OLIVEROS, Pauline

April 1980

Attachments to File

Journals:

Paid My Dues, Journal of Women and Music, Vol. II, No. 4, Summer 1978, "To Make a Universe of Sound: Four Visions", by Pauline Oliveros, Anna Rubin, Alison Nowak and Priscilla McLean, pp. 8-11.

New Wilderness Letter, volume 2, number 7, Summer 1979, Software for People", by Pauline Oliveros, pp. 40-46.

Performing Arts Review, The Journal of Management & Law of the Arts, Volume 9, No. 4, 1979, "On the Need for Research Facilities for New Music and the Related Arts", by Pauline Oliveros.

Composition:

"El Relicario De Los Animales", by Pauline Oliveros, April 1, 1979. (Dedicated to Edith & Patriccio Gutierrez, & written especially for Carol Plantamura.)

Recording:

"New Music for Electronic & Recorded Media", ARCH Records, S-1765, including Bye Bye Butterfly (1965), by Pauline Oliveros, 1977.

Pauline Oliveros

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Attachments to File

The following materials are interviews, articles, programs and brochures submitted by Professor Oliveros as attachments to her file.

Pauline Oliveros

PAULINE OLIVEROS

1/22/79

Arts

CME Making Its

By Lynette Tom
Staff Writer

UCSD's Center for Music Experiment and Related Research lives up to the title lyric from a recent popular song of "making its own kind of music."

The center began its tuneful tradition in 1972. Then, dubbed as a project affiliated with the Department of Music, it was funded by a grant from the Rockefeller Foundation. Since then, CME has expanded from its humble address of Post Office Box 109 to its present

Director of the Center for Music Experiment Pauline Oliveros

An interview with UCSD's avant-garde composer Pauline Oliveros

All Sounds Are Music

"... It is the capacity to appreciate and integrate into her music all the sounds of life which sets Oliveros apart and gives her work its universality ..."

by Zenia Cleigh

This is the second of a series on members of the UCSD faculty, who, although relatively unknown in San Diego, possess national reputations as authoritative and talented proponents of the avant-garde. Composer Pauline Oliveros is considered one of the leaders in the field of modern experimental music, still somewhat controversial, but very much admired for her powerful musical "ceremonies," which have broken through to new levels of interaction possible between audience and musicians, explored the roots of sound itself and stretched the definition of what music is to the mysterious realm of altered perception.

The Introduction

Pauline Oliveros, distinguished modern composer on the UCSD faculty, had expressed a wish to conduct the interview outside, and so, dressed in blue jeans, an ivy-league shirt and a black rose-printed vest, she was sitting in the sun on a little grassy hill near the university's Mandeville Center.

Composer of at least 100 avant-garde works of music designed to change the way people listen, it was not surprising to observe Pauline appreciating the musical potential of a little red lawnmower which blasted unbecomingly into sound nearby. "It's making a ceremony for us," she said, as the operator began to weave circles with the machine around an adjacent grassy knoll.

It is this capacity to appreciate and integrate into her music the sounds of life which both sets Oliveros apart from other composers, and gives her work its universality. She belongs to that genre of neo-shamans who strike such a persistent chord in the contemporary avant-garde, artists who are not content to stay within established limits of their craft—letting the work simply be what it is—but instead insist on using their creations as magnets for drawing people into processes of personal growth.

Oliveros is a mistress of the secular ceremony, in which visual, theatrical and musical elements all take equal weight, and long, slow, meditative feelings in sound predominate. Leave your desire to be passively entertained behind when you attend an Oliveros concert. (She is giving a performance of "Sonic Meditations," July 6 at 7:30 pm at The Michael Stamm Gallery in Hillcrest.) Her aim is not necessarily to delight, but to involve you. Forget about themes, expositions, recapitulations and other western musical concepts. A stereotype breaker, Oliveros' goal is to present new sound which could both alter your attention process and instruct you.

Pauline is a bit like a tribal magician, call ing the various elements of life together for ceremonial restructuring. She reminds one o an Indian wise woman, walking softly on th earth with a reverence for all things.

The first thing one notices about Olivero is her beautiful low voice, full of music, an her sense of composure. She listens care fully, watches attentively, speaks thought fully, moves fluidly. Her awareness seem vastly open to all people and her mind wil register the faintest whistle from a passin student, or calm itself to absorb noise from passing jet. ("Don't try to block out je noise. It just makes you tense.")

When the seven avant-garde contributor to the New York-based New Wilderness Foundation Printed Editions catalog were asked to submit a photo strip taken in a dime store machine for the publication, Oliveros tellingly, was the only one who presented th same face in all four frames. "I try to presen myself directly," she says. "I'm not trying to express a passing mood, but whatever am—trying to let that come through. I don' see any reason to manipulate myself for th machine or anything else. The glasses I'm wearing I've had for 14 years. I just had my eyes checked and I'm getting new read ing and distance glasses and I'm going t use the same frames. Also, if I see a piec

The Guardian Fri., Jan. 12, 1979

Own Kind of Music

facilities in Room 408 at Warren College. For the first four and a half years, the research center was operated under the directorship of Roger Reynolds. In 1977, he turned his duties over to the current director, Pauline Oliveros.

Services provided by CME are divided into four different areas. The first of these pertains to technical research. The center has its own computer, which currently houses two musical systems, Timber Tuning and Hybrid. Plans are being made to expand them. Also at the researcher's utilization is a recording studio. It was refurbished with accoustical wall padding by a UCSD student last year to enhance its listening environment. A few pieces of videotape equipment are available, as well as a quonset hut for constructing new musical instruments. One such example is the waterdrum, designed by sound sculptor/musician Richard Waters. Resembling a futuristic flower vase, the metal music piece has erect rods of varying lengths surrounding its middle and an opening at the top from which the water is poured inside. When a violin bow is pressed against the rods and the waterdrum is rotated, a vibrating tone is the result.

Often, the exploration being conducted leads to expressing the results in terms of live performances. CME offers an auditorium for such activities. Described by its director, Pauline Oliveros as "more in the spirit of demonstrations," studies can be seen via three groups: the Extended Vocal Techniques Ensemble (Edwin Harkins, Deborah Kavasch, Philip Larson and Linda Vickerman), which pursues the development of new sound and vocal techniques; KIVA (Jean-Charles Francois, Hiah Park and John Silber), which concentrates on improvisation in both non-written forms and audience participation; and The Music of Sound and Light (John Forkner and Ron George), which deals in the improvisation of the two subjects. In addition to the three ensembles, various musicians present concerts throughout the academic year. And then, there is also **What's Cooking**, a three day performance/conference focusing on the areas of art, drama, music, poetry, and theater. This year's effort will be a unique one: a camping trip to the desert.

The most extensive of CME's services are found in its colloquium series, in which visiting and resident faculty, students, and CME staff members discuss the latest studies in the arts and science fields. Previous lecturers have included Professor of Music James Cheatham on Duke Ellington, Elinor Anton on video performance art, and Edna Yadzinsky on the evolution of the musical scale.

"We have had good discussions and small audiences," stated Oliveros of the six year old series, whose events are open to all interested on Thursdays at 1:00 p.m. in the center. "The colloquium is very good this year."

CME has also been the site of several conferences. In its director's opinion, the 1977 International Computer Music Conference was "the largest effort made." Held during late October, it had a hefty registration of over 300 participants heralding from all parts of the world. Despite the large number, the center undertook the task successfully and without incident, save for an unavoidable campuswide power failure, which temporarily dampened a scheduled concert... an event Oliveros recalls as "apocalyptic."

Department seminars and workshops are sponsered from time to time as well.

An archive filled to the capacity with CME's activities over the past six years on audio cassettes, film, videotape, and written reports highlights the center's documentary components. CME also publishes its own quarterly newsletter, **Directions**, and a year-end report.

The center is used primarily by four groups of researchers: faculty (either visiting or in residence), associate fellows (normally graduate students

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The metal music piece has erect rods of varying lengths surrounding its middle and opening at the top from which the water is poured inside.

CME

(Continued from page 8)

who have shown their capabilities in performance, technology, computer science, dance, film, or other related areas), musicians (either visiting or in residence), and outside participants (such as an authority on mandala, a voice specialist, or a psychoaccoustician), who, according to Oliveros, "make a special contribution to the work that goes on."

Undergraduate students are welcome if they have a project requiring CME's services. Financial backing for all research must come from the researcher's resources, as the center does not offer grants. In fact, funding from its major contributors, the Ford and Rockefeller Foundations, has finished its course, leaving CME to seek other monetary means. The center is now receiving aid from the National Endowment of the Arts and UCSD.

One need only glance at the following list of colloquium events for January and February to concur: "Face, Figure, Form" by Minette Lehmann on January 11, "Does Technology Invite Isolation or Interaction?" by Linda Montano on January 12, "Software for People" by Pauline Oliveros on January 25, "The Performance of Shamanism" by Diane Rothenberg on February 1, "Attention to Attention in the Fine Arts" by Lester Ingber on February 8, and "The New Performer and the Music of Our Times" by Bert Turetzky on February 15.

MORGAN SHANNON

"...I'm not interested in that type of music which aims to entertain the aristocracy. I'm interested in music which sets processes in motion for spiritual connections between people..."

of clothing I like, I'll usually buy three of the same thing. You could say I'm rather conservative."

Oliveros fasts every Monday for health; sometimes only has juice for lunch. She is vice-president and treasurer of the Institute for the Study of Awareness in Solana Beach, and has done research with the organization's president, Dr. Lester Ingber, for seven years on the process of attention. She also has won a brown belt in Shotokan-style karate and just failed the test for the black. She does karate and yoga for 45 minutes every morning, and was instrumental in bringing the Gyalwa Karmapa, head of the Kagyüpa lineage of Tibetan Buddhist teachers, to UCSD in March 1977, an indication of her interest in world cultures and expanded forms of awareness.

Born in Houston, Texas, on May 30, 1932, Oliveros knew she wanted to be a composer at the age of 16 when she "started hearing things." She studied at the University of Houston, later graduated from San Francisco State in 1957, and became director of the Mills College Tape Center in Oakland. Oliveros moved to UCSD 12 years ago where she now heads the Center for Music Experiment, and has impressed her peers with the ability to continue to innovate and grow.

She is the internationally recognized recipient of numerous awards and commissions and at least three times a quarter leaves UCSD where she is a full professor to perform or lecture in major American cities. She calls herself a "fool" professor since she only has an A.B. in music, and stopped work on a master's degree when it interfered with her composition.

Oliveros was granted a Guggenheim Fellowship for composition in 1973-74 among other honors, and took first prize for "Stadtmusik" in the city of Bonn's 1977 Beethoven Festival for her piece entitled "Bonn Fire." The work was updated from a composition called "Link" she originally composed in 1971 for Palomar College, and fit neatly into the competition guidelines: use of outdoor spaces in the city, use of various

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French horn virtuoso to teach class

World-renowned French horn virtuoso Barry Tuckwell will give a Master Class in French horn at 7 p.m. Wednesday, Nov. 14, in Kresge Auditorium at Stanford.

Observers are welcome to the class, which is cosponsored by the Lively Arts and the Music Guild, as part of the Lively Arts' community outreach program.

Nonreserved admission for observers is $5 general, $3 for non-Stanford students. Stanford students are admitted free of charge.

Proceeds from ticket sales support performance scholarships for Stanford music majors.

Tuckwell will be giving a concert as part of the Lively Arts series at 8 p.m. Tuesday, Nov. 13, in Dinkelspiel Auditorium.

Tickets for both the Master Class and concert are available from Tresidder Ticket Office (497-4317), at BASS, Macy's, and all major Bay Area ticket agencies.

Nicaraguan band set for Kresge

"El Grupo Pancasan," one of Nicaragua's leading musical groups, will [illegible] at Stanford at 7:30 p.m.

"The Centaur and the Woman with the Tambourine" by Giovanni Diomenico Tiepolo

Domenico Tiepolo's show at Museum is marvelous 'diversion for kids'

The exhibition of Domenico Tiepolo's Punchinello drawings at the Stanford Museum through December 30 should delight visitors of all ages.

The 30 drawings come from an album entitled "Divertimento per li ragazzi"—a diversion for kids. They describe the life and adventures of Punchinello, the sly and mischievous character who originated in the Italian Commedia dell'Arte and is now a feature of contemporary Punch and Judy puppet shows.

In tiepolo's handsome, highly finished wash drawings, Punchinello is shown from infancy to old age, at work and at play, one of a tribe of grotesque creatures [illegible] by a beaked nose, pot belly, and hunched back.

Big Game Week to present many events

Musical events, including daytime concerts by the Incomparable Leland Stanford Junior University Marching Band and various rock bands, will highlight Big Game Week at Stanford, Nov. 13 through 17.

Tuesday, Wednesday, and Thursday noon, STARTS (Student Arts at Stanford) will present "Counterpoint," the Stanford Glee Club, and the Mendicants in the patios of Tresidder Memorial Union.

Ram's Head will stage the Big Game Gaieties at 8 p.m. Thursday in Memorial Auditorium and again at 2 p.m. and 8 p.m. Friday.

All-campus rally

An all-campus rally is scheduled for the dry bed of Lake Lagunita at 8:30 p.m. Friday with the band, the Pompon Dollies, and speakers, followed by a fireworks extravaganza donated by a soft-drink company.

Friday noon, "Calliope" will present a concert in the Tresidder Union front patio, and Interfraternity Council will sponsor a "meganooner" with a live band on the field adjoining Florence Moore and 40 kegs of beer on The Row.

At 7:15 p.m. Friday the band will stage a "nonfire" rally on the steps of the Undergraduate Library.

At 8 p.m. Friday men's and women's

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'Il Mascherone' from Margo Davis's *Roman Portfolio* is part of an exhibit of her work to be seen at the Stanford Faculty Club through the month of December. Also to be shown are photographs from her other published album, *Antigua Black*, which was coauthored by her husband, Classics Prof. H. Gregson Davis. Newer photos in the show include portraits of John Cheever and Saul Bellow.

Composer Pauline Oliveros will present her 'Sonic Meditations'

Pauline Oliveros, distinguished composer in residence with the Stanford Department of Music for the Fall quarter, will present "An Evening of Sonic Meditations" at 8 p.m. Tuesday, Nov. 20, beginning in Dinkelspiel Auditorium.

The free program will involve vocalists and instrumentalists from Alea II, Stanford's ensemble for new music, whose current director is Robert Harvey.

Audience participates

Oliveros also invites audience participation.

"The audience should bring pads and pillows, and dress warmly for one outdoor meditation," Oliveros advises.

The first meditation, "One Sound Once," will go on as the audience arrives at Dinkelspiel.

Performers and audience will move outdoors to the Quad for "Rock Piece". Oliveros has chosen this space because of the different qualities of echo and reverberation provided by the surrounding buildings.

Everyone will move on to Memorial Church for a piece called "The Flaming Indian." "This has no reference to the Stanford Indian," Oliveros says. "It's dedicated to the memory of Dugan Sandoval, a Navajo singer."

In "The Flaming Indian," musicians—including harpsichordist Margaret Fabrizio—perform with a tape of sounds recorded during a sunrise in the hills around the Artificial Intelligence Lab above Stanford.

The performers were present during the taping, and were asked by Oliveros to "reinforce mentally" the sounds they heard: birdsong, horses, cars, wind in the trees, and so on.

A second recording session combined the original tape with the musicians' "reinforcement" of the environmental sounds, this time playing their instruments.

On the Nov. 20 program the combined tape will be played with the musicians improvising a musical reinforcement to *it*.

Indefinite process

"Theoretically, the process could continue indefinitely," says Oliveros, who is professor of music at UC-San Diego and former director of the Center for Music Experiment there.

The evening will conclude with a final meditation back at Dinkelspiel Auditorium, which Oliveros calls "The Wheel of Life."

The same program will be premiered on Nov. 17 at the Women's Center, Dover Hall, in San Francisco.

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Pauline Oliveros

Composer emphasizes need for awareness of all our sounds

"Listen to everything all the time. Look at everything all the time. Be aware as much as possible, and educate others to that possibility."

This is the credo of Pauline Oliveros, distinguished composer in residence at Stanford's Department of Music this fall. To quote Henry James, she is "one of those people on whom nothing is lost."

Oliveros is professor of music at UC-San Diego, where she has taught composition and experimental studies since 1967, and was until this year director of its renowned Center for Music Experiment.

Experimental pioneer

Internationally recognized as a pioneer in the development of experimental music, Oliveros has composed over 100 works, "designed," as one commentator has put it, "to change the way people listen."

In 1977 Oliveros received first prize for her "Bonn Feier" from the city of Bonn in an open competition on the theme of urban music. In that piece she transformed the entire city into a musical and theatrical composition, an event which lasted for several days.

Some of her recent works include "Rose Moon," a ritual choral piece commissioned for the Weslayan Singers by Connecticut Wesleyan College; "The Yellow River Map," a ceremonial meditation for large group, commissioned by the Experimental Media Foundation in New York; and "The Witness" for solo, duo, or ensemble virtuoso instruments, composed for oboist Joseph Celli.

Born into a musical family in Texas, and a practicing musician since the age of four, Oliveros began hearing sounds in her mind as a child, sounds she had heard nowhere else. It was the desire to make those imaginary sounds audible to others, she says, that led her to become a composer.

Oliveros studied composition at the University of Houston and at San Francisco State University.

After working for years with traditional musical instruments and forms, and moving on to experiment with musical improvisation, electronic music, and theater pieces, Oliveros began developing her "sonic meditations." These exercises in awareness and concentration are meant for nonmusicians as well as musicians. Many of them are based on the release of long tones regulated by the breathing and the natural action of the vocal cords.

Sonic meditations

More recently, Oliveros has begun making compositions with her sonic meditations. These have a powerful ceremonial, ritualistic quality which acts to alter the perceptions of audience and musicians alike. Her work, *El Relicario de los Animales* (Burial Ground of the Animals), was premiered at the California Institute of the Arts last April.

Oliveros' composition is characterized by an openness to the sounds of life. "Nothing audible is alien to me" might well be her motto, although she prefers the sounds of nature to those of technology. Many of her pieces incorporate sounds from the natural environment or imitate them.

All sounds are potentially music, she believes. Oliveros speaks of the "grand composition": the total, ongoing sound environment we live in, whose existence and persistence depend on our continued awareness of it, our listening with attention.

Just as Oliveros seeks to banish distinctions and level hierarchies among sounds, she works toward the same goals with people. Her compositions are meant to blur the stereotyped roles of performer and audience, to bring them into new relationships to themselves, each other, and conceivably to something beyond themselves.

