

A PROGRAM OF LIVE ELECTRONIC MUSIC
AND A COMBINE

I. CITÉ LIBRE (*Electronic version by the performers*)

Martin Bartlett

*Charles Buel, voice console
Jon Dutton, percussion console
Jeffrey Raskin, great bass recorder console*

II. PLAYERS WITH CIRCUITS

David Behrman

*Allen Strange, electric guitar
Donald Nemitz, electric bass guitar
Victor Laruccia, function generator
Keith Carter, pre-amplifier controls*

III. APPEARANCE

Toshi Ichiyanagi

*David Tudor, bandoneon
Douglas Leedy, French horn
Allan Goldman, string bass
Alan John, sound distribution and ring modulators
William Mullen, oscillator I
Lester Weil, oscillator II*

INTERMISSION

IV. THEATER PIECE IV

Anthony Gnazzo

*Guest Artists, Theater Five
Members of Music 1C Class
Members of Music 202C Class
Members of Thursday Night Improvisation
Members of Audience*

THEATER PIECE IV (1967)
(score)

many performers
diversified actions
multiple sounds
constant repetition
concentration

technical means as required

actors	playing doing performing		sound
dancers	reciting drawing		grouping pattern
poets	projecting moving		phoneme rate
filmmakers	building singing	again and again the same	film phrase
people	painting chanting		thing word
musicians	developing being		figure light
painters			shape motion
sculptors			object action graph

HAVING

again and again
the same

EXPERIENCE

....with an infinity of variation

CREDITS

Stage Manager - Lester Weil

*Equipment Coordination - Alan Johnson
Allen Strange*

Lighting - Jon Dutton

*Technical and Stage Assistants - Ken Brodwolf
Dave Geren*

*Equipment Manager - Victor Laruccia
Technical Consultant - James Campbell*

pauline

OLIVEROS

anthony

MARTIN

Program:

GEORGE WASHINGTON SLEPT HERE TOO
I OF IV
CIRCUITRY
BIG MOTHER IS WATCHING YOU

NEW WORKS, PRESENTED BY THE MILLS COLLEGE TAPE MUSIC CENTER
MONDAY, FEBRUARY 13, 1967, 8:30 P.M., MILLS CONCERT HALL
ADMISSION: \$2 and \$1 (students). ASMC MEMBERS FREE

PROGRAM NOTES

by Pauline Oliveros

For the past twenty years electronic music has been associated with magnetic tape and a stage devoid of performers. The equipment found in most classical electronic music studios was never intended for music-making but was adapted by composers and technicians interested in electronic sounds and in the electronic manipulation of sound.

Now that technological media are no longer considered alien, and now that electronic pop has created a whole new era of live music, J. Petrillo's fear in the 1940's that canned music would replace the human performer seems unfounded.

Pop musicians such as the Beatles and the Rolling Stones, having conquered the stage and having sent millions of people to the dance hall, are moving into recording studios for sound modification techniques which confine them to records. Classical musicians, on the other hand, are moving out of the studio, stringing studio equipment out onto the stage with them.

Performers formerly concerned with Steinways and Baldwins are now concerned with the relative merits of McIntosh or Marantz. Methods of turning knobs and using patch cords have the same implications as striking or pressing keys. Some composers are more interested in sidebands than triads or tone rows; these same composers are designing and publishing exclusive electronic circuitry for their compositions. In keeping with this trend, many young composers are finding more guidance in the physics lab than in music theory classes.

Anthony Gnazzo, director of the Mills College Tape Music Center in Oakland, California, represents a new kind of composer. He is equally capable of reading a music score or schematic; of composing an instrumental ensemble or designing and building a twenty-channel sound distribution system.

David Tudor is a fantastic pianist and a pioneer among twentieth century performers, introducing new methods of sound presentation, acoustic and electronic. Many composi-

tions which give the performer responsibilities equaling or exceeding the composer's in determining the composition have been written exclusively for David Tudor. He is currently giving a seminar in Live Electronic Music at the Mills College Tape Center.

Both Mr. Tudor and Mr. Gnazzo have produced "combines": works which incorporate audio and visual circuits activated instrumentally. These works use no composing means but compose themselves out of their own composite instrumental nature.

