tudor Festival San Francisco Tape Music Center

2. " " " " " " " " "

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7 News Release 3/6/64 KPFA

8

The Dying Alchemist Preview Feb 1969

Slides by Lynn Zonick

For Tpt, Violin, Percussion Narrator and Slides

1. NCSD The Dying Alchemist Feb. 1969



11

18 Children's Pieces for Accordion 1959

*Electronic Music Theater of the Absurd*

7. N.Y. Times, July 10/68. "Music and Theatre Share Same Circuit  
at Electric Circus"

Elephant Call

for Trumpeter

Commissioned by Jack Logan

7. U. of Wisconsin River Falls, March 17/76 "Oliveros explores new Musical Concepts."

El Pelicario de los Animales

March 1979

for Soprano Carol Plantamura and 20 instruments  
(4 perc., 2 fl., 2 cl., 2 alto sax doubling bar clar., 2 trpts.,  
2 trbs., 2 vlns., 2 vcls. + 2 cbs.)

1st perf. - Contemporary Music Festival, California,  
Institute of the Arts, Valencia, Ca, April 29, 1979

1. Seattle Times, April 6/80, "Anything can happen in Pauline Oliveros' Music"
2. L.A. Times May 4/79, "Contemporary Festival in 1979 Finale"
3. High Fidelity Aug 1/79 "New Music"

Embrace tiger Return to Mountain

7. Buffalo Evening News, June 21/74. "'Earhart' Sonics Never Get off  
the Ground

Engineer's Delight for Piccolo + Seven Conductors  
(Hot Electric)

Jan 1967

Essay for Piano

1954



Events

July 1969

a live sound track for a film by Lynn Jonides

7. 1. Seattle Post-Intelligence, Oct. 15/70. "Oliveros in Exciting Concert".
2. U. of Washington Daily, Oct. 16/70. "Kaleidoscope"
3. Seattle Times.

Evidence for Competing Bimolecular and Termolecular  
mechanisms in the Hydrochlorination of Cyclohexene

March, 1968

The Exception and the Rule

Music for the play by Bertold Brecht.

San Francisco Music Troupe      Ronnie Davis Director

F

Festival House July 1968

For Orchestra, Chorus, Mines, Light and Projections  
Dedicated to Tom hee - Lynn Lounidier Slide and Film

1. July 1968 New Hampshire Music Festival - Tom hee Cond.
2. Jan 1969 La Jolla Civic Orchestra Tom hee Cond.

Fifteen for Four Dancers

1964

Five for Trumpet and Dancer 1964  
Choreographed and performed by Elizabeth Harris

Film 1966 by Ronald Chase

5000 miles

1966

2 channel tape 30'



4 H Club

1958

Music for Film Documentaries

Four of Four

2 channel tape

1966

26'

Fugue for Piano

1953

FywngHN

1980

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- 7
1. By Raymond Ericson: under "Hemidemisemiquavers"
  2. L.A. Times, March 7 1980 "Awful Opening for Cal-Arts Festival"
  3. "FwyngHN' opens Cal Arts Festival"

8.





Double Basses at Twenty Paces November 1968

1. UC San Diego Scripps January 1969
2. UC San Diego The Dying Alchemist Feb 1969
3. UC Santa Barbara ASUC Convention April 1969
4. University of Illinois Music Festival July 1969

7. L. A. Times Oct 21/76. "World Premiere of 'The Innocents'."

# Superb Use of Space in Music

By Alfred Frankenstein

The San Francisco Conservatory Artists Ensemble presented a program devoted entirely to the new space music Thursday night at the San Francisco Museum of Art. It brought forth the most effective deliberate exploitation of space as a musical dimension since Giovanni Gabrieli placed his choristers and instrumentalists in antiphonal groups scattered about St. Mark's Square. That was in the 16th century.

In presenting this concert, the ensemble finally discovered a function for the museum's central court. When it was unveiled many years ago, I proposed that that vast, empty cube with a deep niche in each corner be used for public hangings, but this idea never caught on. On Thursday night the seats were arranged in a hollow

square in the middle of the room and the music came either from the four niches or the five doors.

Pauline Oliveros directly involved the ghost of Gabrieli with trumpets, flutes, violins, and voices in the doors, playing a superb antiphony enriched, intensified, and reverberated by electronic means. Like much new music, her piece built so slowly and gradually as to seem almost like the endless reiteration of a few notes in different colors, nuances, and directions, but it proceeded from a single tone to a pentatonic scale. Bright major harmonies prevailed; it was like the last pages of an oratorio; at the end you looked for a dove to descend.