"I'm not interested in that type of music which aims to entertain the aristocracy," she has said. "I'm interested in music which sets processes in motion for spiritual connections between people, interactions. . . .

Pauline Oliveros

"I've learned that my best work goes on when I'm not interfering with it."
—Pauline Oliveros

"I want people to come as they are to my performances. I want it to be an atmosphere of communication where people are turned toward each other and not an object. Philosophically, I think music should tune the soul. Traditionally, music has been used as a bridge between human beings and the supernatural. It seems natural that if it is possible to tune the soul to spiritual vibrations, then music is the way to do it."

At Stanford Oliveros is teaching a course in "Innovations in 20th Century Music" and a graduate seminar in composition. She will present "An Evening of Sonic Meditations" with Alea II, the Stanford Ensemble for New Music directed by Robert Harvey, at 8 p.m. Tuesday, Nov. 20, in Dinkelspiel Auditorium.

Oliveros is a direct, open, and approachable person, radiating calm strength, an impression of centeredness, and great good humor. Some of these qualities may reflect her interest in martial arts; she holds a brown belt in karate and is studying for the black belt. She speaks slowly and deliberately, with a tinge of Texas, in a quiet musical voice, and she laughs easily with a melodious chuckle.

In a recent interview she spoke of her activities at Stanford, her ideas about music, and herself. The interview was conducted indoors in her office, but the large window was open to the world and its sounds came in.

* * *

How do you approach the subject of "Innovation in 20th Century Music?"

My belief is that the only real innovation in 20th century music is the breakdown of formal musical organizations and the return of music-making to nonspecialists. There's a reevaluation going on, brought about first of all by technological change, and the individual has to find out from within him- or herself what his/her values are in relation to the rapidity of change. Not whether to be conservative or avant garde or any of those things, but what do these changes mean to us.

So much music is available to us now, on recordings and radio and television and so on, that it's becoming impossible to listen to it all. It was partly because of this that several years ago I shifted my composing activities toward meditation. I felt that in order for us not to drown in so much music, the perceiver had to be included.

In what ways do you include the perceiver in your own work?

In class we do a lot of exercises which are just listening, which lead students into areas they would never have encountered in a music class 20 years ago. We have listening exercises all over the Stanford campus: on top of Hoover Tower, in the middle of Lake Lagunita; we spend a lot of time outdoors.

We discuss attitudes, too. Each member of the class has a different viewpoint about things like music and politics. These have to be addressed and worked with, so that we can make music together.

As a teacher and composer I like to practice role reversal. I take notes in class when my students are discussing something. In many of my pieces there's no audience. The "audience" is actually doing the work.

In other pieces the audience is invited to take part in a particular meditation while the players are doing something else. For instance, there's a meditation called "Telepathic Improvisation." The task of each musician is to listen for a tone to appear in his mind. When the tone appears, he has to make a decision: Am I sending or receiving? If he's receiving, he plays the tone; if he's sending, he waits until he hears somebody else play it.

The audience is invited to try to influence the musicians with a similar task: to predict what sound is going to come from which musician, and listen for that tone. Or, to try to predict when a musician will play or influence the musician to play.

You spoke of attitudes toward music and politics. How does political awareness inform your work, if it does?

I told my class a story about my own beginnings as a professional musician.

When I was about 17 in Texas I played accordion in a polka band. The leader was Aaron Schultz, and we traveled around to different dance halls and were modestly successful. People enjoyed the music, and if they enjoyed it, they danced. Our best numbers would have the most lively response.

One night we drove up in the country to play a job. There were a few people in the hall and they didn't move; then there were more people. We kept trying things and nothing worked. Pretty soon people were standing around the hall with their arms folded. Finally they started screaming and cursing and stomping, threatening, telling us we had to pack up and leave. Which we did: we got out of there fast, we didn't even get our money.

It was a Polish dance hall, we were playing German music, and this was 1948. That was a real marker for me, in understanding that what you do, even in music, has consequences.

Looking back at your development as a composer, does where you are now seem a logical outgrowth of where you've been?

The unifying element is always listening. In all the music I've ever written that has been the primary motivation: what is it going to sound like? That's where my fascination is, where my fascination has been.

Some of my early chamber music has been described as "Webernesque." That was not because I was using 12-tone technique, in the sense of Webern or Schoenberg, but because I had the sounds in my ears. They were just the sounds I wanted to hear next.

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Oliveros' 'El Relicario' makes demands on audience and musicians

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In what ways was your recent work "El Relicario de los Animales" an outgrowth of your work with sonic meditations?

It certainly is an outgrowth. It was written after I wrote my paper on sonic meditations, "Software for People." One of the interesting things about "El Relicario" for me was that it was a return to working with virtuoso musicians, coming back to expertise after having spent a number of years working with quite a wide range of people.

"I composed it for the soprano, Carol Plantamura, and 20 instrumentalists. I was using all that I had learned in making those meditation pieces without saying to the musicians, "This is a meditation." However, if they follow the instructions, it's almost impossible to play the piece unless those kinds of meditation states come about.

For instance, the musicians are guided by eight words: lead, echo, follow, blend, extend, embellish, free, and silence. They're not confronted with all those different words at once, but in various combinations at different stages of the piece.

The instructions call for a very high order of flexibility and concentration from the players in order for them to move back and forth between the internal and external environment, to "lead" or "echo" as the case may be.

Pauline Oliveros

Can you describe "El Relicario?"

Its floorplan is a mandala, with the singer in the center standing on a platform and surrounded by a circle of red earth. Four groups of five musicians are at the four directions around her. Each group is a square of four players with a percussionist in the middle.

The outside players must be a least 20 feet from the center of the mandala. That's important because the players are in twin groupings: pairs of flutes, saxophones, clarinets, trumpets, trombones, violins, cellos, basses, and four percussionists. That gives you the potential of matching sounds. Across a long distance the sound travels in very interesting ways.

The singer is already in place before the piece begins. Then there's a procession of instrumentalists. The four brass players begin it by playing four conch shell trumpets from a distance. They gradually enter the space, and then the other players enter the mandala one by one, sit down, and begin their evocation of the tiger in the jungle. When everyone is present, the conches and percussionists take their places and then everything is in full motion.

Each of the four sections of the piece is guided by the image of an animal, and the singer evokes each one with the word "earth" in four languages: the French word "terre" for the tiger; the German "erde" for the owl; the Cherokee word "elohi" for the wolf; and the Spanish word "tierra" for the parrot.

Each animal has its own emotional state: the tiger is hunger; the owl is reverence and death; the wolf is mating and longing; the parrot is joy—that part sounds like a rain forest.

For the exit, the conch shells begin again; the players process out very slowly, and the audience is invited to join in singing long tones with the conch shells, so that the piece ends with a choral development.

The audience surrounds the mandala during the performance. Physical staging is very important in my compositions, always. My theater pieces of the '60s began to eat away at the audience/performer relationship, questioning the conventional format.

The acoustic space is also important—wherever a piece is to be performed, I go in and listen for a long time to see what it sounds like, what can be done. I always end up doing something that's different from the way you're supposed to. But it's important for the understanding: the expectation people have when they sit down in a chair facing the stage is very different from when they're standing up, surrounding something, or sitting on the floor, or milling around, or moving from one location to another.

What can you say about the ritualistic, ceremonial aspects of "El Relicario" and many of your other pieces, such as "Crow II" and "Rose Moon?"

Well, a ritual implies symbolic action, so a musical ritual carries symbolic messages, not just the sound itself.

"The mandala is a universal symbol of integration—integration of the symbolic with the linear processes of thought. I've been working with the mandala for a long time: it became the basis of organization for many different pieces.

"The Crow piece was a circle piece, but various things happened within the circle, many different relationships. "Rose Moon" was an even more complicated mandala. All the action that takes place among the 33 people, all the parts of the mandala, are related by sound. It's an interpretation of the mandala in sound and motion.

The same is true of "El Relicario." I started with a particular mandala, which I drew; I stared at that for a long time. Now that contradicts what I said before, that it's sound that has always fascinated me. But this is a visualization which has been translated into sound.

I've had some contact with Mary Danieli, an anthropologist of the mandala. She did field work in Madagascar and lived with the Malagasy, which is a mandala society. Malagasy villages are built in that shape, everything is related to the mandala. Their geomancers consult the mandala in all questions of their work and family relationships and everything else.

I showed Danieli my mandala pieces and she saw "Rose Moon." She recognized correspondences, she said, between it and Malagasy ceremony. I know nothing about Malagasy ceremony!

But the real point is that it is a really universal form. It appears throughout the world, in every culture, in some way. Danieli claims that we're in trouble because we're not paying attention to the mandala in our own society.

Do you think that your being a woman had any influence on the musical idiom you've developed?

Only in that, culturally, women are supposed to be more aware of human relationships. That may play into the fact that I tend to be more concerned about how people relate to each other in a musical situation. I don't think there's a "men's music" and a "women's music" unless you're thinking in terms of associations that have been built up over the centuries. Structurally it doesn't matter. Music doesn't have any sex. I'm looking for ways of working which are beneficial to human relationships, and not exclusive. So I can't be exclusive by finding a "woman's form" that excludes men.

What about the problems of becoming a composer, as a woman?

It never occurred to me that there was any reason why I shouldn't. Unconsciously, it must have occurred to me that most of the composers were men, and most of them were not alive.

An important cue came from my mother, who used to earn a living by playing piano for dance classes of all kinds. A couple of years before I began thinking about becoming a composer, she was composing little things to play for a modern dance class. Some were quite bizarre, weird. To me it just seemed perfectly natural. When I began to hear sounds in my mind, as I've described, I just thought "that's what *they* do, and they call it composing"—and being stubborn, once I had made that decision I just followed it.

"Nothing audible is alien to me..."
—Pauline Oliveros

Do you have some musical ideas you want to explore next?

Right now I'm in what you call the idling mode, just being open and listening, and I don't know. I have those cycles of knowing and not-knowing, and I'm in a not-knowing one right now, just waiting to see what will happen. That's always an interesting, exciting kind of time. I've learned that my best work goes on when I'm not interfering with it.

While I'm here I'm also learning the computer music system at the Center for Computer Research in Music and Acoustics. I don't know what that holds for me. I'd like to work with that in an interactive way, so that people could perform and get feedback during a performance.

There are things you can do with such a tool that you couldn't do any other way, and those would be the things I'd want to explore. But always in relation to performers and feedback, to increase awareness and reaction time. I could think of interactive tasks that would be progressively more difficult, say, so that they would expand a performer's awareness throughout the course of a piece.

If a composer is someone who organizes sound, you seem always to have worked on the edge of that. Your music is inclusive of sounds as well as people, and now you see your role in terms of giving people a set of instructions and letting them do what they do, leaving a lot to chance, rather than writing a musical composition that's very organized on paper.

It's simply that I shifted my focus from specifying note-to-note relationships to specifying outside forms, I suppose you could say. Actually, it's composing algorithms. In this case, the algorithms are procedures which result in relationships in sound. I know very well what's going to happen, I know what the overall sound of the piece will be, even if I don't know what the note-to-note details will be, by any means. I do leave a lot of room for chance and that's the pleasure, that's what's delightful.

What is your definition of music?

It's that which is intended to be music: either by processing sound as music, through our own attention or awareness, so that we listen to the ongoing environment as music; or, that which people designate as music. That's my definition of music: sounds which are organized attentionally.

In his book *How Musical is Man?* the musicologist John Blacking defines music as "humanly organized sound."

Yes, but I feel that he's leaving out the other species. How about whale song, bird song, wolf song, gibbon song? There's a wonderful account of a ritual done by gibbons in Joseph Chilton Pierce's book *Exploring the Crack in the Cosmic Egg*. In the morning at sunrise they start this song—it begins around E-natural and they go up by half-steps as the sun rises. As they reach the octave they all quiver and trill and go into an ecstatic state, and the sun's up.

Now if that isn't music, I don't know what is.

— Marcia Tanner

Arts

Musical and Visual Media Explored

The New Sound and Sight Festival, highlighting the work of several artists exploring the contemporary potential of musical and visual media, will be at the Unicorn on Sunday, January 21, at two p.m. The participating artists will be:

Pauline Oliveros, a composer-performer, professor of music at UCSD, director of the Center for Music Experiment, and known internationally for her collaborations with **Terry Riley**,**David Tutor** and poet John Berryman;

Curtis Roads, a composer, editor of the **Computer Music Journal** and whose music has been well received critically in concerts in France, Germany, Italy, and Denmark as well as in the United States;

Carl Stone, an electronic composer and music director at KPFK—FM in Los Angeles, and who has had performances in over ten countries;

Frank Ewbank, a multi-talented painter, jazz musician, writer and film maker;

David Korn, a professional screen writer who has done work on the **Kung Fu** and **Police Story** television shows, and a film maker in his own right;

Robert Owens, flautist, saxophonist,electric composer, and synthesiser designer;

Eduardo Larin, a composer-performer and contrabassist; and Tim Molsberry, a graduate student in the UCSD Visual Arts Department and film producer.

The New Sound and Sight Festival "has an assortment of intriguing projects to interest the adventurous."

The Festival program has an assortment of intriguing projects to interest the adventurous. **Big Mother** by Oliveros is a taped electronic piece using a buchla synthesizer. **Objec** by Roads is a timbre piece on computer and moog that emphasizes rich texture and colors. **Helio Lunar** by Owens and Ewbank is an electronic and accoustical composition that evokes a journey of three astronauts, culminating in their return splash down in the ocean. **Cold Sun**, a short film by Korn gives a psychological dimension to the Western genre and which premiered at the 1976 Sun Valley Film Festival on the same bill as **The Wild Bunch** and **The Hired Hand**. **Sidewalk** by Owens is an electro-accoustic tone poem about the city scape. **The Wayby** Larin is a composition composed for flute, oboe, clarinet, violin, double bass, marimba, and vibraphone. Other highlights will be **Ryoound Thygyznz** by Stone, and a film by Molsberry.

The New Sound and Sight Festival is a rare chance to witness the efforts of artists working to expand the notion of what can be done with sound and sight. Admission at the door will be one dollar. The Unicorn Cinema is located at 7456 La Jolla Blvd. in La Jolla near Pearl Street. For more information, call 459-4343.

INTRODUCTION TO ELECTRO-ACOUSTIC MUSIC

Part IV - The Art of Electro-Acoustic Music:
Interviews with Composers

3

Pauline Oliveros

I of IV

Schrader: How did you become interested in composing electronic music?

Oliveros: I have to attribute the first motivations to my mother; she gave me my first tape recorder. This was in 1954, shortly after tape recorders became readily available. I recorded everything I could. Then I began to change speeds and play things backwards. I didn't know about tape music at the time, but I was fascinated by the possibilities. Eventually I heard some of Pierre Schaeffer's music, and I began to seriously explore the tape medium.

Schrader: What kinds of tape music interested you?

Oliveros: In the beginning, I was interested in just about everything I heard because it was all new to me. That

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changed, of cousre, as I became more involved in making electronic music. Eventually I got so involved in composing that I was most interested in my own work.

Schrader: Did your early experience with electronic music affect your musical style?

Oliveros: I think my experience with electronic music greatly affected my style. In the first place, I became more and more liberated from traditional notation because it wasn't possible to notate the sounds that interested me. I was not working with things like pitch or rhythm, but rather with the overall quality of sound. I also adapted to working with long expanses of time. Working with sound and time, without reference to any notation, opened up new territory for me.

Schrader: Your composition I of IV deals with these long time spans, yet it is a real-time composition. Why did you choose to do I of IV as a real-time work?

Oliveros: Ever since I began composing, the most important thing for me has been to be in contact with the sound. I always listened very carefully in my mind to what I was writing. Often, I worked things out at the piano. In my studio work, I wanted to bypass editing, if I could, and work in a way that was similar to a performance. In this way, I could be close to what I was doing.

Schrader: I of IV was composed at the University of Toronto Electronic Music Studio which is a classical electronic music studio. Did this present any problems or difficulties in composing I of IV?

Oliveros: At the time, 1966, the University of Toronto Studio was a blessing. It was beautiful, well kept, and it had excellent equipment. That studio was a great advance over what I had been working with at the San Francisco Tape Music Center which had been put together with World War II surplus equipment; Don Buchla's system had not yet been installed. So, rather than causing difficulties, the Toronto studio made things easier. I had already developed ways of working in real time with classical studios.

Schrader: One of the interesting features of I of IV is the use of combination tones. Why did you decide to use them in this piece?

Oliveros: That was part of my invention. It was a way to work and also a way to get a lot of material from relatively few sources.

My original interest in combination tones came from my experiences as an accordion player. Combination tones are fairly easy to produce on an accordion, and they always fascinated me. I used to think how interesting it would be if one could hear the combination tones without having

to hear the original generating tones. I tried it, and, lo and behold, I couldn't hear anything! I wondered why, and decided that the combination tones were there, but they needed more amplification. So I stuck another amplifier on the line, and bingo!---I got my combination tones. Suddenly I had a hugh range of things that I could do with amplitude and frequency modulation.

Schrader: One of the most noticeable features of I of IV is the repetition caused by the use of tape delay. What is the function of this repetition?

Oliveros: The repetitions are obvious; they are not the most important thing. More important is the function of the delay system and all of the delays and repetitions that you don't hear as such. They were masked by the way I sustained tones in I of IV. The sustained sounds are most important because they allowed me to create changes in the quality of the material. I was able to get different kinds of reverberation as well as an accumulated layering effect. Some of the delays were very long, and afforded me long decay times such as in the long ostinato at the beginning of the work.

Schrader: What would you like listeners to hear in I of IV?

Oliveros: I think the piece is very sensual.

As I was making I of IV, I was also listening to it.

I was riding with it as it came out and I was enjoying it.

At one point in the piece there's a rather climactic scream-like melody that sweeps through most of the audible range. When that thing started coming out, I didn't expect it; it was incredible and very delightful. I was laughing and was amazed at that particular moment, and I still enjoy that part of the piece. I would hope that other people might experience something like that when they listen to I of IV.

Schrader: Are you still interested in electronic music?

Oliveros: I'm as interested in electronic music as I am in any other music, especially if it's good music. For some reason, however, I'm not interested in going into a studio anymore. I'm not sure why. During the last ten years, I've geen interested in meditation techniques and in working directly with people. I guess I prefer the contact of nice warm bodies to the cold isolation ot a studio.

Schrader: Do you have any thoughts on the future of electro-acoustic music?