Gnazzo's Theater Piece IV is a combine which includes theatrics and poetics with other artistic and natural elements

Toshi Ichiyangi recently returned to Tokyo after working in U. S. electronic music studios and computer centers on a grant from the Rockefeller third fund. He says of Appearance, "It leaves things open - at the same time, outside elements appear. It's like an old Japanese garden design: outside elements like the moon, clouds, trees change all year round. You look at the movement of the stars. Those things are included in the garden, however they are not controlled by the creator."

Martin Bartlett from Vancouver, Canada, is finishing his Masters thesis in composition at Mills College. Cité Libre gives instructions for musical responses but leaves the choice of "sound producing means" up to the performers.

David Behrman is on leave from his job as editor at Columbia Records and is a Creative Associate at the University of Buffalo. He is a founding member of the Sonic Arts Group, a New York performing ensemble devoted to live electronic music.

Players With Circuits represents the strongest link with traditional concepts of western music notation. His score provides a precise block diagram of the necessary equipment connections and specifications. Conventional pitch notation is used for the guitars, frequency and wave form for the function generator; amplitude and band width for the pre-amplifier is notated by graphics. Timing is controlled by synchronized stop watches.

TAPE-ATHON

JULY 22, 1967

136 EMBARCADERO (NEAR FERRY BUILDING)

WINE AND FLOOR SPACE PROVIDED

BRING YOUR OWN SLEEPING BAG OR CUSHION

6:00 PM - 6:00 AM

ELECTRONIC MUSIC BY PAULINE OLIVEROS
30 PIECES 1961 - 1967

STAY

GO

FILMS
LIGHT SHOWS
MAGIC LANTERNS
CHOREOGRAPHY
SLIDES
TV

LYNN LONDIÉER

ELIZABETH HARRIS RONALD CHASE
(HOST)

ALLIE HILDER

JACK FOSS

BETTY AND SHIRLEY WONG

BOB MORAN

ORVILLE DALE

CHUCKIE, MARGIE AND JULIA HILDER

FREE BRING A FRIEND

TAPE-ATHON

ELECTRONIC MUSIC BY PAULINE OLIVEROS



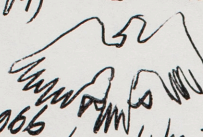

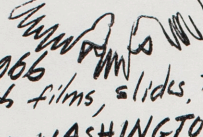









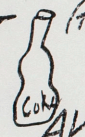
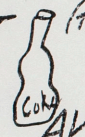




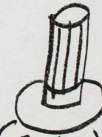


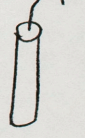


JULY 22, 1967

M = MILLS COLLEGE TAPE MUSIC CENTER

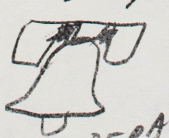
SF = SAN FRANCISCO TAPE MUSIC CENTER

UT = UNIVERSITY OF TORONTO TAPE MUSIC CENTER

THE PROGRAM

- AT 6:00 AM.
- #1 ANOTHER BIG MOTHER (UT) 1966 
- #2 MNEMONICS I 1965 (SF) 
- #3 IV OF IV 1966 (UT)
- #4 BOG BOG 1967 (M)
- #5 3 PIECES 1966 (UT) 
- #6 TIME PERSPECTIVES 1961 (SF) 
- #7 MNEMONICS II 1965 (SF)
- #8 AT 8:30 PM STONEY POINT 1966 (UT) 
- #9 JAR PIECE 1966 (T) 
- #10 AT 9:40 P.M. GEORGE WASHINGTON SLEPT HERE TOO 1965 (SF) 
- #11 *THE COVENANT (1966) (SF) 
- #12 BEAUTIFUL SOOPE 1967 (M) 
- #13 AT 10:40 PM  5000 MILES 1966 (T)
- #14 BYE, BYE BUTTERFLY 1965 (SF) 
- #15 MILLS BOG 1967 (M) 
- #16 BIG MOTHER IS WATCHING YOU (1966) (UT) 
- #17 AT 12:20 A.M. ROCK SYMPHONY 1965 (SF) 
- #18 I of IV (T) 1966 
- #19 AT 1 A.M. ALIEN BOG 1967 (M) 
- #20 MNEMONICS V 1965 (SF) 
- #21 FIVE A FILM BY RONALD CHASE WITH PETER COHON (S.F. MIME TROUPE) PHOTOGRAPHS BY CONSTANCE BEESON 
- #22 MNEMONICS III 1965 (SF) 
- #23 FED BACK AT 2:46 A.M. 1966 (UT) 
- #24 PARTICIPLE DANGLING 1966 (UT) 
- #25 MIND BOG (M) 1967 AT 3:30 A.M. WITH FILMS BY JACK FOSS, ALLIE HILDER, RONALD CHASE, 
- #26 SEVEN PASSAGES 1963 (SF) 
- #27 THE DAY I DISCONNECTED THE ERASE HEAD AND FORGOT TO RECONNECT IT 1966 (UT) 
- #28 NO MO 1966 (T) 
- #29 III of IV at approximately 5:45 A.M.
- #30 BOG ROAD 1967 (M) 