Next was the world premiere of a piece called "First Principles," by the New York composer, Morton Feldman. This used three performance groups in the niches during its first movement and four in its second. The brass, strings, pianos, and percussions played, in characteristic Feldmanian style, pianissimo throughout. They uttered single notes and cluster chords, measured in time but not in meter, often at the very threshold of audibility. The work was really a mosaic of subtly stained silences, creating a curious mixture of tension and trance as it proceeded. You could feel your ears growing out of your head to take it all in.

The program opened with "Coronation," by Phil Winsor, a set of fanfares for trumpets which should have had electronic reverberation in the same way as Miss Oliveros' work, but the classical equipment was not present. Winsor's was performed and its effect was doubtless much diminished for this reason.

THE C'S FOR ONCE



The C-2 for Once

1966

25'

11 players 3 tape recorders

6 channels

7) Reviews - Superb Use of Space in Music: Alfred Frankenstein, 4-6-68  
San Francisco Chronicle

*Cheap Commissions*

The Chronicle of Hell

Music for the Play by Ghelderode

San Francisco Music Troupe Ronnie Davis Director

# Mills College Concert Of Tape 'Happenings'

By Marilyn Tucker

A sign in the Mills College Concert Hall lobby reads "Quiet, Please, Concert in Progress." Nothing could be more unintentionally funny than these innocuous words when the Mills Tape Music Center blasts off with its periodic warfare against the Noise Abatement League.

Monday night was such an occasion when four new works of Pauline Oliveros were presented. Advance publicity had self-righteously billed the program as the Tape Center's "most important" offering of the season. Important it may have been to the insulated group that gives tape music its mystique. For the merely curious a more apt description in retrospect would be "too loud and too long," especially "too long."

The presentations of electronic composers usually become suspect when one first looks at their programs. Refusing to be judged on their own merits, their programs usually contain pretentious quotations blasting innovators of the past. The Mills program found Francis Bacon writing about "diverse, strange and artificial echos" (complete with archaic spelling). It is as if the publication of such arrogant nonsense should give the programs of the

## 'Crazy Quilt'

Scenes from John Korty's "Crazy Quilt" will be shown on Friday night at 8 o'clock at the Mill Valley Center for the Performing Arts at the Mill Valley Golf Club. The picture was filmed largely in Marin county.

avant-garde the respectability and validity that an unsympathetic public withholds.

## OPENING

"George Washington Slept Here Too" opened the happening with two young men wheeling a large and very dusty grand piano on stage. Charles Boone, the Tape Center director, gravely placed his hands on top of the piano in an attitude of contemplation and prayer. So then came David Tudor from the audience, armed with a bazooka-like instrument. Climbing on top of a stool he pumped its bellows and shot the piano. Lights off and a gloved-hand cartoon flashed on screen with the indication to "Pay Here." Charles Boone closed the piano, the boys rolled it off stage, end of piece. Time elapsed: about three minutes.

Things really got going

with the first of two two-channel tape compositions, something called "I of IV." Electronic composers are so wrapped up in the notion of sound for its own sake that they are insulted when you tell them what their taped compositions sound like. But "I of IV" evoked all kinds of associations. There were the ominous sounds of rattling water pipes about to brake, the squeaky doors of a haunted house, a variety of bird calls, train whistles, Model-T Fords, galloping horses, fog horns and the recurrent theme of an old crystal radio about to be done in. Elapsed time (by guess): 25 minutes.

## FRIGHTENING

"I of IV" was Sunday school material in comparison. "Mother is Watching You," a frightening assault upon the ears that could easily replace the Rohrschach for word associations. My notes indicate the following: chasm, roar, nightmare, brutal, holocaust, volcano, chaos, doomsday, howl, rage, murder.

I rather liked the tricks of "Circuitry" and would have liked them more had the piece been at least 15 minutes shorter. Miss Oliveros had grouped four percussionists across the stage, each with a large array of equipment, facing a "score" consisting of 12 lights. A fifth percussionist faced the audi-

ence and did not read the score. Each of the men also had a blue light affixed to their stands whose on and off flashes indicated when to play and stop. The score lights had pre-determined meanings of tempo, dynamics and beat.

All of this was accompanied by light projections of Anthony Martin, which added a note of dramatic eeriness to the proceedings.