Oliveros: I think that people who are now growing up are used to electronics. They relate more naturally to electronic instruments and they will probably design future electronic instruments that are more suitable to human

beings that today's instruments are. There still exists a gap that has to be bridged. A Synclavier, for instance, is all right as a keyboard device, but you can't relate to it as intimately as you can to a saxaphone or a guitar. I would like to see the development of better human engineering in electro-acoustic music instruments.

Mex. City, Conf on Creativity & Future of New Music. 12/78

New Wilderness Letter

Pauline Oliveros

SOFTWARE FOR PEOPLE

My paper will consist of four parts. First, some very general impressions to create a context for some speculations on the future of music. Second, a brief personal history to illustrate my concerns for this context and my relationship to this context. Third, some analysis and theory concerning my software for people. And fourth, some illustrations consisting of exercises we can do together for experiential understanding of this theory.

I

It is my first time to be in Mexico City. I am very impressed with its multiplicity and grandeur. There is much here to enjoy! There is much to wonder and marvel about. But, like all big cities of the world, where so many millions of people are gather together, one finds different cultural groups in varying states of co-existence. The people of any one cultural group may find themselves living in parallel, overlapping, blending peacefully or colliding violently with the people of other cultural groups. The results of such co-existence are reflected in multitudinous different ways. I will only give a very few examples of such results in order to develop a point: Human values may clash, conflicting needs arise, new values appear, what is valued by one group may oppress some other group, social orders appear and disappear, new structures may be imposed or replace old ones, artificial environments replace natural environments, natural forces interfere with artificial environments, people may be displaced, people may be reassimilated into new groupings, and so on. Such social problems, of course, are not new for the world. The point I wish to make is that what is new is the acceleration in the rate of change made possible by technological innovation. There are two universal and archetypical responses to change. These two complementary responses, or reactions, which are both necessary to survival, are adherence to tradition (old ways), as opposed to flexible adaptation (new ways). These two complementary archetypical responses can enhance and promote each other. The seeds of old ways, and the seeds of new ways can be found in old ways. That is why the listener, performer, or composer of the new music must have some relation to traditional music. In times of change and innovation, there is a tendency toward extremes in the expression of these archetypes. Some people cling harder to the old ways, some cling harder to new ways, both for better or worse, each refusing to compromise.

CAN BE FOUND IN NEW WAYS

The inappropriate over-emphasis of either archetype can lead to destruction. For instance, a society which admits no new ways may be subject to decay, or a society which has no tradition may be subject to continual upsets and lack of stability. The archetypes of the old and the new must work in collaboration for the best interests of the world, for groups of people and for the individual. I believe that the rapid rate of change now possible is unprecedented in the history of the world and will affect the immediate future enormously--and more specifically the future of music. There has never before been a time with so many musicians, so much music, and so much access to the music.

II

Now I will speak of my own personal history, my relationship to this context and my concerns. As I have grown in life to my 46th year, I have witnessed and participated, for better or worse, in this atmosphere of accelerating change brought on by technology. It has greatly affected my life and work. When I first began my composing at age 19, the world moved at a much slower pace. There was not so much access to information as there is today. The media and greater mobility obviously accommodate access to more and more information but not necessarily more wisdom. At age 19, I had not the slightest notion of the existence of so many different manifestations of the phenomena one recognizes as music. I was raised on Western European Classical and Romantic Music, especially piano and orchestral literature, accordion transcriptions of the Classics and Romantics, Popular Music, Jazz, Dixieland and Country Western. I only vaguely understood that there was other music. Mozart's Turkish Rondo and Listz's Hungarian Rhapsodies were only faint clues. I was always interested in

whatever I heard. All of music speaks to me as music, no matter how diverse, no matter what its function might be, no matter how apparently simple, or complex, no matter how it affects me emotionally, or intellectually, and no matter what its origin, whether human, animal, artificial, or extra-terrestrial. No matter how much I might like or dislike something I hear, I cannot deny that it is music. Above all I believe passionately that I must respect each music in terms of its own context. For me this is one of the first steps in learning to understand and to interact appropriately with any music alien to my own culture. If nothing else, music in any of its multitudinous manifestations is a sign of life. Sound is intelligence. Today, I can easily tour much of the world's music through my own record collection in the comfort of my living room. I can listen to, and be at home with, a Balinese Gamelan or Ituri Forest music, the Persian Santur or a Navajo Healing Chant, a Brazilian Street Band or a Japanese Gapaku orchestra, Western European Symphonic Music or computer generated music, Whale Song, Wolf Song, a Gibbon sunrise ritual chant, or what have you? Fortunately, I can be comfortable at home, but unfortunately the recordings often divorce the music from its own context. I am left to struggle for context, unless with effort and money I can go to the source in order to experience it first hand. I do this when I can. The availability of such recordings, from more and more remote areas, is also rapidly increasing. I am still always interested in music new to me. But its availability is rapidly overtaking my possibility to actually experience all of it. At some point I will probably be forced to be bounded rather than open. To reverse Varese's famous viewpoint, that is, I will have to narrow down my interests. Nevertheless, there may be a way to reconcile all of this multiplicity of manifestations we know as music and life. I believe that humanity has been forced to the edge of a new frontier by the accelerating rate of change instigated by technology. This frontier is the exploration of consciousness: all forms of consciousness and especially human consciousness. A commonality might be found in the sensory and attention processes which enable humans to perceive, organize, interpret, and interact with the intelligence that is music. It is no longer sufficient to dwell only on the music; the perceiver must be included. The analysis, understanding and possible expansion of such sensory and attention processes, as distinguished from the content or results, with and without the aid of technology, will greatly influence the future of music. I believe that through the exploration of (human) consciousness we will reach a new understanding of what music can be, and how we can, and do, interact with it. I will return to this speculation in part IV.

My own music has passed through several stages in the 25 years that I have been composing. These stages, which have sometimes overlapped, or blended before ending, have been Traditional, Improvisational, Electronic, Theatrical, and (at present) Meditational, moving now into what I call software for people. My materials have come from four major sources:

1. All the music I have ever heard.
2. All the sounds of the natural world I have ever heard including my own inner biological sounds.
3. All the sounds of the technological world I have ever heard.
4. All the sounds from my imagination.

My music is the result of the processing of these materials by my own attention and perceptual organization in interaction with traditional ways, or models, as well as with new ways made possible by technology.

My childhood in a rural area of Texas sensitized me to sounds of the elements and animal life. There were wind and rain, cows, chickens and wild life. I loved to hear them. There were only occasional motor noises, not the constant drone that we experience in the cities today. We owned a radio which we sometimes listened to at night. I loved the statis and tuning whistles to be found in between the stations. My mother and grandmother taught piano lessons. So musical sounds were also part of my early life. I learned to play the accordion and later the French Horn. In the 1940's my musical world began to expand with the advent

of the LP record. I would spend hours listening to the same record at some juke box in a cafe. Soon we owned a record player. I would write down music from records to play on my accordion. My mother bought a wire recorder in 1948. I learned faster from the feedback of recordings of my own playing. In the 1950's my mobility began. I moved to San Francisco. My musical world expanded more. I came into contact with new music, and musicians who played it. And for the first time I found composers in my peer group who were as serious as I was. (Loren Rush, Terry Riley, Morton Subotnick, Ramon Sender, La Mont Young and Stuart Dempster to mention a few.) We became involved in individual and group improvisation through the encouragement of Robert Erickson, who taught many of us. My first experiences with group improvisation were with Rush and Riley. We simply sat down and played together without prior discussion, recorded, and listened to the results. At first, we were amazed at the spontaneous organization in the music. We learned from the recorded feedback how to listen as we played. Our discussions always took place after listening to the feedback. The discussion and feedback taught us how to redirect our attention from concern for how, or what, we were playing individually, to how what we played affected the group sound. We soon took organization for granted, but worked continually for effective balances within the group. We all felt that our hearing was expanded by the simple process of: 1) throwing oneself into spontaneous music making, 2) getting immediate feedback in the form of recording and 3) discussion of the process and results.

By the end of the 1950's, I was also working with electronic means, and the whole field of time and sound became my material, as John Cage predicted for composers in his Credo of 1937. A most important discovery and a major influence on my work occurred about 1958. This discovery came with the aid of technology. I simply put a microphone in my window and recorded the sound environment until the tape ran off the reel. When I replayed the tape, I realized that although I had been listening carefully while I recorded, I had not heard all the sounds that were on the tape. I discovered for the first time how selectively I listened, and that the microphone discriminated much differently than I did. From that moment, I determined that I must expand my awareness of the entire sound field. I gave myself the seemingly impossible task of listening to everything all the time. Through this exercise I began to hear the sound environment as a grand composition. The rhythms and relationships that occurred began to enter my work consciously. To this day, I continue to remind myself of the task of listening to everything all the time when I find that I have not been doing it, because in not doing it, I am causing gaps in the grand composition. (I have to mention here that I have the painful realization that the artificial environment and its wastes are snuffing out what must be a world symphony of natural sounds if one listens to it that way.)

With my newly developing perceptual skills, I found that I began to hear tones as composites; that is, I heard the overtone structure and partials at will instead of always resolving the tones to single pitches. Since I was a French Horn player, I began tuning consciously to the overtones as I changed from pitch to pitch. This exercise deepened my continuing interest in sound quality and the delightful ambiguity between pitch and sounds. My electronic music reflected these interests. The time scales from the rhythms of the environment influenced the organization of the sounds. The textures fluctuated between discrete pitches and narrow to wide band sounds. The attempt to listen to everything all the time (at times very painful) taught me that it was possible to give equal attention to all that entered the sound field. This kind of attention is diffuse, open and non-judgmental, as compared to focused selective attention which is narrow, clear, and discriminatory but limited in capacity. I discovered it was possible to utilize both modes of attention simultaneously--to remain aware of all that could be heard while focusing in on specific sounds. I had a very good opportunity to exercise these attention processes when I arrived in Mexico City. Julio Estrada kindly took us to hear the Mariachis in Garibaldi Plaza. This crowded plaza is the gathering place for perhaps a hundred different Mariachi bands. They all play, not together but simultaneously. With so many groups playing at the same time, one has marvelous choices in how to listen; it is impossible to enjoy the unity of the sound field created by the Mariachi style by employing diffuse attention, and also to focus in on a

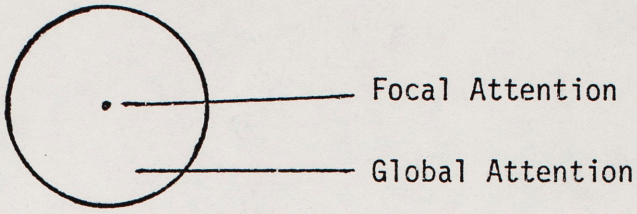
particular group while wandering around. I suddenly found myself wishing to float above it all and to be able to focus in any direction without having to move. I needed a long distance ear. Perhaps this is the solution to my dilemma of wanting to hear so much of the world's music. If I could get into outer space and hear it all simultaneously, diffusely, my life might be long enough.

In the mid 1960's my interests again widened. I wanted to include visual, kinetic and dramatic elements in my music. I began to feel continuities in sonic, visual and kinetic music. These elements then began to be interchangeable for me. A sonic rhythm could be continued or played against a visual or kinetic rhythm. My works became theater pieces. My perceptions of the visual environment became as interesting to me as the sound field. My grand composition became a grand theater piece. I charged myself to be aware of everything all the time. Sound-sight, movement, all that the range of the sensory system can tune to. I became my own Zen Master without belonging to the tradition. By the end of the 1960's, I had moved into my work of the last ten years which I call Sonic Meditations. I became more and more interested in listening to sounds rather than in manipulating sounds. I discovered that interesting changes occurred in long sounds if they were present long enough. Not only that, I could feel my physiology responding in ways that I liked. I began to be calmer in the midst of the terrible effects of violence in the world. I somehow realized that I was crossing into new territory. I started to work with breath rhythms and long tones. It occurred to me that this was meditation. At the same time, I began to connect with some of the new research on human consciousness, such as the work of Robert Ornstein in The Psychology of Consciousness and Alyce and Elmer Green in the field of biofeedback and creativity. In 1972, I led a research project at the Center for Music Experiment of the University of California, San Diego, where I teach. I worked for nine weeks, two hours a day, with 20 people doing relaxation, meditation exercises and experimenting with my own Sonic Meditations. I was encouraged by the results. (On Sonic Meditation and Meditation Project: A Report are available from the Archives at the Center for Music Experiment.) If I could not change the world I could at least change myself through this work. By this time I felt somewhat alienated from the musical community. I was no longer interested in making the electronic music and theater pieces I had become known for. The simplicity of my new approaches appeared to be opposed to the performance practices my friends knew and loved. I completely abandoned notation for oral tradition. I went underground and worked alone. In 1974, I began to let the work out. I started in Berlin during the Metamusik Festival. I led a ten-day seminar in Sonic Meditations and performed a program of my works. By this time there seemed to be a new climate for the acceptance of my work. I received some commissions and began to use my meditations, each of which emphasized different processes as modules, to make my compositions. I began to meet with less and less resistance from performers and audiences. My meditations had allowed me to work with a wide range of people including non-musicians. In 1976, I received a commission for Willowbrook Generations and Reflections* from the Willowbrook High School Band in Northern Illinois. I wanted this piece to encompass my current interests and to expose their own attention processes to the players in order to challenge them.

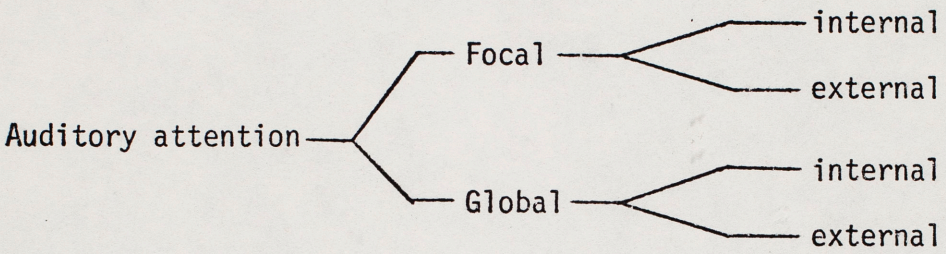
III

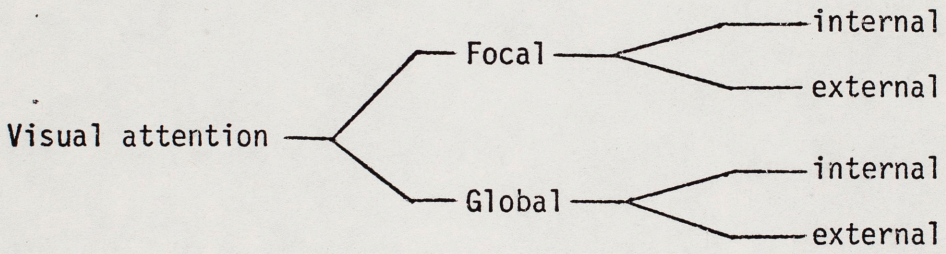
I now want to analyze a part of Willowbrook Generations and Reflections for you, which brings me to part III of my paper. But first a little theory. You have heard about my personal experience with diffuse and focused attention. From my research in human consciousness, meditation and martial arts, I want to show the two major modes of human information processing as attention archetypes. These two modes are sequential, or linear, processing, which involves focal attention, and parallel, or non-linear, processing, which involves global, or diffuse, attention. These attention archetypes are complimentary processes. Both modes are necessary for survival and for success in our activities. These two attention modes interact with all the information which comes from the sensory systems, memory, and imagination.

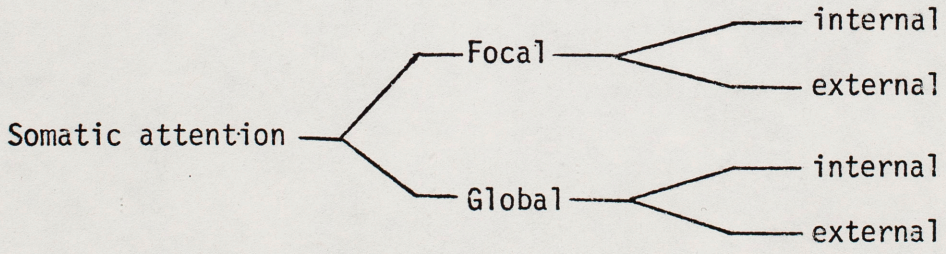
This symbol represents the attention archetypes:



Following is the organization of attention, using the three sensory systems most important to my work:







Attention can be attracted by stimuli or directed to stimuli. This direction, or attraction may be caused by internal stimuli from memory, or imagination, or stimuli from the external environment. There are many possible combinations with this map of attention. One's auditory attention might be turned inward in the focal mode with the global attention taking in external stimuli. Simultaneously visual attention might be global or focal, internal or external. Focal attention is of limited capacity, as all of us who try too many things all at once readily find out. Global attention is of unlimited capacity and can be of great help in relieving the focal mode.

Now, before we try some exercises to pick up some feelings for these attention states, I will analyze some processes in Willowbrook Generations and Reflections, which you heard on Monday night. The brass group is called the generating group. The six players faced each other in pairs of like instruments. There was a conductor for each group. The reflecting group surrounded the players at a distance, and a third conductor worked with them. The program, or software for the generating group, is as follows: On cue from the conductor play a very short tone. Each player's partner then tries to react with exactly the same pitch as quickly as possible. Both players must be open to each other, as well as to the conductor, in order to accomplish this task. Either player might receive a visual cue from the respective conductor or an auditory cue from the respective partner. The ideal attention state for the player is global, which would be characterized as readiness to move, or responds, without being committed to a particular respnose until the cue comes. When a visual or auditory cue comes, the stimulus takes two neural pathways. One impulse goes to the brain, the other goes to the motor center. The shorter path is to the motor center. The player can react, because of pre-programming, before the brain is aware of the reaction and identifies the reaction with focal attention. If either player is distracted by internal auditory attention before either of the possible cues come, his reaction time will probably be delayed at least 50% of the time. If he is holding a pitch in mind (focal internal), it will delay his response if his partner receives a cue and plays a different pitch. He must then drop the mental pitch and pick up the partner's pitch. If instead he receives a cue from the conductor, he could immediately play the pitch he has in mind. But since reaction time is most important, such focal mode attention is inappropriate prior to the cue. So the best state for the player is to have nothing in mind. The player reacts from his global attention mode and uses focal attention to verify that the response was correct. In this case the players can achieve the effect of reverberation in milliseconds if the pitch response is accurate. If the pitch is not accurate, the player has at least fulfilled the requirement to respond as fast as possible.