OUR THANKS TO THE KINDNESS OF OUR MANY FRIENDS



HAS MADE THIS CONCERT POSSIBLE

THE U.S. IN THE FILM FESTIVALS AT EVIAN, CRACOW, EDINBURGH AND VENICE.



THE 136 EMBARCADERO

SAN FRANCISCO, CALIFORNIA

BOWDOIN COLLEGE SENIOR CENTER

presents

STUART DEMPSTER, trombonist

in a lecture-recital on new music

Changes Open Style - - - - - Larry Austin
trombone and tape

Sequenza V - - - - - Luciano Berio
for trombone solo

Music for Trombone and Piano - - - - - Barney Childs
Elliott Schwartz, pianist

Intermission

Ricercar à 5 - - - - - Robert Erickson
trombone and tape

Theater Piece - - - - - Pauline Oliveros
choreography by Elizabeth Harris

January 16, 1967

8:15 p.m.

Wentworth Hall

PROGRAM NOTES

CHANGES OPEN STYLE was commissioned and first performed by trombonist-composer John Mizelle last year at Davis, California. The tape portion combines electronically altered "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center. Mr. Austin teaches composition at the University of California at Davis.

Luciano Berio is one of Europe's best-known and most talented younger composers, and has furnished this program note: "Behind SEQUENZA V lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."

Barney Childs has written the following notes: "MUSIC FOR TROMBONE AND PIANO, written at Deep Springs in July, is concerned (as all music, of course) with sound and silence: here each shapes the other, neither is more or less important. The sonority and density of the sound vary constantly, gathering and fading, from austere clangor to tenuous resonance, from long static or slowly-changing steady-level sustained notes to single brief sounds illuminating and giving shape to silence: and all this defines and qualifies the function, the tensions and densities, of the silences in turn."

Robert Erickson's RICERCAR is actually for trombone quintet, including alto trombone. The tape portion used tonight presents four of the five parts recorded by Mr. Dempster; it was realized with the assistance of Mr. George Craig, the chief engineer for FM radio station KPFA in Berkeley. Mr. Erickson has been, through his teaching at the San Francisco Conservatory, a sort of elder statesman in the recent new music movement in San Francisco.

The tape portion of Pauline Oliveros' THEATER PIECE, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. For this piece the trombone has been reduced to its lowest terms: simple tubing of pipe used in its most fundamental visual and acoustical sense. Miss Oliveros is now Director of the San Francisco Tape Music Center, succeeding Morton Subotnick (well known to Bowdoin audiences) in that position. Miss Harris invented and designed the props used in this piece, as well as the over-all theatrical conception.

THE MILLS COLLEGE TAPE MUSIC CENTER

presents

NEW WORKS BY PAULINE OLIVEROS AND ANTHONY MARTIN

Mills Concert Hall, Monday, February 13, 1967, 8:30 p.m.

George Washington Slept Here Too

David Tudor

Gerald Shapiro, Charles Boone, Martin Bartlett

Anthony Martin

I OF IV, two-channel tape

pause

Circuitry

Players: William Maginnis, Kevin McCarthy,
Jack Van der Wyk, Peter Magadini and Earl Zindars

intermission

Big Mother is Watching You, two-channel tape

.

Acknowledgements: William Maginnis, technician; Gerald Shapiro, technical assistance; equipment for Circuitry engineered by Carl Countryman; speakers courtesy of J. B. Lansing Company.