Circuitry for Percussion + Light Jan. 1967

1. Mills College Feb 13, 1967

2. U of Illinois Mar 3, 1967

7. 1. Oakland Tribune Feb 14/67. "TMC has Brighter Glad-

2. San Francisco Chronicle Feb 15/67. "Mills College Concert of  
Tape 'Happenings'" Marilyn Tucker

Cock a Doodle Dandy 1958

Incidental music for the play by Sean O'Casey

Performed by the composer on accordion

Director Herbert Blau - Actors' Workshop San Francisco

Concerto for Piccolo and Seven Conductors 1967

See ( Engineer's Delight for Piccolo + Seven Conductors

Concert Piece for Recorder

1957



Crow (see Crow Two)

Crow Two

1974

A Ceremonial Opera

Commissioned by the Creative Associates of The Center for Creative  
and Performing Arts, State University of New York at Buffalo  
Rance Levine Ad. Director.

1. Seattle Times, April 6/80. "Anything can happen in Pauline Oliveros' music"
2. Village Voice, May 24/76. "Meditate on Sound."

Crow's nest (the Tuning meditation)

1979

An installation with film and dance designed  
and choreographed by Elaine Summers

1. Seattle Times, April 6/80. "Anything can happen in Pauline Oliveros' music"
2. Oakland Tribune Feb 16/80.
3. Performance Art 2 1979
4. Peninsula Times Tribune Nov. 16/79.



Dark of the Moon

1952

Little Theater, Houston, Texas

The Day I Disconnected the Grase Head and Forgot to  
Reconnect St.

1966

2 channel tape

25'

Dialogue with Basilio

1972

Double X

(Sierra Nevada)

August, 1979

for quartet or octet of instruments

1st quartet perf. (Cobos, English Horn, guitar + mandolin)  
Lennox Art Center, Lennox, Mass. Aug 17, 1979

1st Octet perf. (2 fl, 2 ob, 2 clar. 2 trbz) The New Music  
Ensemble, S.F. Conservatory of Music, John Adams Director  
Oct 12, 1979



xx (Double x)

Performance Art Collaboration with Luida Montano

**The San Francisco Museum of Art  
and  
The San Francisco Conservatory of Music**

**present**

**NEW MUSIC**

APRIL 4, 1968

**by the  
San Francisco Conservatory  
Artists Ensemble**

*the world premiere of*

# The San Francisco Conservatory Artists Ensemble

Ron Daniels - conductor ; Loren Rush - musical director

Dan LeBlanc , Arlene Riedel - violins

Janice Negherbon , Page Riskin - violas

Judy Ledford , Victoria Rivera - cellos

Mel Graves , John Mosher - basses

Renée Blowers , Sharon Hayes - sopranos

Robert Fuller , Owen James , Richard Sands - flutes

Eric Peterson - trumpet

Lawrence Souza - trumpet , tuba

Edmond Welter - tuba

Aaron Wyatt - horn

Johannes Mager - trombone

Peter Magadini , Lawrence Wilson - percussion

Joanne Kim , Frank Fernandes , Ron Daniels , Loren Rush  
pianos

Michael Riskin - electronics

Acknowledgments : The four Kimball pianos  
courtesy of Sherman Clay. Celeste courtesy  
of Stanford University. The Artists Ensemble  
has been assisted this season by a  
grant from the San Francisco Foundation.

# Program

Phil Winsor : Coronation (1966)

Lawrence Souza , Eric Peterson,  
William Powers , Frank Snow,  
Trumpets  
Ron Daniels , Conductor

Pauline Oliveros : The C(s) For Once  
(1966)

Michael Riskin - console operator  
and conductor

Intermission

Morton Feldman : First Principles  
(1967) World Premiere

This work is in two parts : three performance  
groups in the first, and four in the second.  
There will be a brief interval between parts  
to change the performer seating arrangement.

*First Principles, for 19 instruments*  
by *Morton Feldman*

Mr. Feldman will be  
present to participate.

*and new music by*  
*Pauline Oliveros and Phil Winsor*

**Thursday, April 4, 1968 at 8:30 pm**

**at the San Francisco Museum of Art  
Civic Center**

ADMISSION:  
GENERAL \$1.50  
MUSEUM MEMBERS AND STUDENTS \$1.00

● THE CONCERT WILL BE GIVEN IN THE ROUND — WITH A DIFFERENCE:  
THE AUDIENCE, RATHER THAN THE PERFORMERS, WILL BE IN THE CENTER. ●

Beautiful Soup

2 channel tape

July 1967

(2) Perf. Westbrook Mad., Illinois Wesleyan U., Symposium of  
Contemporary Music Mar 14, 1968.