Although the given task appears to be very simple, to actually maintain the appropriate attention states requires a lot of training. I consider Willowbrook to be a kind of training piece. Although I want the players to be accurate, the mistakes that are made through lapses in attention are not necessarily unmusical. Any pitch from the generating group may be picked up and prolonged by the reflecting group. So my program allows for failures in the system to have a positive function. Since an exhaustive analysis of Willowbrook would take too much time here, I want to move on to Part IV of my paper.

IV

The exercises I want to invite you to try are intended to help you experience directly some of the theory I have been talking about. First I want to lead a relaxation and breathing exercise to serve as a bridge between all of this talk and the meditation exercises.

To begin, be sure you are comfortable and your posture adjusted.

The breathing exercise will be as follows:

Inhale / hold / exhale on cue 4 times, quickly.

Then inhale / hold / exhale to a count of 4 for inhale, 4 for hold, and 20 for exhale. Exhale slowly through pursed lips in order to create back pressure on the lungs. This will give you feedback on how much air you are getting out.

First the short breaths on cue.

Next to the count:

Inhale 2, 3, 4 Hold 2, 3, 4 Exhale 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

.....

Now continue 2 more times on your own count.

****

Allow 15 seconds between each question.

Can you imagine distance between your eyes?*
Can you imagine the space inside your nose?
Can you imagine the distance between your ears?
Can you imagine the space inside your throat?
Can you imagine the distance from your eyes to the tip of your chin?
Can you imagine the space inside your lungs as you inhale and exhale?
Can you imagine the distance between your shoulders?
Can you imagine that the region between your shoulder blades and chin is filled with space?
Can you imagine that the region between your ribs is filled with space?
Can you imagine that your stomach is filled with space?
Can you imagine the distance from the top of your head to the bottom of your feet?
Can you imagine that your whole body is filled with space?
Can you imagine the space surrounding your whole body?
Can you imagine that the boundaries of your body are dissolving?
Can you imagine that the space inside and outside your body is the same?
Can you imagine giving equal attention to all that you sense in this unified space?

****

Now continue to allow yourself to listen to all that can be heard in the external environment and within your own internal environment, including real and imaginary internal sounds. In a few minutes, on cue, without committing yourself before the cue, lock on to a sound you are hearing and sing it immediately. The most important thing is to react as instantaneously as possible. The cue will be a loud hand clap. Let the sound you sing last only for one breath.

****

The above exercise demonstrates, dramatically, the shift from global to focal attention. In order to respond correctly, one must remain open in order to hear receptively. Any prior commitment to a sound before the cue will narrow one's focus. The cue serves to focus one's attention instantaneously with a subsequent re-opening of focus as one becomes aware of the group sound being made.

Good attentional flexibility is essential for participation in music no matter what one's role is. Along with the traditional focus on what to listen for in music, listeners could be trained to greater awareness through exercises which expose their processes and also teach them how to listen. Performers and composers of course could benefit in similar ways, thus greatly affecting the future of music.

*Smith Publications, 2617 Gwyndale, Baltimore, Maryland 21207.

*These questions are adapted from Lester G. Fehmi, Open Focus Training, Biofeedback Computers, Inc., Princeton, New Jersey, 1977.

On the Need for Research Facilities for New Music and Related Arts

Conf. @ Kitchen in June 1979 in N.Y. doc. for pub. in Perf. arts Journal

Pauline Oliveros
May 24, 1979

The existence of Alternative Spaces is one of the most important developments in Contemporary Arts. Generally the Alternative Space developes and maintains resources and facilities for musicians and artists too extensive for an individual to support. It is an institution without academic or conventional box office goals. It provides space, facilities, and assistance for artistic research, and for performances for small, interested audiences. It is a meeting place for the exchange and development of experimental ideas. It often begins as a collective, usually interdisciplinary in nature, supported by several persons who are intensely interested, committed to such work, and who need an outlet or place to do their own work in an atmosphere of peers.

As the energy develops and the Alternative Space achieves community recognition, funding agencies have helped to establish some Alternative Spaces more permanently. Many of these spaces exist outside of colleges and universities, but a few are on campuses.

In order to show the considerable impact of Alternative Spaces and the funding agencies behind them, I will trace their effect on my own career.

One of the critical times for a young composer or performer is the leap from the end of schooling into the professional world. If the person is interested in contemporary music, particularly of the type designated experimental, the leap from school to the professional world may be into an abyss. When I faced this crisis as a young composer in 1957, there was very little support for the activities which most interested me. There was only one outlet for my work at the time. It was through the Pacifica Foundation Listener Sponsored Radio Station KPFA in Berkeley, California. KPFA was an alternative station.

It was through the Pacifica Foundation National Prize for Composition that my first recognition as a composer came. My work was performed on KPFA, both in live studio presentations and taped, not only then, but up to the present. KPFA was responsible for educating me to trends in new music. I heard tape music, both electronic and concrete, on this station for the first time in the early 1950's. Robert Erickson was music director at the time. KPFA opened its studio facilities to Loren Rush, Terry Riley and me, to explore group improvisation. We were able to record our work with high quality equipment and listen to the playback immediately afterward for critical analysis. We all benefited enormously from this then highly unusual activity.

In 1960, Erickson, who had begun teaching at the San Francisco Conservatory of Music, organized the American Composer's Workshop

at the Conservatory. This workshop featured the music of younger composers as well as more established composers, and provided opportunities for performance long missing in the community. Eventually, I met Ramon Sender, then a student at the Conservatory. We were both interested in working with tape music, but equipment of the kind we needed was no where available to us. Ramon managed to get space and modest funding from the Conservatory to start an electronic music studio. We launched this project together under the title Sonics in 1961. The first program we gave included first tape works by Ramon Sender, Terry Riley, Phil Winsor and me. We included an instrumental group improvisation as well.

Later, in 1961, Ramon and Morton Subotnick pooled their personal equipment and founded the San Francisco Tape Music Center. They were given access to an old Victorian Mansion soon to be condemned on Jones St. The place provided studio space, a salon for concerts and living quarters for some associated and needy artists. During their first year of activity they were joined by artists, poets, dancers and dramatists. It was the prototype alternative space. The Jones Street Mansion was condemned. Mort and Ramon found an old labor school headquarters on Divisadero St. It was ideal, it had two large meeting halls and several offices. In order to meet the rent, a cooperative was formed between Radio KPFA, Anna Halprin's Dancer's Workshop, Canyon Cinema and the San Francisco Tape Music Center. The Tape Center moved equipment for the studio into the upstairs office space and shared the largest hall, which seated 150 persons, with Canyon Cinema for presentations and performances. Dancer's Work took over the other hall for its studio. KPFA used an adjoining office space for its remote broadcast studio. In order to meet its share of the rent, the Tape Center put on concerts repeated twice monthly for a subscription audience. The concerts involved mutli media and theatrical presentations centered around electronic and instrumental music made at the Center as well as far away places.

Within the four years of its existence at the Divisadero St. location, the San Francisco Tape Center gained a unique position in the community. It was the only place for composers and performers to explore electronic music making and other experimental ideas. San Francisco music critics were supportive and aided in this endeavor. Most of the concerts were reviewed constructively and a faithful audience developed. The Tape Center attracted visitors from various parts of the world, interested in the only accessible West Coast Electronic Music Studio. Young composers floated through and took part in the research and activities. It became a meeting place for lively exchange of ideas. Important premieres occurred such as Terry Rileys famous In C for Instruments (1965).

Don Buchla showed up in answer to Mort and Ramon's search for an engineer qualified to design an instrument specifically for electronic music making. On their advice he built the prototype modular electronic music system for the Tape Center and demonstrated it late in 1965. By this time, the Rockefeller Foundation was interested in

the Tape Center and invested $15,000 that same year. In 1966, the Rockefeller Foundation was ready to give $400,000 for four years provided that the Tape Center be moved to Mills College where Mort was teaching. The foundation did not consider the Tape Center capable of administering the funds, so the move was deemed necessary in order to utilize the Mills College administration and to insure continuity when the grant period was over.

I was designated the first director of the Tape Center at Mills since Mort was leaving for a position at NYU and Ramon was moving into different territory. My contribution to the negotiations between the Tape Center and Mills College was to insist that in order to preserve the character of the Tape Center, it must always be accessible to the public. In other words, it should be open to composers whether they were formally attached to Mills College or not. The Center has continued through the present as a lively force in new music serving many composers, performers and associated artists. The current directors are Bob Ashley and David Behrman.

From 1961-67, the San Francisco Tape Music Center was my home in the music world. Without it I had no real connection to a musical community. Within it I was able to experiment with electronic instruments otherwise out of my reach, take part in a regular concert series, both as composer and performer, meet with other people of similar interests and devotions. I was very poor at the time, never earning more than $200 a month, but the Center gave me direction and purpose. Accepting the directorship then with a salary, had an enormous effect on me. Under the auspices of the Mills College P.R. Department, my career escalated.

The following year I was offered the position of Lecturer at U.C. San Diego on the basis of my career so far as a composer. My degrees stopped at the B.A. so my professional experience was important in gaining this position. I accepted the position and moved to the San Diego area. The new Music Department at U.C. San Diego, was founded by my old friend and mentor, Robert Erickson and Will Ogdon. Succeeding Erickson, Ogdon had been the Music Director at KPFA, when KPFA joined the collective on Divisadero St. with the Tape Center. The new Music Department at U.C. San Diego was to be devoted to composition and performance of contemporary music. Ogdon was the first chairman and right away began plans for a Research Center which would operate separately from the Music Department. It would be free of academic goals, a center for music experiment and related research with technical studios, performance space, documentary capability and resident experts. It embodied many of the old Tape Center ideals.

After five years of planning, the Center became a reality in 1972, under the direction of Roger Reynolds, with a $400,000 grant from the Rockefeller Foundation. The Ford Foundation contributed $100,000 for visiting fellows to come to CME to do their own research.

In 1973, I received three months release time from the Music Department to do a research project in the Center. For nine weeks I worked

two hours a day with 20 people exploring meditation techniques in relation to music.* That opportunity had a far reaching effect on my work. All of my work since then has been an elaboration of the experiences that took place during that project.** The Center provided me with space, administration, expert consultants, technical assistance and equipment which were beyond my reach as an individual.

I was affected by a relatively new agency in 1974 in combination indirectly with my old friend the Rockefeller Foundation. I received a commission from the Creative Associates at SUNY Buffalo. The Center for the Creative and Performing Arts at SUNY was established by a Rockefeller Grant. The commission offered to me was funded by the National Endowment for the Arts. Later, I received another NEA funded commission from the Experimental Intermedia Foundation in New York, where I was guest artist in residence for two weeks, completed and presented a new work with Dancer, Al Huang. Shortly after that, I was appointed to the Composer Panel of the NEA and served for five years. During that time, I worked to establish a pilot program to fund Resource Centers for new music. The program is now established and guidelines will appear shortly.

In 1977, I became the Director of the Center for Music Experiment. We have currently renewed our friendship with the Rockefeller Foundation and are receiving $150,000 toward a new and uniquely designed computer music facility at CME. It is the first system specifically designed for music. We have also received support from the NEA pilot program and the University of California.

Without a doubt, the Alternative Space has been and continued to be of major importance to my development as a composer and as a person. I am grateful to the University of California, the individuals and Foundations who have made this possible. The Rockefeller Foundation has been extremely effective in its support and the Ford Foundation. However, neither foundation can offer continuing support for an old project. The National Endowment for the Arts is beginning tentative steps in this direction but will need considerable encouragement. Continuing support is a major problem for most Alternative Spaces.

Many colleagues and other individuals have benefited as much or more than I have from the existence of the Alternative Spaces I have described. In the last few years others have appeared such as And/Or in Seattle, Washington, Real Art Ways in Hartford, Connecticut, 80 Langton St. in San Francisco, California, The Kitchen in New York, The Western Front in Vancouver, B.C., and many more. Some are within College and University Campuses. All of these Alternative Spaces are involved with presentation, but most have some kind of research component. For musicians and artists in a technological age the research component is all important and perhaps unprecedented.

(*) See Meditation Project: A Report
and On Sonic Meditation, available from the CME archives

(**) Sonic Meditations - Smith Publications, 2617 Gywndale, Baltimore, MD

There must be places where consultation with technical experts and experimentation with new materials can occur. Also many new art forms can only grow during performance with an audience. Such performances need an atmosphere of interest, unconditional support, and constructive critical feedback. Similar conditions are needed for research.

Speaking from my 20 years of experience with Alternative Spaces, I strongly believe that the future of Contemporary Music and Art in America will be well served by continued and escalated support, by individuals and foundations of Alternative Spaces both inside and outside of Colleges and Universities. In summary, the characteristics of such spaces are as follows:

1. The Alternative Space begins as a collective out of mutual needs and interests.

2. Policies are established democratically by the participants.

3. It exists for at least two years without outside funding.

4. It is open to community artists whose needs and interests can be well served by the facilities.

5. It provides and maintains space and technical facilities with resident experts and technical assistance for research and performance, too extensive for an individual to support.

6. It provides an atmosphere for sympathetic interdisiplinary meeting and exchange.

7. Research can occur without performance pressure.

8. It maintains an archive with written and media documents of research and performance.

9. Its goals are flexible reflecting the changes in the artistic community.

10. It reaches out to the community at large and disseminates information about its activities.

In the future, as more Alternative Spaces are established, a net work for exchange is possible. It exists informally already. This conference at The Kitchen could be the focal point for the beginning of a more formal net work. A newsletter similar to Canada's "Parallelogramme", which connects all of their Alternative Spaces with schedules and news of activities, could be very beneficial. Concerts, resident experts, media and etc., could be exchanged. It would be wise for Colleges and Universities to participate in such a plan thus forming a link within local artists.

Wellesley College
Center for Research on Women

In cooperation with
The Higher Education Resource Services and
The Federation of Organizations
for Professional Women

828 Washington Street
Wellesley, Massachusetts 02181
Telephone: (617) 235-6360, 235-0320

WELLESLEY FACULTY DEVELOPMENT PROGRAM

The Wellesley College Center for Research on Women invites proposals for participation in a Faculty Development Program from men and women faculty who are engaged in undergraduate liberal arts teaching. The program aims to bring a more balanced view of women's and men's roles to the undergraduate curriculum by encouraging teaching faculty at Wellesley College and at colleges and universities throughout New England to engage in research on issues concerning women. The major goal of the program is to incorporate the results of scholarship on women into regular academic offerings.

Terms of the Award

Faculty Development Fellowships are available for one semester of leave time to enable research and curriculum development. Junior fellowships of $7,500 are ordinarily awarded to assistant professors; associate and full professors are eligible for senior fellowships of $11,000. Awards will be paid to individuals as fellowship stipends. The stipend may be pro-rated for faculty members who are unable to take full leave for a semester.

Applicants may apply for either research or curriculum development awards. Research stipends may be for beginning a new research project, or for continuing or completing an on-going one. It is not expected that a research project can be completed in the duration of one semester. Curriculum development awards may be for developing a new course or for recasting an established one. The program encourages the preparation of materials which can be useful to other individuals and institutions.

Eligibility and Selection

Applicants must hold a position in the professorial ranks in a New England college or university and teach in an undergraduate liberal arts discipline. Because the aim of the program is to transform the established curriculum, instructors, part-time faculty, and persons who would be in the last year of a terminal contract during the grant period are not ordinarily eligible.

Program participants are chosen on the basis of three criteria: the relevance of the proposed topic to the goal of balancing the curriculum through the consideration of male and female roles; the conceptual and methodological quality of the proposal; and the applicant's plans for dissemination of the project results in multi-disciplinary courses, freshman courses, or new approaches to courses already in a regular departmental curriculum.

Applications for Faculty Development Fellowships are due *JANUARY 15, 1979*. Awards will be announced in March, 1979. Additional information may be obtained from:

Janice R. Mokros
Faculty Development Program
Center for Research on Women
Wellesley College
Wellesley, MA 02181

NEW MUSIC FOR ELECTRONIC AND RECORDED MEDIA

ARCH RECORDS

PROGRAM NOTES BY CHARLES AMIRKHANIAN

at the various major moon festival times — the ritual, using voices and drums, aligns the stages of women's lives with the phases of the moon."

With Ruth Anderson, and two other women, she has been working exploratorily with the process of healing through sound. "We use vocal sound, our own, as a form of quartet and the recipient sits in the center and uses the sound as a direct form of nourishment." Lockwood also has been studying and applying Lawrence Le Shan's processes of Psychic Healing through meditation. She periodically gives workshops on "Sound used as a tool for self-healing" at Bedford Women's Correctional Facility in New York.

World Rhythms (1975) consists of ten channels of sound (previously taped) which are amplified and sent to ten loudspeakers in such a way that each channel is relayed (unmixed with any other channel) to a particular speaker. Each channel relays one of the following environmental sounds: (1) pulsars, (2) earthquakes, (3) volcanic activity, (4) geysers and mud pools, (5) rivers, (6) peepers, (7) fire and crows, (8) a storm on a lake, (9) wave lapping on a lake shore, and (10) human breathing. Levels are controlled during the performance, individual channels faded in and out, allowing for many of the possible combinations of sounds to be heard, ranging from one channel alone, to all ten channels simultaneously.

A gong is played during the performance. The player produces gong resonances at the slowest rate at which they can still be perceived by the player as an inner continuum, reflecting some changing, inner physiological rhythm in a network of feedback between player and environmental sound, and between player and gong. The piece is intended to last from 30 to 90 minutes in concert performance with the ten speakers distributed around the perimeter of the performance space. It is accomplished with two quadraphonic tape decks and one stereo, or one quad and three stereo decks.

Pauline Oliveros:
Bye Bye Butterfly (1965)

One of the most widely influential and respected members of the American avant-garde, Pauline Oliveros is an associate professor of music and the director of the Center for Music Experiment at the University of California at San Diego. Her research interests include investigations of modes of consciousness in relation to composition and performance, electronics in music, and experimental intermedia.

She was born May 30, 1932, at 9:38 PM, in Houston, Texas. Her composition studies began at the University of Houston under Paul Keopke in 1951, the year she wrote her first composition, *Ode to a Morbid Marble,* for piano solo.

After moving to San Francisco in 1952 she began composition studies with Robert Erickson along with Loren Rush, Terry Riley, and Stuart Dempster, all of whom have gone on to distinguished music careers on the West Coast. She composed a *Trio for Clarinet, Horn and Bassoon* (1955) as well as *Variations for Sextet* (for flute, clarinet, trumpet, horn, cello, and piano, 1959) which, the following year, was awarded the Pacifica Radio composition prize. Her chorus piece *Sound Patterns* (1962) was awarded first prize in that year's Gaudeamus Foundation competition, and Oliveros traveled to Holland for the premiere performance.