Wee have also Sound-Houses, wher wee practise and demonstrate all Sounds, and their Generation. Wee have Harmonies which you have not, of Quarter-Sounds, and lesser Slides of Sounds. Diverse Instruments of Musick likewise to you unknowne, some sweeter then any you have; Together with Bells and Rings that are dainty and sweet. Wee represent Small Sounds as Great and Deepe; Likewise Great Sounds, Extenuate and Sharpe; Wee make diverse Tremblings and Warblings of Sounds, which in their Originall are Entire. Wee represent and imitate all Articulate Sounds and Letters, and the Voices and Notes of Beasts and Birds. Wee have certaine Helps, which sett to the Eare doe further the Hearing greatly. Wee have also diverse Strange and Artificiall Eccho's, Reflecting the Voice many times, and as it were Tossing it; And, some that give back the Voice Lowder then it came, some Shriller, and some Deeper; Yea some rendring the Voice, Differing in the Letters or Articulate Sound, from that they receyve. Wee have also meanes to convey Sounds in Trunks and Pipes, in strange Lines, and Distances.

From the New Atlantis by
Francis Bacon, 1624

NORTHERN MICHIGAN UNIVERSITY

PRESENTS

STUART DEMPSTER

TROMBONIST

PROGRAM

Changes:

Larry Austin

Open Style for Trombone and Magnetic Tape (1965)

Commissioned and first performed by John Mizelle (trombonist-composer) last year at Davis, Calif., the tape portion combines electronically distorted "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center.

Music for Trombone and Piano **Barney Childs**

Barney Childs has written the following notes: "MUSIC FOR TROMBONE AND PIANO, written at Deep Springs in July, is concerned (as all music, of course) with sound and silence: here each shapes the other, neither is more or less important. The sonority and density of the sound vary constantly, gathering and fading, from austere clangor to tenuous resonance, from long static or slowly-changing steady-level sustained notes to single brief sounds illuminating and giving shape to silence: and all this defines and qualifies the function, the tensions and densities, of the silences in turn."

Sequenza V for Solo Trombone (1966) **Luciano Berio**

Luciano Berio is one of Europe's best-known and most talented younger composers, and has furnished this program note: "Behind SEQUENZA V lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."

INTERMISSION

Ricercar a 5 for Trombone (1966) **Robert Erickson**

Robert Erickson's RICERCAR is actually for trombone quintet, including alto trombone. The tape portion used tonight presents four of the five parts recorded by Mr. Dempster; it was realized with the assistance of Mr. George Craig, the chief engineer for FM radio station KPFA in Berkeley. Mr. Erickson has been, through his teaching at the San Francisco Conservatory, a sort of elder statesman in the recent new music movement in San Francisco.

Theater Piece (1966) **Pauline Oliveros — Elizabeth Harris**

The tape portion of Pauline Oliveros' THEATER PIECE, recorded by Mr. Dempster, was realized at the Columbia - Princeton Electronic Studios in New York City. For this piece the trombone has been reduced to its lowest terms: simple tubing of pipe used in its most fundamental visual and acoustical sense. Miss Oliveros is now Director of the San Francisco Tape Music Center, succeeding Morton Subotnick (well known to Bowdoin audiences) in that position. Miss Harris invented and designed the props used in this piece, as well as the over-all theatrical conception.

8:15 P.M.

KAYE AUDITORIUM

WEDNESDAY FEBRUARY 15, 1967

Electronic Equipment Courtesy of Northwest Radio Supply

WALKER ART CENTER presents
CONTEMPORARY MUSIC FOR TROMBONE

Performed by

STUART DEMPSTER

Assisted by

Barbara Nymark (piano)

8:30 pm, Wednesday, February 22, 1967 -- Lecture Gallery,
Walker Art Center

PROGRAM

CHANGES: OPEN STYLE (1965)
for Trombone and Magnetic Tape

Larry Austin

SEQUENZA V (1966)
for Solo Trombone

Luciano Berio

MUSIC FOR TROMBONE AND PIANO (1966)

Barney Childs

Fifteen Minute Intermission

RICERCAR a 5 (1966)
for Trombone and Magnetic Tape

Robert Erickson

THEATRE PIECE

Pauline Oliveros and
Elizabeth Harris

Stuart Dempster makes his home in San Francisco. In addition to his work as first trombone of the Oakland Symphony and teacher of his instrument, he is a featured soloist at the yearly Cabrillo Festival in Santa Cruz. A musician of highest virtuosity and musical integrity, Mr. Dempster has devoted recent years to expanding both the resources and the repertoire of his instrument.