3

4

5

6

7 La Jolla Light April 1978 "Chamber Players Present Variety" Judith Morgan  
N.Y. Times, July 10 1968. "Music & Theatre Share Same Circuit at  
Electric Circus" Theodore Strongen

8

Before the Music Ends

2 channel tape

13'

1965

Choreographed by Elizabeth Harris

Big Mother & Watching You 1966  
2 channel tape 26'

4. The Guardian, Jan 19/79. "Musical & Visual Media Exploded"  
N.Y. Times, July 10/68. "Music & Theatre Share Same Circuit at  
Electric Circus"  
Oakland Tribune Feb 14, '67. "MC has Brighter Glow"  
S.F. Chronicle Feb 15/67. "Hills College Concert of Tape 'Happenings'."



Boog Boog

2 channel tape

July 1967

Bog Road with Bird Call Patch

1967 - 1970

Bonn Feier

1

2

3

4

5 Smith Publications, Sonic Art Editions, 1980 Catalogue of American Music

6

7 The Advocate, Feb. 22 1979, "The Nonpareils of Pauline Oliveros"

8

Bye Bye Butterfly (Winterlight)

1965

2 channel tape

8'

1. Previously entitled Mnemonics VII

Winterlight for Mobile and Dancer  
choreographed and performed by Elizabeth Harris

5. Arch Records

Named one of the 10 best works of the 1960s by John Rockwell of the New York Times

2. 1st Perf.

Perf Jan 12, 1968 S.F. Museum of Art with KPFA San Francisco

3.

4.

6.

7. 1. N.Y. Times, John Rockwell "Musical Meditations of Pauline Oliveros"

2. N.Y. Times. Rockwell July 27/80 "Which Works of the 70's Were Significant"

3. The Advocate Feb. 22/79.

4. Seattle Post-Intelligence Oct 15/78 "Oliveros in Exciting Concert"

5. U. of Washington Oct 16/70. "Kaleidoscope"

6. Seattle Times

7. N.Y. Times, Feb 21 75 "Kitchen is Wired for Electronic Music"

8. "New Music Both Wierd and Beautiful"

C

California 99 (Assembled by Harold Budd)

1969

- 1) Parts were composed by Larry Kusin for trumpet, Barney Childs for tuba, Daniel Lentz for piano, Stanley Lunetta for percussion, John Vinjello for trombone, Pauline Oliveros for alto sax, David Shea for tenor sax, & Bertram Turetzky for double bass.
- 2) 1st Perf. Harris Music Auditorium, Memphis State Univ.  
Oct 24, 1969, Contemporary Chamber Players, William Youmans Director Harold Budd Piano.
- 3) Commissioned for the Contemporary Chamber Players

Candelario

1965

music for the Plays  
San Francisco Music Troupe



Canfield

7. San Francisco Chronicle Jan 26/71. "The Cunningham Dance Company  
in Berkeley:  
a magazine - World of Dance - Jan 24/70.

Cat o' nine tails

Vocal  
Instrumental  
(Soundings)

# A Ceremony of Sounds Dec. 24, 1974 ~~March 1975~~

- 1) For members of a community who tell the story of a favorite or interesting sound, then make a piece with the help of a facilitator/conductor by either representing or presenting the actual sound, then blending them all together. Perf. Time indeterminate (30' plus)
- 2) 1st Perf. Univ of North Dakota, Tamar Read Conducting <sup>April 1975</sup>  
2nd Perf. The Woman's Building, Performance Conference, Los Angeles, Ca  
the Composer Conducting Mar. 23, 1975  
3rd Perf. Jonizations, KOPN Columbia, Missouri April 30, 1980
- 3) Commissioned for the Collegium Musicum of the Univ. of North Dakota, Tamar Read, Director.

Aeolian Partitions April 1969

1) Flute, Clarinet, Violin, Cello and Piano Perf Time ca 20'

3) Commissioned by Bowdoin College for the Aeolian Players. \$300.

2) 4) Publication - Bowdoin College Press 1969, available

1st Perf. ~~at~~ <sup>1st perf</sup> Bowdoin College May 16, 1969

2nd Perf. Sarah Lawrence College May 18, 1969

5)

Allen Bog

2 channel tape

July 1967

Anarchy Waltz

Mar. 1980

Angels and Demons

May 1980

7. Avant-Garde: Miss Oliveros and Audience by Robert Palmer.

A O K

Feb 1969

For Accordion, Violins, Chorus, Conductors and Audience

1. U.C. San Diego Feb 1969 The Dying Alchemist
2. U.C. Santa Barbara May 15 1969 Dan Lentz



Covenant

1964

10'

Improvised music for dance choreographed and performed by Elizabeth Harris.

Film 1965

Ronald Chase