In 1960, with composer Ramon Sender, Oliveros had started "Sonics," a center for concrete and electronic music at the San Francisco Conservatory of Music, which was to serve as the incubus for the San Francisco Tape Music Center, established by Morton Subotnik and Sender in 1962 during Oliveros's European stay. In 1963 Oliveros rejoined the Center, then located in the loft space of Ann Halprin's Dancers Workshop Company, and in 1964 her *Duo for Bandoneon and Accordion (with possible mynah bird obbligato, seesaw version)* was premiered there. The set, designed by Elizabeth Harris, featured David Tudor and Oliveros on opposite ends of a seesaw (accompanied by a live mynah bird), functioning as moving sound sources. The piece was non-electronic altogether.

In 1961 Oliveros composed *Time Perspectives,* a concrete piece realized in her home on a Sears & Roebuck home tape recorder and using cardboard tube filters and bathtub reverberation in the work's composition. By 1964 she was composing with electronically-synthesized sounds at the Tape Music Center studio. *Bye Bye Butterfly* was created there in 1965. In 1966 Oliveros studied briefly with Hugh LeCaine at the University of Toronto where she created *I of IV, II of IV, III of IV, IV of IV,* and *V of IV* (she lost count and later found a fifth piece after already having numbered the series), the first piece of which is commercially released on Odyssey Records 3216 0160.

For 1966-67 she was appointed director of the Tape Center, now located on the campus of Mills College in Oakland. And in 1967 she moved to San Diego to assume her present position. Before leaving the San Francisco Bay Area she presented a "Tapeathon" at the loft of Ronald Chase in which all her tape pieces were played end to end. The process lasted twelve hours in all.

At this point Oliveros entered her final period before "giving up composing in the rational mode" and beginning her series of Sonic Meditations. In 1968 she wrote a theatre piece for two string basses, *Double Basses at Twenty Paces* (for Bertram Turetzky). In 1969 she was commissioned to compose a live-electronic piece for Merce Cunningham's dance *Canfield* which remained in the Cunningham Company's active repertory for many years. Finally, in 1970, on commission from Illinois Wesleyan University, she wrote *Meditation on the Points of the Compass,* for 12 soloists, large chorus and audience, a work she describes as "a mandala piece," and one which led directly to her next phase of activity.

From 1971 on, Oliveros originated and developed her Sonic Meditations which are compositions in the oral tradition utilizing a variety of meditation techniques. These usually involve the intimate participation of all present, following a period of instruction and initiation into the workings of the process set up by the composer for the particular occasion.

Among these works are *Crow Two* (1974), a ceremonial opera commissioned by the Creative Associates at the Center for Creative and Performing Arts, State University of New York, Buffalo; *Rose Moon* (1977), a ceremonial piece commissioned by Wesleyan University, Middletown, Connecticut; and *Bonn Feier,* awarded the 1977 Beethoven Prize by the City of Bonn and premiered there in the Marktplatz as a piece of "stadtmusik" (city music) by 30 musicians, actors, and dancers with members of the general public.

Sonic Meditations are available from Smith Publications, 1014 Wilmington, Baltimore, MD 21223. And Oliveros's article "On Sonic Meditation" appears in *The Painted Bride Quarterly,* Vol 3, No. 1, Winter 1976, 527 South Street, Philadelphia, PA 19147.

About *Bye Bye Butterfly* Oliveros writes: "This work is a two-channel tape composition (with an enclosure) made at the San Francisco Tape Music Center in 1965. It utilizes two Hewlett-Packard oscillators, two line amplifiers in cascade, one turntable with record, and two tape recorders in a delay setup. The composer arranged the equipment, tuned the oscillators, and played through the composition in real time."

Though certainly not pre-planned by the composer, this fine, improvised musical gem, composed by an outspoken advocate for women's rights, symbolically bids farewell not only to the music of the 19th Century but also to the system of polite morality of that age and its attendant institutionalized oppression of the female sex. The title refers to the operatic disc which was at hand in the studio at the time and which was spontaneously incorporated into the ongoing compositional mix.

Laurie Spiegel:
Appalachian Grove (1974)

The career of Laurie Spiegel (born September 20, 1945, Chicago), which might have gone in any one of several different directions, happily is traversing several simultaneously. As a freelance composer, she has written incidental music for the stage, educational television, and experimental video. Her music is widely performed in concert, often in conjunction with dance, and she has produced commercial music for radio and television as well.

Her extensive musical background includes study at Juilliard, where, among other things, she studied the classical guitar with Oscar Ghiglia, and Renaissance and Baroque lute with Suzanne Bloch and Fritz Rikko. Her composition teachers include Jacob Druckman, Emmanuel Ghent, and Michael Czajkowski. Since 1970 she has composed electronic music, and since 1973 she has worked extensively with the GROOVE (Max Mathews) hybrid system, using a digital computer to control analog audio synthesis equipment, at the Bell Laboratories in Murray Hill, New Jersey.

Spiegel has been identified closely with the development of experimental color video, having collaborated with Nam June Paik, Bill and Louise Etra, and Tom DeWitt in the production of tapes for the 39-week VTR series which recently was shown on WNET-TV in New York City. She herself is pursuing the composition of what she terms "visual music," the aim of which will be to create real-time, ongoing programs of abstract, evolving video images.

Just as she uses the computer to automate certain music compositional processes (which themselves are her basic compositional work) — these then can be manipulated in different ways to form diverse compositions from a single process — Spiegel is experimenting with processes involving *moving, changing* visual images which function as abstractly as musical sounds yet have the capacity to move an audience in the same ways that composers have done with sound for centuries. For example, feelings of centeredness which are the products of drone music might be similar to the

5/5/78

LAST CHANCE

(hardly a concert)

Failing — Tom Johnson

Mike Price - Contrabass

Transformations — Don Lattimore

Amy Story - Flute
Don Lattimore, Guitar
John Guillin, 'cello

Double Basses at Twenty Paces — Pauline Oliveros

Lee Metcalfe ← combatants → Mike Price

Doug Baker ← seconds → Dwight Mabe

Referee - F. McCarty

BEER

In C — Terry Riley

Tutti friends

8:30 PM, Band Rm - May 5, '78 —

Museum of Contemporary Art

Jan Feb '78

Museum of Contemporary Art

Monday–Saturday 10 a.m.–5 p.m.
Thursday 10 a.m.–8 p.m.
Sunday 12–5 p.m.
Adults $1.00
Students, children under 16 $.50
Senior Citizens $.50
Members free
Telephone 943-7755

January Events

7	Saturday	**The Mouse Museum & The Ray Gun Wing; Landfall Press,** Closing	5 p.m.
13	Friday	**Frida Kahlo; June Leaf,** Members' Opening	5-7 p.m.
20	Friday	**Four Chicago Poets,** Poetry	8 p.m.
25	Wednesday	**Tina Girouard,** Performance	8 p.m.
27	Friday	**Oliver Lake and Friends,** Jazz	8 p.m.

February Events

1	Wednesday	**Pauline Oliveros,** Performance	8 p.m.
3	Friday	**Chiko Freeman and Don Moye,** Jazz	8 p.m.
4	Saturday	**Men's Council Holiday Happening**	7-11 p.m.
5	Sunday	**Latin American Chicago,** Music	1 p.m.
8	Wednesday	**Julia Hayward,** Performance	8 p.m.
12	Sunday	**Latin American Chicago,** Music	1 p.m.
15	Wednesday	**Eleanor Antin,** Performance	8 p.m.
16	Thursday	**Art & Technology,** Lecture	8 p.m.
17	Friday	**John Logan,** Poetry	8 p.m.
19	Sunday	**Latin American Chicago,** Music	1 p.m.
21	Tuesday	**Christo's Running Fence,** Film	5:30 p.m.
25	Saturday	**Ursula Oppens,** Music	8:15 p.m.
26	Sunday	**Latin American Chicago,** Music	12:15
26	Sunday	**AIR Henry Threadgill, Steve McCall and Fred Hopkins,** Jazz	8 p.m.

The film *The Life & Death of Frida Kahlo* will be shown Thursdays at 6 p.m., Fridays & Saturdays at 2 p.m. in the galleries throughout the exhibition.

Gallery talks will be held Tuesdays at 12:15 p.m. and Thursdays at 5:30 p.m. for the duration of the exhibition.

Current Exhibitions

Frida Kahlo

Largely unknown outside her native Mexico, Frida Kahlo created intensely private and powerful paintings between 1926 and her early death in 1954 at the age of 44. Reflecting the primitive style of Mexican popular art, her work reveals a remarkable independence from mainstream modes. During the heyday of large Mexican murals with their socio-political overtones, Kahlo did many self-portraits which were modest in size and private in purpose. Also, well before any feminist movement, she relentlessly pursued self-discovery and depicted intensely female experiences in her art.

Since the central subject of Kahlo's paintings is the artist herself, the story of her physical and emotional suffering offers insight into her hauntingly personal imagery. Having suffered polio as a child, she was in a near-fatal bus accident at the age of 15. The painful injuries she received left her unable to bear children and in and out of hospitals for the rest of her life. Her other major concern was a stormy and passionate marriage to noted Mexican artist Diego Rivera. Hence one sees – whether it be a cooly aristocratic portrait of the artist adorned with flowers and flowing native costume or a wrenching portrayal of her bedridden and hemorrhaging body – fantastic images of fertility and creation as well as solitude and physical suffering.

Organized by the Museum of Contemporary Art, this is Frida Kahlo's first major retrospective in the United States. It is accompanied by a catalogue with an essay by Hayden Herrera, author of a forthcoming monograph on the artist.

June Leaf

Spanning a period of thirty years (1948–78), this first comprehensive survey traces the evolution of June Leaf's art from her early pieces dealing with inner fantasy images through a rich period in which the artist systematically refined her command of painting and drawing to her more recent pictorial and sculptural works.

Included in the more than sixty works are Leaf's earliest drawings and poetic collages of radically primitive female forms and her carefully naturalistic drawings from the mid-'50s. A few years later in a shift away from realism, Leaf completed a series of expressionistically-painted complex figurative canvases, such as *Red Painting* and *Arcade Woman*. She then began constructing, in the '60s, 3-dimensional tableaus peopled with vividly colored life-size figures. Such pieces as *The Ascension of Pig Lady* and *Bicycle Theater* become emotionally-charged theatrical environments where the rather eccentric performers enact scenes from Leaf's ever-imaginative private mythology.

Her most recent works retain the artist's fascination with certain aspects of the human comedy. Satiric, yet compassionate and poetic, they range from paintings with images of allegorical "mad scientists" and menacing birds to movable tin sculptures. "To create life out of life," she hand-lettered on one of these works, "that's what I want to do!"

A former Chicagoan, June Leaf spent a year in Paris in 1958–59 under a Fullbright Grant and now resides in Nova Scotia. Organized by the Museum of Contemporary Art, the exhibition is accompanied by a catalogue with an essay by Chicago art critic Dennis Adrian.

Performance

Tina Girouard

Wednesday, January 25, 8 p.m.

Tina Girouard is concerned with the external expression of unexplored aspects of our inner lives. Her works are ritual celebrations incorporating the ordinary and extraordinary objects around us. In addition to solo work and video, Ms. Girouard has collaborated with artists, dancers and theater companies, most notably Mabou Mines in "B-Beaver Animation." She will premiere a new work at the Museum.

Admission: $2.00 Members, students: $1.50

Pauline Oliveros

Wednesday, February 1, 8 p.m.

Noted American composer Pauline Oliveros will perform "The Pathways of the Grandmothers," a meditation for accordian and voice. Ms. Oliveros' research includes investigations into modes of consciousness in relation to composition, performance and electronics in music.

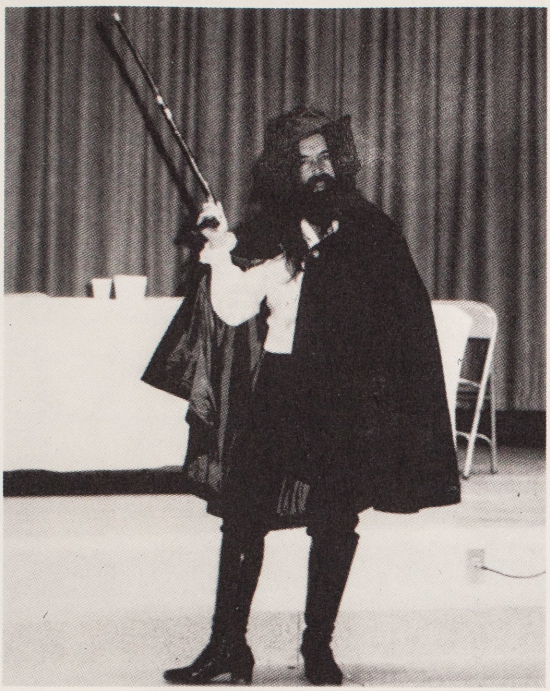
Admission: $2.00 Members, students: $1.50

Wednesday,
February 8,
8 p.m.

Julia Hayward

Julia Hayward is a performance artist whose concerns involve subliminal visual and audio techniques through body gesture and sound displacement (ventriloquism and speaker manipulation). Her work is characterized by a a rich and evocative use of language filled with pop images, feminist cant and religion, stemming from her childhood reminiscences as the daughter of a preacher. She will premiere a new work at the Museum.

Admission: $2.00 Members, students: $1.50



Wednesday,
February 15,
8 p.m.

Eleanor Antin

"The Battle of the Bluff" is a performance in which Eleanor Antin as her king recounts the Battle of Solana Beach, California, in which the have-nots (the very young and the very old) make a last ditch stand against the haves and the wanting-to-haves (developers, merchants and sheriffs).

In her performances, video and drawings, Ms. Antin has adopted the alter-ego of the ballerina, the black movie star, the nurse and the king.

Admission: $2.00 Members, students: $1.50

Thursday,
February 16
8 p.m.

Art and Technology

The Museum and the Center for Twentieth Century Studies at the University of Wisconsin will continue their collaboration in a year-long series exploring the inter-relationships of art and technology. Artists working in music, video, photography and the visual arts will participate. David Antin, poet, critic and performer, whose background is in the sciences and linquistics and who is currently a professor at the University of California in San Diego will introduce the series in a discussion "Post-Modernisn and Technology."

Admission: $2.00 Members, students: $1.50

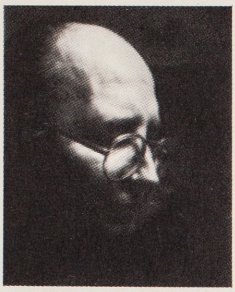
Poetry

Friday, January 20, 8 p.m.

Four Chicago Poets

Maxine Chernoff, Barry Schechter, G. E. Murray and Walter Bradford will open the Poetry Center's 1978 season. The evening includes two prose poets: Maxine Chernoff, who won praise for *A Vegetable Emergency* and *The Last Auroch;* and Barry Schechter, author of the recently published *The Grand Et Cet'ra.* Both G. E. Murray and Walter Bradford are recipients of the 1977 Illinois Arts Council award. Murray, (poetry columnist for the *Chicago Daily News.)* has authored *A Mile Called Timothy* and *Holding Fast.* In addition to being a founding member of the Organization of Black American Culture, Bradford is poetry workshop instructor at Cook County Jail. Following this latter experience, he edited his most recent book, *Lyrics of Locked Up Ladies.*

Admission: $3.00 Members: $2.50



Friday, February 17, 8 p.m.

John Logan

Award-winning, widely anthologized and published, John Logan is one of the nation's finest lyric poets. The evening, sponsored by the Poetry Center, includes selected readings from his seven volumes of poetry including his most recent, *Anonymous Love* and *Poem in Progress.* In the late fifties, Logan developed the first poetry workshop in Chicago which led to the founding of *Choice* Magazine. He is currently Professor of English at S.U.N.Y. Buffalo.

Admission: $3.00 Members: $2.50

Education

Discover more about the fascinating art of Frida Kahlo and June Leaf by taking advantage of the Education Department's free gallery talks. Led by experienced Staff Assistants, these talks are held Tuesdays at 12:15 p.m. and Thursdays at 5:30 p.m.

Also, if you are interested in involving yourself in the myriad of "behind the exhibition" details that make a museum function – such as presenting gallery talks – why not become a Staff Assistant yourself? The Education Department is now accepting applications for these posts and interviews will begin in January. A 12-week training program will follow in February. For further information, call the Education Department, 943-7755.

Music at the Museum

Latin American Chicago

To show the range of Latin America music common to Chicago the Museum will present four concerts on the Sunday afternoons in February. Though the series may not exhaust the breadth of musical activity in our Latin American neighborhoods, it should offer an introduction to a colorful and expressive world of sound, marked by ethnicity and a history that includes both the old world and the contemporary experience of living in Chicago.

Included are a salsa band playing the popular Afro-Cuban based dance music as well as singers of *corridos,* narrative songs of Mexican origin. The rough, swinging country music of Northern Mexico will be heard as well as the classical repertoire developed in urban Latin America during the lifetimes of Frida Kahlo and Diego Rivera. The characteristic Mexican harp and guitar styles will be represented as well as religious vocal music sung in Spanish by a local choir. In a percussion workshop, a quartet of young drummers will explain the complex rhythms of the West Indies and South America.

The series is supported in part by a grant from the Illinois Arts Council, an agency of the state.

For further schedule information, please contact the Museum, 943-7755. Regular Museum admission.

Contemporary Concerts: Ursula Oppens

Saturday, February 25, 8:15 p.m.

Described by the New York *Daily News* music critic as a noted champion of avant-garde music – ". . . probably no one alive can play such music so well" – Ursula Oppens will present an evening of premieres at the MCA. Miss Oppens, a 1976 Avery Fisher Prize winner, will perform the world premiere of Tobias Picker's latest composition and the Chicago premiere of a work by Leo Smith. This evening of new music, which is sponsored by Contemporary Concerts, will also include the Chicago premiere of Miss Oppen's much acclaimed performance of Frederic Rzewski's "The People United Will Never Be Defeated."