In a remarkably short time in his career as a solo trombonist he has greatly expanded the sound potentiality of the instrument. He has commissioned works from Ernst Krenek and Andrew Imbrie, as well as the composers on this evening's program. He has performed extensively in the United States and has recently completed an extended tour of Europe.

Barbara Nymark, who has taught at Concordia College in St. Paul, has appeared as soloist with the Civic Orchestra of Minneapolis and also in the Minneapolis Symphony Orchestra under the direction of Stanislaw Skrowaczewski.

PROGRAM NOTES

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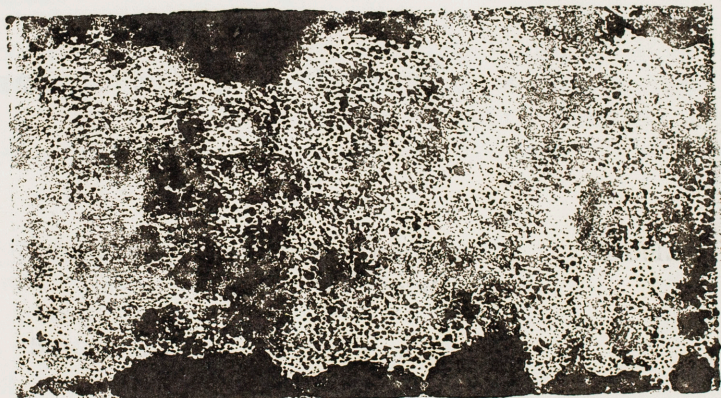
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Walker Art Center would like to thank Thomas Nee, who suggested this concert and aided substantially in its presentation.

STOCKHAUSEN



The Society for the Performance of Contemporary Music
presents a concert of music by

KARLHEINZ STOCKHAUSEN

KONTAKTE

Donald Anthony, piano
John Chowning, percussion

Kontakte for electronic sounds, piano and percussions is already proving to be one of the major works of the second half of the century. Much of its fascination derives from the "contact" between the known sound world of the instruments and the new world of electronic sound.

intermission

MIKROPHONIE I

Presented by the composer

Mikrophonie I uses sounds produced by a large gong simultaneously with their amplification in different ways by two microphones and their alteration as they are passed through electronic filters. A complex and arresting effect is thus produced by quite simple means, and a micro-world of sound is brought close to the ear.

REFRAIN

Donald Anthony, piano and wood-blocks
Howard Hersh, celesta and crotales
John Chowning, vibraphone, cow bells and glockenspiel

Refrain for three performers is unique in deriving its continuity from the natural decay of struck tones. The score provides the performers with a visual representation of how far to let the tones die away before proceeding to the next event. Time must, thus, conform to sound instead of sound to a separate system of time measurement, which is the usual situation in Western music. The "refrain" consists of trills and glissandi and appears six times.

"The real composer only writes something new and unusual in a new combination of sounds in order to express something new and unusual which moves him. This can be a new sound, but I believe rather that the new sound is an involuntarily discovered symbol which proclaims the new man who expresses himself thereby."
Arnold Schoenberg

February 24, 1967

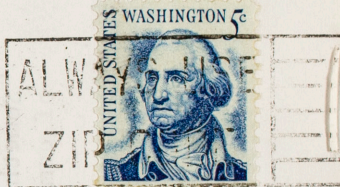
8:00 p.m.

Held at and in association with The San Francisco Museum of Art

"Something of the unknown is being opened up by the work of composers."

Karlheinz Stockhausen

SPCM
463 Melville Street
Pal o Alto, California



Pauline Oliveros
Tape Music Center
Mills College
OAKLAND, california

The San Francisco Conservatory Artists Ensemble

Guest artists:

Stuart Dempster, trombonist

Milton Williams, baritone

PROGRAM

SALVATORE MARTIRANO ~ Ballad

Milton Williams, baritone

Alan Johnson, conductor

Owen James (flute), Page Roth (viola), Kenneth Timm (tenor saxophone)

Stuart Dempster (trombone), John Mosher (double bass)

Peter Magadini and Loren Rush (percussion)