Admission: $5.00 Students, members: $2.50

Jazz Works

Friday, January 27, 8 p.m.
Oliver Lake and Friends

Friday, February 3, 8 p.m.
Chiko Freeman and Don Moye

Sunday, February 26, 8 p.m.
AIR Henry Threadgill, Steve McCall and Fred Hopkins

Admission: $4.00 Members, students: $3.50

Film Program

The Life and Death of Frida Kahlo
This documentary by San Francisco film-makers Karen and David Crommie provides a vivid and moving recollection of the life and art of Frida Kahlo. The Crommies have evoked, through photographs of the artist and her work and reminiscences of her Mexican acquaint-ances, an emotionally-charged testimony to the intense and haunting power of this remarkable artist's oeuvre. Screening time: 40 minutes.

The films will be shown Thursdays at 6 p.m., Fridays and Saturdays at 2 p.m. throughout the exhibition period. Regular Museum admission.

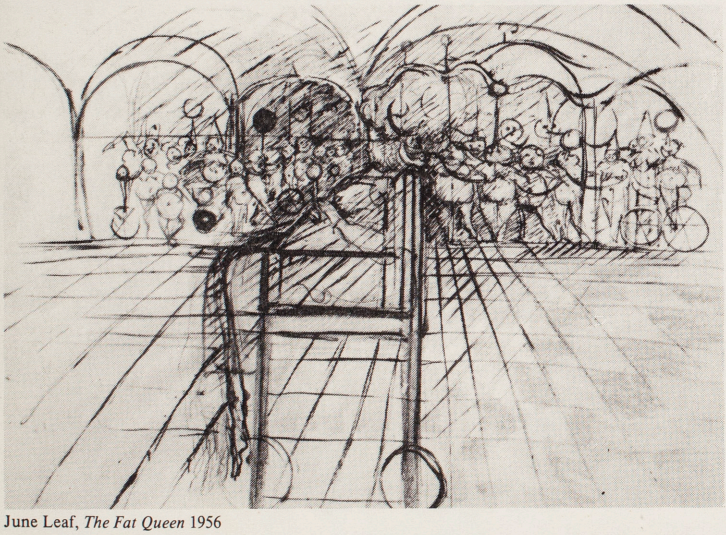
Tuesday,
February 21
5:30 p.m.

Christo's Running Fence (1977)
The Woman's Board invites you to the Chicago premiere screening at the Arts Club (109 East Ontario) of one of Christo's most fantastic projects. Made by the Maysles Brothers, the film documents *Running Fence,* the 24½ mile long white nylon fence that snaked across Northern California farmlands for two weeks in 1976. Done in a cinema verité fashion, this document beautifully conveys the challenge of Christo's art-making.
Cash bar: 5:30; screening: 6:15 p.m.

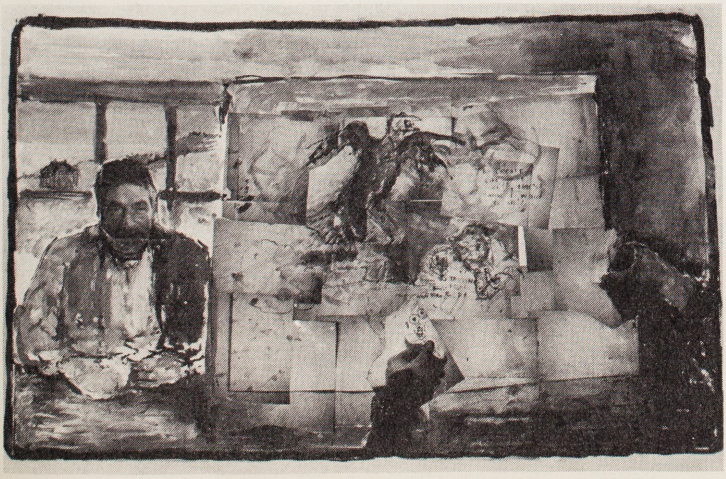
Members: $7.50 per person; non-members: $9.00.

Frida Kahlo, *Henry Ford Hospital* 1932

Frida Kahlo, *Roots* 1943

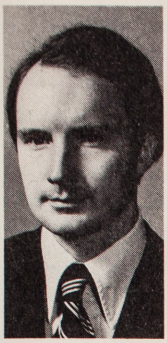


June Leaf, *The Fat Queen* 1956



June Leaf, *Albert* 1973

MCA News and Notices

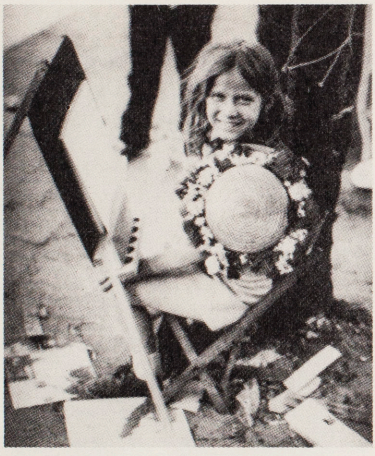


New Director Chosen

We're pleased to announce that John Hallmark Neff, currently Curator of Modern Art at the Detroit Institute of Arts, will assume MCA Directorship effective March 1, 1977. During his education at Weslyan University and Harvard University, Dr. Neff taught art history while curating at the Sterling and Francine Clark Art Institute. He was also recipient of the prestigious David E. Finley Fellowship from the National Gallery of Art. Among the exhibitions Dr. Neff organized while at the Detroit Institute of Arts are the major Matisse paper-cut exhibit which just opened in November as well as exhibitions featuring the work of 20th century European artists; contemporary American artists (Andre, Smithson, Bochner, LeWitt and Tuttle) and Michigan area artists.

NEH Challenge Grant

This fall the Museum of Contemporary Art was selected to receive the newly-initiated 3-year Challenge Grant of $250,000 from the National Endowment for the Humanities. This grant is to be matched, on a 3 to 1 basis, by gifts from individuals, corporations and foundations. With financial support from you, this will mean a total of one million dollars by 1981 to go towards an even bigger and more dynamic Museum of Contemporary Art.



Men's Council Art Happening

Saturday,
February 4
7–11 pm

The setting is right – an artist's loft in the Loop. The materials, lots of them, are at your fingertips – paints, charcoals, great globs of clay, brushes, easels and paper. So bring a smock and let your creative talents flow at the Men's Council Art Happening. The fruits of your labor will go, after a critic's choice, to the highest bidder (could it be you?). Artistic endeavors can be taxing so you'll have a chance to take a break for a delicious buffet supper in order to rev up again for the disco band. Reserve your working space now by making a check out to the Museum of Contemporary Art. Admission is $35 per couple for MCA members and $39 for others. Call Bill Mulliken at 594-7000 if you have any questions.

Trips

Affiliate Events: A Winter Preview
Join the MCA Affiliate Group nearest you and broaden the boundaries of your art explorations. Here's a sampling of their winter programs:

Tuesday, January 17 — The North Shore Affiliates – private screening of films of internationally renowned art collections.

Sunday, January 22 — The Southside and West Suburban Affiliates – a private tour and luncheon at the Museum of Science and Industry.

Thursday, February 2 — The Northside Affiliates – lecture/demonstration of the use of art in advertising by a well-known Chicago ad agency.

For further information, call the Membership Chairman in your community:

Southside:	Mrs. Charles Howard 928-2683
West Suburban:	Mrs. Jerome Nerenberg 325-4694
Northside:	Roberta Oliff 664-9483
North Shore:	Mrs. Paul Murphy 724-3817

1978 Travel Program Schedule
Brochures are in the mail with the complete 1978 MCA Travel Program schedule. Space is limited to 40 people per trip and sign-up is underway now. For additional information, call Judith Toland, Travel Program Director, 446-2827.

St. Louis . . . See, at a private viewing and reception, the major Matisse paper cut-out exhibition co-organized by the MCA's new director, John Hallmark Neff, and Jack Cowart, Curator of the St. Louis Art Museum. . . . Visit galleries, the beautiful Laumeier Sculpture Park and architectural sights . . . and enjoy elegant receptions by private collectors. (February 4-5; $175 per person).

New York . . . (Tour Soho – the Institute for Art and Urban Resources, The Clocktower, P.S. 1, The New Museum, The Kitchen, 112 Green Street and The Drawing Center . . . Travel Uptown to artists' studios, private and public collections . . . And finally, unwind with a day of R&R in the country.) (April 6–April 9; $475 per person).

Ontario, Canada . . . (Join the "Moving Theater and Art Festival" to museums in Detroit, Buffalo and Cleveland and theater festivals in Toronto, Stratford (4 performances) and Niagara-on-the-Lake (for the George Bernard Shaw Festival).) (June 16–June 25; $750 per person).

South of France . . . Scheduled for late September/early October. . . Details will be forthcoming.

New Members

Welcome to new October and November members!

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$600
Gloria Teplitz

Corporate Members
$250
L'Escargot Restaurant

Sustaining Members
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- Music, dance, poetry and theater on other evenings . . . Friday night opening parties . . .
- Invitations to special lectures and discussions
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- And a 10% discount in the MCA store.

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• Student	$10	• Life	$600
• Senior	$10		

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Street _____

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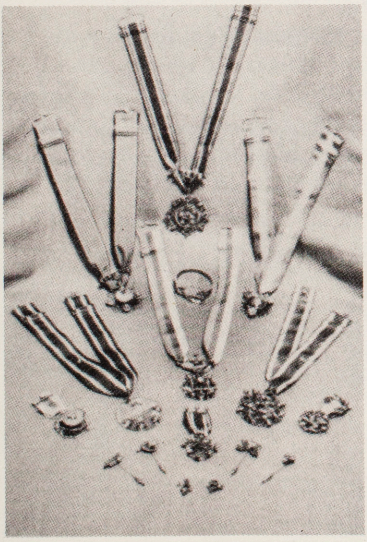
Museum Store

Ring in the New Year at the MCA Store. New items for 1978 include elegantly designed Lamy collection clocks and pens. The latter, in brush chrome and anodized black complete with their own suede carrying cases, are now in the permanent design collection of The Museum of Modern Art. Heralding the arrival of Star Wars at the MCA Store is Richard Bitterman's intergalactic space medallion jewelry. Formed from mixed metals, these pens and necklaces hang from brightly colored campaign ribbons. And finally, a welcome-in-the-New-Year book sale will begin in January and last as long as the stock holds out.



Museum of Contemporary Art
237 East Ontario Street, Chicago, Illinois 60611

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Fall/Winter Catalogue 1978-79

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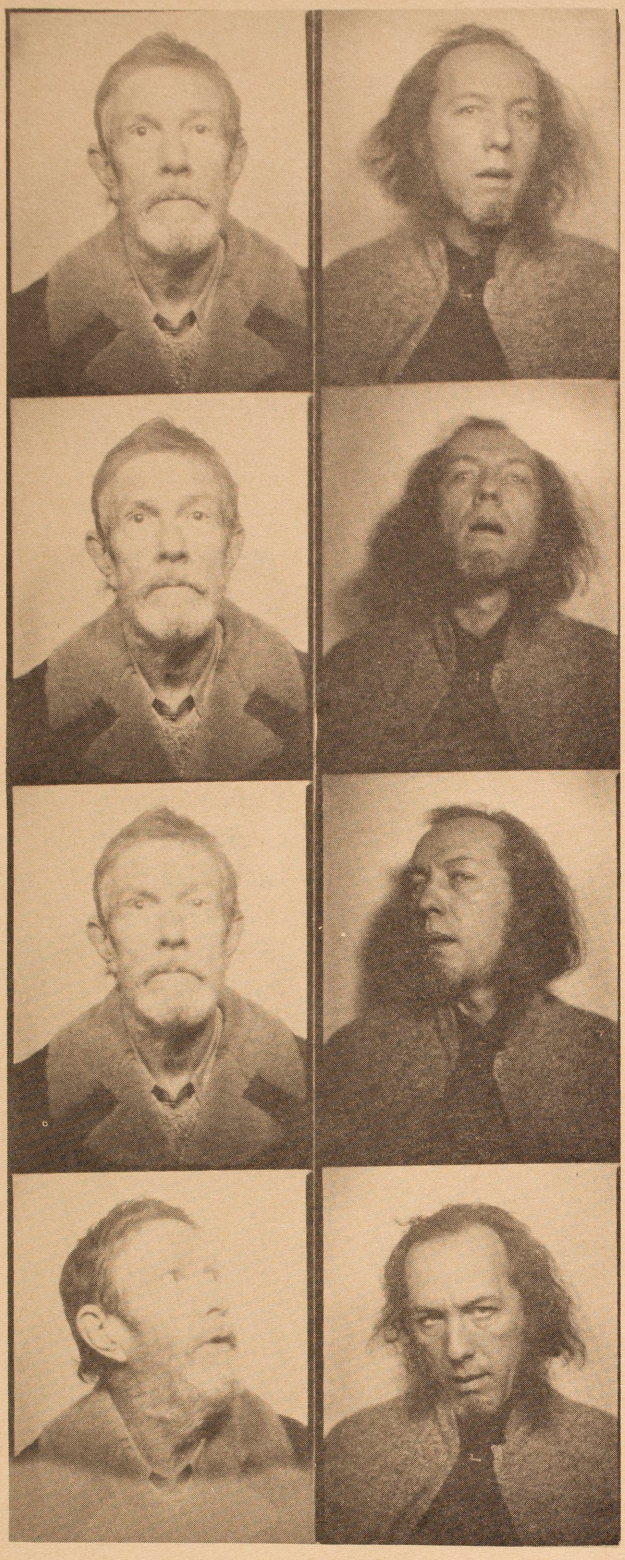

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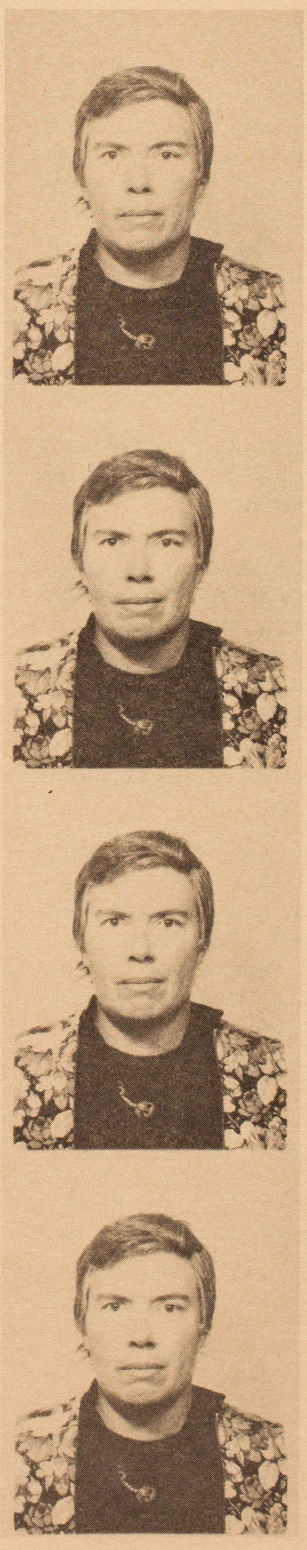

Pauline Oliveros

Printed Editions is a new kind of publisher-a hybrid between the traditional small specialized press and the artists' cooperative.

Each of us uses *Printed Editions* as an outlet for works that we produce which are of a publishable nature, be they books, poems, music, prints, or other kinds of multiples. We each oversee the production and expenses of our projects. Sometimes we work in cooperation with other publishers. Cross references between members, and collaboration on projects are many and longstanding.

John Cage (b. Los Angeles, California, 1912) philosopher and poet of the avant garde contributing particularly to the world of music for the last four decades. Student of Schoenberg, Suzuki, and Duchamp, inventor of the prepared piano, musical advisor of the Merce Cunningham Dance Co., Cage is known for his use of chance operations in relation to both method and structure in art.

New Titles

Writing Through Finnegans Wake and Writing For The Second Time Through Finnegans Wake.

Each page is a mesostic made from the letters in the name James Joyce as discovered by Cage in his reading of the Wake. The name runs vertically and is joined by words and phrases on either side. The punctuation is removed and then returned to each page by chance. 1978. 152 pages. 9½" x 11½". Hardbound with slipcase. $150.00. ISBN: 0-914162-35-7.

Also by John Cage

Silence, Middletown, Connecticut: Wesleyan University Press., 1961.
A Year From Monday. Middletown, Connecticut: Wesleyan University Press., 1967.
Diary: How To Improve The World (You Will Only Make Matters Worse). Continued, Part Three. New York City: Great Bear Pamphlet Series, Something Else Press, 1967.
Notations. New York City: Something Else Press. 1968.
M, Writings 67-72. Middletown, Connecticut: Wesleyan University Press. 1972.
Empty Words. Middletown, Connecticut: Wesleyan University Press. 1978.

Philip Corner (b. The Bronx, New York, April 10, 1933— ☉♀♂ conjunct in ♈. Received the pen name Gwan Pok, "contemplating waterfall," while in Korea.) A musician who writes words and notes, plays the piano and natural things. Past services to the new music community have included the co-founding of "Tone Roads," and many collaborations with dancers and theatre groups. He has more recently initiated the "Sounds out of Silent Spaces" group which uses sound and meditation in a collaborative setting. The scoring of his creative work has involved an exploration into the calligraphic and poetic aspects of notation.

New Titles:

Metal Meditations. Limited edition silk-screen prints, 45 pages in a cloth covered and stamped box in an edition of 38 signed by the artist, printed in Italy by Edizioni Francesco Conz. 1977. $1000.00. Inquire directly to *Printed Editions.*

Ear Journeys, Water. The ways that he has listened to fountains and streams, inviting us to join his performance. Directions in calligraphy on loose pages in a box with a two color cover and a real sea-weed insert. 1977. 13 x 18 cm. $7.00. ISBN: 0-914162-30-6.

the Muse . . . from lines and curves. graphic and text score for playing on any surface. edition of 64 signed and numbered prints silk screen on paper one color. 11½ x 16½". 17th century florentine paper. Cavriago, Italy: Edizioni Pari & Dispari. Limited edition - $50.00. open edition $20.00.

Cassette tape available through Audiographic series, New Wilderness Foundation. Musical scores available through C.F. Peters.

Also by Philip Corner:

Popular Entertainments. A large collage composition toward new concepts of entertainment. Reprint from the original Great Bear Pamphlet series, Something Else Press. 1965. 48 pages. 15¼ x 22½ cm. paper. $2.00. ISBN: 0-87110-046-0.

The Identical Lunch. Based on a score by Alison Knowles, these writings concern many thoughts

branching out from the tunafish sandwich and scanning a year in New York City. San Francisco, Ca: Nova Broadcast Press. 1973. 48 pages. 15¼ x 22½ cm. paper. $3.00 ISBN: 0-913594-18-0. See *Journal Of The Identical Lunch.* under Alison Knowles.

The Four Suits. A collection of new music, visual and performance ideas with scores and illustrations. Works by Philip Corner, Alison Knowles, Ben Patterson and Tomas Schmit. New York City: Something Else Press. 1965. 198 pages. 16 x 24 cm. cloth. $4.00. ISBN: 0-87110-001-0. Available through Backworks.

Forthcoming Works:

I Can Walk Through The World As Music. (first walk book.) *O,Op,Ope,Open.* calligraphic poster. Edizioni Pari & Dispari. *Europrippe '76.* book designed in collaboration with Rosanna Chiessi. *Real Fantastik.* calligraphic text as scroll. Edizioni Pari & Dispari. 3 Graphic scores in matching boxed edition. From the early 60's. *High Contrast, Flares, Air Effect.* Edizioni Francesco Conz.

Geoffrey Hendricks (b. Littleton, New Hampshire, July 30, 1931) An artist, called a "cloudsmith" for this intensive sky researches—has also dug in the earth to find stones, roots and other directions. His performance work covering the last dozen years is centered in his own past and present. He is concerned with the experiences of duration, haircutting and sleep. We see in these *Printed Editions* that he is also a keeper of journals and dreams.

La Capra. In collaboration with Edizioni Morra, Naples, Italy. This book documents Hendricks' 1976 performance in Naples with scores, journal text, photographs and the dreams he read that night. English and Italian. 1978. 80 pages and 16 pages illustrations, 20 x 16 cm. paper. $6.00. ISBN: 0-914162-20-9.

complementing this volume, Studio Morra has brought out a limited edition object: *La Capra*—a box with large photographs and relics of the performance including a full-sized cut and tied ladder.

Five Found Poems. a distillation of flea market rummaging. a story? a dream? a souvenir of a trip to Germany? 1978. 8 pages. 5½ x 8½". paper. $3.00. ISBN: 0-914162-22-5. Inquire for these new titles to *Printed Editions.*

Also by Geoffrey Hendricks

Between Two Points/Fra Due Poli. subtitled: "The Dreams and Journal from Meditative Rituals at Byrkjefjellet, Norway; Asolo, Italy; Rosa Pineta, Italy; June/July 1974; illustrated; and the Chronology of the American Artist, Geoffrey Hendricks." This work documents private performances for the summer solstice, a full moon, and much more. Reggio Emilia, Italy: Edizioni Pari & Dispari and *Printed Editions.* 1976. 112 pages and 16 pages of photographs. 22.5 x 15.5 cm. paper $7.50. Available through Truck Distribution

a signed cloth edition and special "relic" edition available through Edizioni Pari & Dispari, also a large boxed edition 22¼ x 26¼ x 5⅛" in wood. of 4 albums of original photos (30 x 40 cm and 50 x 60 cm) with relics. Prices on request, inquire to *Printed Editions.*

Ring Piece. The journal kept by Hendricks during his 12 hour meditation on a mound of dirt at the center of the 8th Annual Avant Garde Festival. Documentation of Hendricks' performance and the Festival. Note: white mice from Higgins performance found their way to crawl over Hendricks'. New York City: Something Else Press. 1973. 80 pages. 4 ⅛ x 5 ⅜". paper. $3.50. ISBN: 0-87110-098-3. Available through Truck Distribution.

A Sheep's Skeleton and Rocks. Journal entries made in 1973 and 1974 about finding bones and rocks in Nova Scotia. Coincidences. A metaphor? 1977. 12 pages. signed with 4 tipped-in photographs and tag in envelope. 5¼ x 8¼". paper. $3.50. ISBN: 0-914162-21-7.

An Italian edition, *Uno Scheletro Di Pecora E Sassi,* Asolo, Italy: Edizioni Francesco Conz. 1974. 9½ x 12". a delux edition of 50 copies with photos. 12 pages English and Italian texts. Inquire to *Printed Editions.*

Dick Higgins (b. Jesus Pieces, England on 15.3.38) composes art, poetry, essays and other things. Ask us for the (free) special catalog on his work. Projects in progress for 1979 include a collaborative translation of Giordano Bruno's *On the Composition of Images, Signs and Ideas* (1591) with Charles Doria—including a big essay on Bruno by Higgins— and a volume of snowflake poems.

"Dick Higgins [is] the master of the unexpected and the imaginative..." Bill Katz, in *Library Journal* (Dec. 15, 1977).

"Higgins is one of the best and most original interpreters of language writing today." [American Library Association] *Booklist* 15.7.77.

New Titles

A Dialectic of Centuries This collection of essays in theoretical criticism presents, above all, Higgins's ideas concerning "intermedia" and the "allusive referential." About half the essays appeared in his now-legendary *Something Else Newsletter* or the prayer-book format *foew & ombwhnw*, brought out by the Something Else Press in the 1960's. The rest refer to the works of the more recent avant-garde, and are climaxed by his "Exemplativist Manifesto" in which he proclaims new purposes for literature and art to go along with the innovative styles of the 1970's. 192 pages, 5½ x 9¼, index and illus. Paper (ISBN 0-914162-33-0) $7.95 and Clothbound (ISBN 0-914162-34-9) $16.95.

The Epickall Quest of the Brothers Dichtung and Other Outrages. Of the three novellas, the title piece, written in the style of a German fairy tale, satyrizes the present literary and art establishment; how many figures can you recognize? And the final tale, *The Life and Times of the Croissant*, well, presents life from a rather unusual perspective, to say the least. 128 pages, 5½ x 8⅛. Old-style paperback (rough front and foot), ISBN 0-914162-27-6, two-color printing, $5.95. Cloth (50 signed and numbered, ISBN 0-914162-26-8), $19.95.

Six Fillious (with Steve McCaffery, bp Nichol, George Brecht and Dieter Roth). In 1968 Robert Fillious, poor in all but friends and dreams in Villefranche-sur-Mer, decided to get rich writing rock and roll lyrics. Alas what he came up with were lyrics that were far too salty for French radio (or any other), but his friend George Brecht translated them into English, his other friend Dieter Roth translated them into German, and their friend Hansjorg Mayer published them as a much admired book which, in due course, drifted out of print. In 1976 Higgins, McCaffery and Nichol, looking for a project to collaborate upon, decided to "do" the Filliou and did; Higgins (who speaks German) "did" the Roth version into English, Nichol (who does not speak French) "did" the Filliou original into English, and McCaffery "did" a homolinguistic translation of the Brecht into new English. All six texts were published as one of the most hilarious avant garde books ever. $4.00 from Membrane Press.

Also by Dick Higgins

Amigo (1972). Out of print.

A Book About Love & War & Death. (1972). Out of print.

City With All the Angles. This radio play deals, in burlesque form and with rock lyric interludes, with the problems of Los Angeles sprawl and domestic madness, California style. Higgins at his lightest. Illustrated and designed by Bern Porter. 1974, 50 pages, 5 3/8 x 8 (ISBN 0-914162-04-7). Paper, $2.95.

classic plays. This cycle of 47 visual or sound poems or plays (depending on how they are read) interfaces and puns among French, English and other languages, and tells by allusion the Persephone legend. Racine would roll over in his grave, but his Soho daughters wouldn't. 1976, 56 pages, 6 x 9. Paper (ISBN 0-914162-09-8), $4.00, and Cloth (50 signed and numbered), ISBN 0-914162-10-1, $19.95.

Computers for the Arts. A 1970 Abyss Publication. 18 pages, 5½ x 8. Paper, $0.90.

Everyone Has Sher Favorite (His or Hers). These are short pieces, mostly poems, from "seven of the

seventies," in Higgin's new style using grammatical puns rather than puns of words alone, along with structures analogous to Chomskyan transforms: but typically with Higgins, the style is only a small part of the whole. 86 pages, 6 x 9, printed letterpress. Paper (ISBN 0-914162-16-0), $4.95. Cloth (50 signed and numbered, ISBN 0-914162-17-9), $19.95.

An Exemplativist Manifesto (1976). Out of print.

Die Fabelhafte Getraume von Taifun-Willi. A 1967 "hear-play" for radio, this is the description in English of a wildly improbable large scale Happening being performed in "Crazy-Deutsch" (a hybrid, Higgins-invented language). Illustrated and designed by Bern Porter. A 1970 Abyss Publication. 38 pages, 6 x 9 (no ISBN number). Paper, $5.95.

Fantastic Architecture. (1971) Out of print.

Five Traditions of Art History, An Essay. This graphic statement describes Higgins's analysis and taxonomy of the five basic stylistic traditions in western art which transcend individual movements. 1976, a 17 x 22 poster, green and black, folded for convenient storage (ISBN 0-914162-15-2), $2.00.

foew&ombwhnw. This large scale anthology of Higgin's performance pieces, happenings, visual and lyrical notions, early theoretical essays, etc. includes the "Intermedia" essay among the synthetic and suspension plays along with other theoretical papes. It is the best introduction to Higgin's work up to 1968, and was recently shown (1977) in the (New York) Museum of Modern Art's exhibition of artists' books. Published in 1969 by Something Else Press, 384 pages, 5½ x 7 5/8, illustrated, bound as a prayer book (no ISBN number), $10.00.

For Eugene in Germany. This cycle of short poems was sent to a dear friend, Eugene Williams, day by day, telling him what was going on in Vermont while he was off in Germany—inside Higgins's head and heart. Bound back to back with Eugene Williams's first book *Cream Dreams.* Higgins's part is 24 pages long, Williams's 8. 1973, 6 x 9. Cloth (50 signed and numbered, ISBN 0-914162-0), $4.50.

George Herbert's Pattern Poems: In Their Tradition. This short book is the first substantial essay in English on the ancestors of concrete poetry (up to, roughly, 1632). Many of the examples in the mini-anthology at the end have never been available in America before, and the bibliography opens up a whole new field of comparative literature. 79 pages, 6 x 9, illustrations and bibliography. Paper (ISBN 0-914162-24-1) $5.95, and Cloth (50 signed and numbered, 0-914162-23-3), $19.95.

Jefferson's Birthday/Postface (1964. Out of Print.

The Ladder to the Moon. —is Higgin's most ambitious theater work. Unlike most of the others, this early 1960's work, was intended for a proscenium stage. 1973, 113 pages, 5 3/8 x 8 (ISBN 0-914162-03-9), $4.50.

Legends & Fishnets. This cycle of anecdotes and short stories (1958-1969) is the second of Higgins's three major prose fictions (with *A Book About Love & War & Death* and the unpublished novel *Orpheus Snorts*). For Higgins, a legend is an attitude in the mind of artist and reader, constantly reiterating present time and motion. This results in an utterly fascinating and unorthodox style of writing. Illustrated with pictures culled from Higgins's grandfather's collection of bicycle lore. 1976, 107 pages, 5 3/8 x 8, illustrated. Paper (ISBN 0-914162-12-8), $4.00, and Cloth (50 signed and numbered, ISBN 0-914162-13-6), $19.95.

Modular Poems. Since 1957 Higgins has produced many texts using chance operations. Others reflect his experience using chance, or attempt to apply chance as directly as possible to thought (by means of transforms) rather than to language itself. Photographs by Eugene Williams. 1975, 158 pages, 8½ x 11, illus. Paper (ISBN 0-914162-05-5), $7.95.

Some Poetry Intermedia. This graphic essay was produced for teaching purposes and by way of explanation, when Higgins was constantly asked, "Well, what *are* intermedia? What intermedia exist in poetry, for instance?" 1976, 17 x 22, orange and black, poster folded for convenient storage (ISBN 0-914162-14-4), $2.00.

Spring Game (1973). Out of print.

What Are Legends (1961. Out of print. Text in *Legends & Fishnets.*

Translations:

Novalis: *Hyms to the Night.* A literal translation into modern English of Novalis' (Friedrich von Hardenberg's) classic of German romantic prose-poetry. Cloth $10.00 and paper $5.00 from Treacle Press.

Alison Knowles (b. New York City, 29.4.33) makes art based on found, chance chosen or gift materials. Her large environments: the Big Book, the House of Dust and the Bean Garden consist of verbal, visual and accoustic collections. She has recently completed a series of notations called *Songs* based on onion skins and shoe laces.

New Titles:

Gem Duck. An image book based on decayed xerox prints of shoes and shoe parts traced over and projected on with lists, letters and real information. Gray landscapes on facing pages printed by offset. Cavriago, Italy: Edizioni Pari & Dispari. 1977. 120 pages. 13 x 18 cm. paper. $10.00. ISBN: 0-914162-28-4.

Leone D'Oro. limited edition silk-screen prints in two colors concerning objects from the beach of Naples. 16 prints in a cloth covered box in an edition of 45. Asolo, Italy: Edizioni Francesco Conz. 1978. 41 cm square. paper. $1000.00. Available through *Printed Editions.*

Bean Bag. a screen printed muslin bag filled with real beans, poems and various bean derived objects ancient and modern. 1978. edition of 18. cloth. $100.00. Available through *Printed Editions.*

Three Songs. oversized notations based on real objects printed sepia on vellum by blueprint. Munich, Germany: Galerie Renate Fassbender. limited edition prints in an edition of 15. 1978. paper. 8 feet long (variable), 36" wide. Series of 3, $300.00. individually $125.00 each. Available

through *Printed Editions.* cassette tape of the New York City performance of *Three Songs* with performances by Philip Corner, Malcolm Goldstein, and Alison Knowles. Ringkøbing, Denmark: Edition After Hand. Available through Edition After Hand, $4.00.

Cassette tape availabe through Audiographic series, New Wilderness Foundation.

Also by Alison Knowles

By Alison Knowles. event pieces written and performed by Fluxus during the first European tour. New York City: Great Bear Pamphlet Series, Something Else Press. 1965. 16 pages. 14 x 21 cm. paper. $2.00. ISBN: 0-87110-052-5. Reprinted.

More By Alison Knowles. performances 1974-76. suggestions for building environments based on natural and found stuffs. Lists propositions and poems from the environments. New York City: Unpublished Editions. 1976. 38 pages. 14 x 21 cm paper. $3.00. Reprinted.

Journal of the Identical Lunch. Documentation in photos and written accounts of the Identical Lunch experience by friends of the author. San Francisco, Ca: Nova Broadcast Press. 1971. 64 pages. 12¾ x 20 cm. paper. $2.00. ISBN: 0-913594-16-4.

See: *The Identical Lunch* listed under Philip Corner.

Identical Lunch Portrait Series. portraits in silkscreen of Ay-O, Ann Brazeau, Shigeko Kubota and George Maciunas eating the Identical Lunch. 1974. 18" square. gray ink on white canvas. $150 each in an open edition. Available through *Printed Editions.*

Moon Bean. 3 color photographic silkscreen print in an edition of 100. Cavriago, Italy: Edizioni Pari & Dispari. 1978. 13 x 15". paper. $75.00. Available through *Printed Editions.*

Jackson MacLow (b. 9/12/22); poet, performance artist, & composer, especially in integrated media, e.g., graphics realizable as verbal/musical performances, or poems realizable as dances. Systematic chance & spontaneous choice interact variously during composition & performance of his "simultaneities" (for speakers, singers, &/or instrumentalists), poems, plays, music dances, audio- & videotapes, drawings, & graphics.

New Titles

phone. a poem series comprising a spontaneously written poem & ten variations drawn from it, all having the same outer structure (initial letters of lines, numbers of characters in corresponding lines, numbers of lines), & verbal material from the 1st poem; the first seven were composed by chance operations that often fragment words & phrases, the last three, by selecting unfragmented words to form complete utterances. The eleven poems are printed in red & black, with a telephone, drawn for the edition by Ray Johnson, repeated on every page. Co-published by *Printed Editions* & Kontexts Publications, Amsterdam. 16 pages, paper. $4.00. ISBN: 0-914162-29-2 (& 9-070209-04-9).

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Available through Truck Distribution.

All of the following titles order directly from: Jackson Mac Low, 42 North Moore St., New York, N.Y. 10013.

21 Matched Asymmetries. Three groups of performance texts composed in 1967: ten about bluebirds, six about Dr. Howard Levy, & five about young turtles. London: Aloes Books. 1978. 38 pages. cloth. $3.50. signed copies, $5.00.

Also by Jackson MacLow

Stanzas for Iris Lezak. A large collection of stanzaic-poems written Summer 1960, drawn from the poet's current reading, from newspapers to scientific & Buddhist texts. Barton, Vt: Something Else Press. 1972. 424 + xii pages. cloth. $10.00. ISBN: 0-87110-062-2.

The Twin Plays: Port-Au-Prince & Adams County Illinois. two theatre texts. New York City: Great Bear Pamphlet Series, Something Else Press. 1966. 16 pages. soft. $3.50. Out of print.

*An Anthology. . . .*The first major collection of avant-garde performance pieces & related works. Edited by La Monte Young & designed by George Maciunas. 80 pages. paper. First Edition (New York: Young & Mac Low, 1963); Out of print. $100.00 Second Edition (New York: Heiner Friedrich, 1970). $10.00.

Performance Scores (single sheets published in New York by Mac Low, except where noted):
A Vocabulary For Carl Fernbach-Flarsheim. 1968. 8½ x 14". instructions on vo., rare, numbered, signed. $5.00.
A Vocabulary For Michael Wiater. 1973. 8½ x 11". Rare. $3.00.
A Vocabulary For Sharon Belle Mattlin. 1974. 14x22". $3.00
A Vocabulary for Vera Regina Lachmann. 1974. 14 x 22". $3.00.
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A Vocabulary For Peter Innisfree Moore. 1975. Instructions on vo., 14 x 22". $5.00.
Guru-Guru Gatha. 1976. 8½ x 11". $1.00.
1st Sharon Belle Mattlin Vocabulary Crossword Gatha. 1976. 8 x 11". $1.00; the same, as part of poster announcing Mac Low reading, 17 May 1978. 12½ x 17⅛. London: The Acme Gallery. 1978. $10.00.
Homage To Leona Bleiweiss. 1976. 8½ x 11. 7 pp. incl. instructions. $5.00
1st Milarepa Gatha. 1976. 8½ x 11". instructions on vo. $2.00; the same 13¾ x 20". signed silkscreened enlargement. limited ed. Cavriago, Italy: Pari & Dispari. 1978. $20.00.
The WBAI Vocabulary Crossword Gatha. 1977. instructions on vo. $2.00.
A Vocabulary Gatha For Pete Rose. 1978. instructions on vo. $2.00
A Notated Vocabulary For Eve Rosenthal. 1978.

with sep. two-sided instruction sheet. $5.00.
Musicwords (For Phil Niblock). 1978. with sep two-sided instruction sheet. $5.00.

Forthcoming works: (late 1978 or in 1979).

A Dozen Douzains For Eve Rosenthal. Toronto: Gronk Books.
The Pronouns—A Collection of 40 Dances—For The Dancers. Barrytown, N.Y. Station Hill Press. 3rd ed., rev. w. new material.
6 Recent Light Poems. Barrytown, N.Y.: Station Hill Press.
Uncollected Works. New York City: *Printed Editions.*

illustration by Ray Johnson for *phone* by Jackson Mac Low.

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21 Matched Asymmetries is bound
in paper, not cloth.
Stanzas for Iris Lezak comprises
many stanzaic-acrostic poems.
Additional forthcoming title:
First Book of Gathas, 1961-79.
Milwaukee: Membrane Press, 1979.

I/6/79

Ms. P. Oliveros

I hope that my delay in supplying information, upon the Unicorn festival that I asked you to contribute your work to, has not discouraged you from participation. My apologies, all I can say is this has been one of the busiest times of my life.

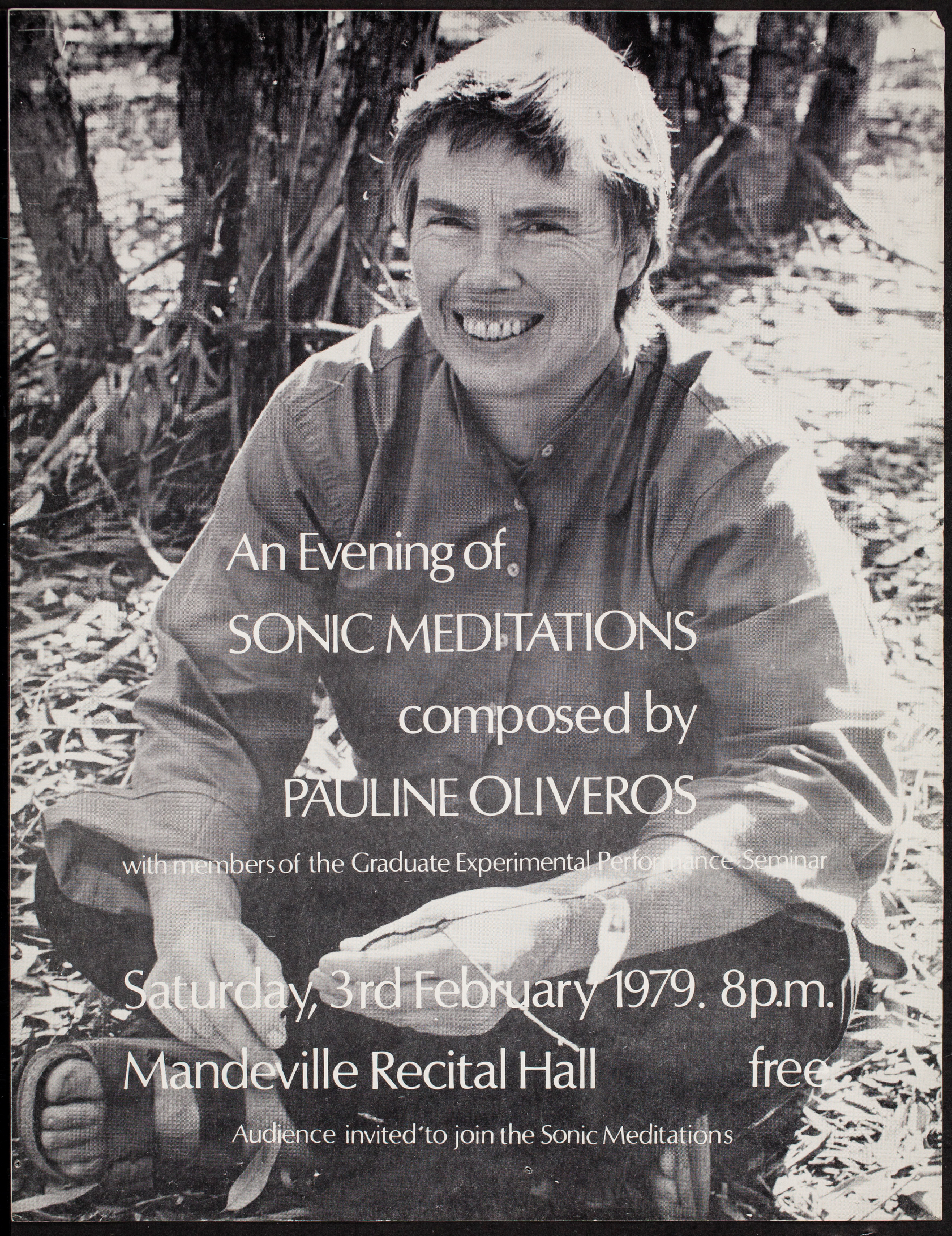
One of the activities that I have put much time into is the above mentioned festival. I have compiled a program that is varied enough to maintain the interests of a wide variety of people for two hours and yet have kept continuity. The continuity rests on developments in sight and sound media in the last five to ten years. The following is a list of the different events schedualed and it should illistrate the continuity indicated.

i. P. Oliveros'	Big Mother	synthesizer	
2. D. Korn	Cold Sun	35mm film	UCLA PH in film crit and history
3. C. Roads	Object	computer and synthesizer	
4. C. Stome		computer	music dept. directer at KPFK
5. T. Molsberry		16mm film	UCSD film grad student
6. R. Owens & F. Ewbank		Helio Lunar and Side Walk	acoustic synthesizer & computer
7. Edwardo Larin's		The Way	accoustic for 5 piece ensemble

P.S. How did you like the Gaurdian interview? I had mentioned to them that it would be a good story.

I will make an appointment to speak with you in person in the next couple of days.

Respectfully: Robert Owens


An Evening of
SONIC MEDITATIONS
composed by
PAULINE OLIVEROS
with members of the Graduate Experimental Performance Seminar
Saturday, 3rd February 1979. 8p.m.
Mandeville Recital Hall
free
Audience invited to join the Sonic Meditations

3/9/79

GRADUATE PERFORMANCE SEMINAR

Friday, March 9, 1979
Mandeville Auditorium
8:00 p.m.

Ionisation	Edgard Varèse
Sonic Meditation	Pauline Oliveros
Chroma IV	Joseph Ott
Auprès De Vous	Claudin
La Légende	Pierre Albert-Birot
Klang	U.C.S.D.'s New Wave Band
Agnus	Luciano Berio

The first part will be played without interruption

* * * * * I N T E R M I S S I O N * * * * *

Les Noces	Igor Stravinsky

Ionisation — Edgard Varèse

Ionisation was written in 1930 and premiered by Pan-American Association, Nicolas Slonimsky conducting, on March 6, 1933, in New York. Ionisation is one of the first works written for percussion (13 players) as an exclusive instrumental medium. Varèse was interested "in internal rhythmic and metric relationships . . . and in the sonorous aspects of percussion as structural, architechtonic elements." "Rhythm is the element in music that gives life to the work and holds it together. It is the element of stability, the generator of form." "Rhythm derives from the simultaneous interplay of unrelated elements that intervene at calculated, but not regular time lapses. This corresponds more nearly to the definition of rhythm in physics and philosophy as a "succession of alternate and opposite or correlative states.""

La Légende — Pierre Albert-Birot

The French poet Pierre Albert-Birot was a friend of Guillaume Appolinaire and Alfred Jarry. In 1916 he founded the magazine SIC (meaning: Sound-Idea-Colour, and sic - "this is the way it is"). Pierre Albert-Birot encountered and tasted various movements including futurism, cubism, dadaism, but he refused to identify himself specifically with any of these movements. His concern through such movements was to recapture a certain freedom, a pristine freshness from which he would fashion "poetry" rather than a "school".

La Legende is part of "La Triloterie" (1920): La Legende, Les Invectives contre l'Automne, En Marge des Rubaiynat d'Omar Khayyan. La Legende is a narrative poem, recited by a huge statue, interspersed with poems to be shouted and danced by a crowd.

Now the Poet the Father
made the earth below
and, to his son so handsome
it seemed so beautiful
That he would mate with a daughter of the earth so fair

And now he leaves the gardens of the Poet the Father
He begins to go down and down
and goes on descending for a long time yet
and he comes to the summit of Mount Rose
where sing his sisters Brune and Blonde

The handsome son of the Poet
tells his two sisters of his desire for a daughter of the earth so fair
and the brother asks his two sisters
to go down with him to earth
their father's masterwork
Brune and Blonde love their brother dearly
so handsome to behold
But one should never talk of

the form and colour of gods and goddesses
We shall go down with you say Brune and Blonde together
and give you the most beautiful
of all the daughters of the Earth

And the son makes a rainbow
he curves it in space
the arc begins at the feet of the god
and ends on the shore
and now all three are walking
on the sweeping curve of colours
the son and the goddesses his sisters
and pleasantly they descend
from the summit of Mount Rose to the seashore

The rainbow has gone from the sky
and now on the shore stands
a splendid warrior a stranger
and with him two maidens
with the skin and dress of the land
and straightway all three
begin to walk happily
And the shore becomes whiter
and the sky bluer
the trees greener
the sea more shining

And the three walk for a long time
and along every path they take
the sky becomes bluer
the trees greener
and now all the paths of your earth are whiter
Bluer all your skies
Greener all your trees
More shining all your seas

And all the people rise
shining with joy
in the light
and virgins' nipples quiver
and breasts dance
and bellies yearn
and lingams thrust
and teeth are white

Beautiful are the daughters of Earth
and each would give her face, her breasts, her belly to
the splendid warrior
But the Son walks on and passes
no virgin yet
has made him shine

And his sisters Brune and Blonde are sad
to see that he does not find his pleasure
among the daughters of beautiful Earth

for she is beautiful the daughter of Earth
her body loves, her skin sings
But where is she whom the Son seeks

Now the splendid warrior has vanished
carrying his grief away to solitary places
and he thinks to leave this Earth
and as he is about to ascend
he halts at the sight of a golden girl
Playing in the sea

and he turns to his sisters Blonde and Brune
and to them he says this is she
Sisters this beautiful mortal has not seen me
I am going up to the summit of Mount Rose
Tell her that your brother

a fine warrior
wishes to take as his wife
Endeavour to persuade her
and when she agrees
Call me my sisters and I am here

And now the goddesses
like two native girls
with the skin and the dress of the land
are smiling brightly at the bather
How beautiful you are beautiful bather
What joyous limbs
What a happy face
In truth daughter of man
you could be daughter of the gods
Our brother desires you
We are from a neighboring land
You are <u>not</u> from a neighboring land
Says the beautiful mouth of the bather
But the trees are green
and the great sky is blue

If your brother is strong as you are beautiful
Let him come
I will be his bride
Brother call the hearts of his sisters Blonde and Brune
and straightway he arrives on Earth
and the handsome unknown warrior
carries away in his arms
the laughing bather
naked

The son has been long on the earth
He has grown old like a man
at the side of his wife Blancheur
and now death prevents the handsome warrior from rising
and here his sacred skull
But the son of the Poet the Father
ascends to the first sky

This is why in your land
The sky is always blue
the trees always green
paths always white
Why all year long
Bodies have a violet shadow at their feet
for the son of the Poet
is a son of your Earth
and god of light

Translation: Nancy François

Agnus — Luciano Berio

For three clarinets, two sopranos and drone. The piece is basically an interpolation of the note B^{b}. The composer requires that all five voices are of equal volume and are almost inaudible. Written originally as a separate work; Berio included it in "Opera", 1977.

Les Noces Stravinsky

"Les Noces", "the Wedding", Russian choreographic scenes for vocal soloists, chorus, four pianos and percussion, was written between 1914 and 1923 and premiered in Paris by the Russian Ballets with choreography by Bronislava Nijinska.

TABLEAU I

Chez La Mariée (At The Bride's House)
In this tableau, called in the score "La Tresse", the bride Nastasia "is shown surrounded by her mother and bridesmaids who are dressing her hair, combing and plaiting it, and tying it with red and blue ribbons. They try to assuage her lamentations."

TABLEAU II

Chez Le Marié (At The Bridegroom's House)
"Meanwhile, the bridegroom's friends are combing and anointing his hair with oil. They congratulate his parents on the match and invoke the Mother of God, the Apostles and Angels. The bridegroom (Fetis) asks a blessing from his parents."

TABLEAU III

Le Départ de la Mariée (The Bride's Departure)
"The scene changes to the bride's house. She too asks her parents' blessing and then takes her departure, followed by all the guests. The mothers of Nastasia and Fetis lament the loss of their children. (End of Part One.)"

TABLEAU IV

Le Repas Des Noces (The Wedding Feast)
"At the beginning of the second part (last tableau), the backcloth rises, according to Ramuz, to reveal 'a large room in an izba filled almost entirely with a table round which the wedding guests are seated, eating and drinking. In the background, an open door leads into a bedroom with a double bed covered with a vast eiderdown'. The guests sing of white and red flowers growing side by side on a branch of a tree, while a drunken old man mumbles an unintelligible story about a gold ring with a ruby that someone has lost. Nastasia, after being presented to the company by her father, is handed over to Fetis. A married couple is chosen from among the guests to go into the bedroom and warm the bridal bed. Meanwhile, the health of the bride and bridegroom is drunk, and they embrace each other. When the two who were warming the bed return, Nastasia and Fetis are escorted to bed, and the door closed on them. The two fathers and the two mothers then seat themselves on a bench in front of the door facing the rest of the company; and from inside the bedroom the bridegroom is heard singing of his love . . ."

Soloists:

Ralph Dudgeon	- trumpet
Jean-Charles François	- statue
Isabelle Tercero	- eurythmist
Mark Williamson	- eurythmist
Trish Williamson	- eurythmist
Dianna Scott	- eurythmist
Carol Plantamura	- soprano
Diamanda Galas	- soprano
Isabelle Tercero	- mezzo soprano
Ken Anderson	- tenor
Philip Larson	- bass

Clarinetists:

David Jones
Bryan Heard
Georgette Camporini

Graduate Experimental Performance Group:

Grace Bell, John Hiestand, John Gael, Will Parsons, Paul Dresher, Bob Goold, Deborah O'Grady, Daniel Birnbaum, Mark Lockett, Jan Jarvlepp, Marc San Soucie

Collegium Musicum:

Cheryl Georgalis, Vismaya Lhi, Deborah Davis, - soprano
Isabelle Tercero, M'Ufrida Bell, Martha Zekan - alto
Bill Hays - tenor
Direction - Carol Plantamura

Music 1 Ensemble

Direction: Greg Ketchum, Athena Lam, Brenda Hutchinson, Paul Dresher, Daryl Pratt

Klang:

Paul Dresher, Michael Harris, Brenda Hutchinson, Richard Zvonar, Mark Lockett

Music 201/133 Ensemble: Director - Jean-Charles François

Pianos: Athena Lam, Margaret Rose, Mark Lockett, Daniel Birnbaum,
Percussions: Daryl Pratt, Joel Bluestone, Greg Ketchum, Philip Demski, John Flood, David Austin, Dennis Dockstader, Steed Cowart, Brenda Hutchinson, Michael Harris, Maya Gingery, Terry Setter, Will Parsons

Music 201/133 Choir: Director and preparation - Gerald Gabel

Soloists coached by Carol Plantamura

Statue for "La Legende" - by Bernhard Batschelet and Maya Gingery

Managers: Robert Goold, Stuart Smith

Expert in Russian Language: Vladimir Voos

House Mother: Irene Solomon

Mandeville Center Manager: Alan Johnson

STRAVINSKY CHOIR

Soprano

Virginia Arnold
Jody Battani
Lael Carlson
Deborah Davis
Maryruth Eaves
Karen Leider
Rosalind Roberts
Debra Subotnik
Marta Zekan

Alto

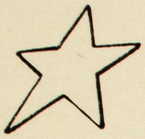
Charlotte Barry
M'Ufrida Bell
Alicia Bruchez
Lucia DeLisa
Anne Fritz
Lucienne Guillemin
Elma Mayer
Susan Moore
Deborah O'Grady
Barbara Stimer

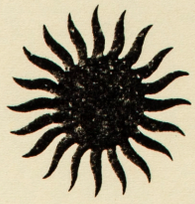
Tenor

Mark Douglas
William Hayes
John Hiestand
Mark Johnson
Tim Jones
Eduardo Larin
Tom Rettig
Stuart Smith
Paul Tydelski

Bass

Martin Brinkerhoff
John Carroll
Sid Corbett
Nhi Doan
Bob Goold
Scott Higby
Jan Jarvlepp
David Marriott
Tom Riley
Marc San Soucie
Tom Strini
Robert Thompson
Erik Zuckerbraun





ROOTS 3

A CONCERT OF OPUS 1 WORKS

* * *

WHEN: May 25th 8:00 PM

* * *

WHERE: CME, Warren Campus 408

* * *

WORKS BY: Hankinson, Harkins, Hutchinson, Jones, Kavasch, Leibig, Oliveros, Parsons, and Setter

a door prize will be awarded

DAVIDSON GIGLIOTTI ASSOCIATES
PERFORMING ARTS VIDEOTAPES • 537 BROADWAY • NY 10012 • 966-0812

6/15/79

'WHY DON'T YOU WRITE A SHORT PIECE'?
COMPOSED AND PERFORMED
BY
PAULINE OLIVEROS

Dear

This letter will serve to confirm our agreement.

I am going to produce, edit, and prepare for final distribution, a videotape program, for sale to colleges, libraries, and other collectors.

You are invited to participate in such videotape program, and I reserve the right to invite others to likewise participate.

I will have complete artistic control over the selection of all artists to join in this production, as well as editorial control, as to the length and position of each performers piece. I will further determine credits and billings in my sole discretion.

I will be under no obligation to include your performance in any final product. For each tape sold I will first deduct the following costs:

a) Production Costs
b) Material Costs
c) Studio Overhead (currently $55.00 per hour)
d) Distribution and Promotion Costs
e) Office Overhead

The resultant figure after deduction of these costs will be divided by two. One such portion shall be mine, and the balance shall be divided equally amongst the performers. Each act shall receive one share. If there are several performers in one act, they shall divide their share as they choose.

If there is a dispute as to the financial figures, the decision of my then accountant shall be binding on us all.

You waive any and all rights of privacy, and consent to the use of this performance in any manner I deem fit, for profit or otherwise. I shall own the master print.

If the foregoing accurately reflects our understanding, please sign where provided.

Sincerely

DAVIDSON GIGLIOTTI

Davidson Gigliotti

Accepted and agreed

Pauline Oliveros

6/15/79