BARNEY CHILDS ~ Music for Trombone and Piano ♪ ♫

Stuart Dempster, trombonist

Loren Rush, pianist

PAULINE OLIVEROS ~ Theater Piece for Trombone Player and Tape ♪

Choreography by Elizabeth Harris

Stuart Dempster, soloist

- intermission -

ANDREW IMBRIE ~ Three Sketches, for trombone and piano ♪ ♫

Stuart Dempster, trombonist

David Hemmingway, pianist

TERRY RILEY ~ For Ann

Kenneth Timm (tenor saxophone), Bill Hendrick (trumpet)

Stuart Dempster (trombone), Loren Rush (vibraphone)

John Mosher (double bass), Peter Magadini (percussion)

Alan Johnson (conductor)

♪ first performance

♪ first San Francisco performance

♫ commissioned by Stuart Dempster

MAY 22 & 24, 1967

8:30 p. m.

THE SAN FRANCISCO CONSERVATORY OF MUSIC

The San Francisco Conservatory Artists Ensemble is aided in presenting these concerts to the public through a grant from the San Francisco Foundation.

UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC

FESTIVAL OF CONTEMPORARY ARTS

An Evening with Pauline Oliveros and Anthony Martin

“Music-Theatre-Light”

SMITH MUSIC HALL, FRIDAY, MARCH 3, 1967, 8:00 P. M.

George Washington Slept Here Too

Engineer's Delight, for Piccolo and
Seven Conductors

INTERMISSION

Circuitry for Percussion

Assisted by: Thomas Howell, piccolo

Herbert Brun, James Campbell, Charles Hamm,
Lejaren Hiller, Benjamin Johnston,
Royal MacDonald, Jack McKenzie, *conductors*

Jon Dutton, Joseph Inman, G. Allan O'Connor,
William Windhorst, William Youhass, *percussion*

James Campbell, *electronic supervision*

(Over)

COMING EVENTS

- Saturday, March 4, 3:00 p.m. — Festival Lecture, Morton Feldman: "The Anxiety of Art," Smith Music Hall
- Sunday, March 5, 8:00 p.m. — Festival Concert, Chamber Ensembles, Smith Music Hall
- Tuesday, March 7, 8:00 p.m. — Graduate Recital, Priscilla Fullerton, Piano, Smith Music Hall
- Wednesday, March 8, 8:00 p.m. — Graduate Recital, Virginia Gaburo, Piano, Smith Music Hall
- Friday, March 10, 8:00 p.m. — Festival Concert, Music for Solo Trombone, Guest Artist: Stuart Dempster, Smith Music Hall
- Saturday, March 11, 3:00 p.m. — Festival Lecture, Hans G. Helms: "Suppositions for Modern Musical Theatre," Smith Music Hall
- Saturday, March 11, 8:00 p.m. — Festival Concert, Chamber Ensembles, Smith Music Hall
- Sunday, March 12, 8:00 p.m. — Festival Concert, University of Illinois Symphony Orchestra, Wind Ensemble and Chamber Choir, Smith Music Hall
- Tuesday, March 14, 8:00 p.m. — Senior Recital, James Javore, Baritone, Smith Music Hall
- Thursday, March 16, 8:00 p.m. — Graduate Recital, Jerri Lee James, Piano, Smith Music Hall
- Friday, March 17, 8:00 p.m. — Festival Concert, Chamber Ensembles, Guest Artists: Gertie Charlent, soprano; Marie-Therese Cahn, alto; William Pearson, baritone, Smith Music Hall
- Saturday, March 18, 3:00 p.m. — Festival Lecture, Iannis Xenakis: "Stochastic Music, Strategist Music and Symbolic Music," Smith Music Hall
- Saturday, March 18, 8:00 p.m. — Festival Concert, Chamber Ensembles, Guest Artists: Gertie Charlent, soprano; Marie-Therese Cahn, alto; William Pearson, baritone; Smith Music Hall
- Sunday, March 19, 8:00 p.m. — Festival Concert, Chamber Ensembles, Smith Music Hall

THE ERB MEMORIAL STUDENT UNION BOARD

presents

The 1966-67 Little Concert Series

featuring

STUART DEMPSTER, Trombone

Wednesday, April 12, 1967

8:00 p.m.

School of Music Auditorium

PROGRAM

- Larry Austin
(b. 1930) Changes: Open Style for Trombone and Magnetic Tape (1965)
- Commissioned and first performed by John Mizelle (trombonist-composer) last year at Davis, California, the tape portion combines electronically distorted "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center.
- Barney Childs Sonata for Solo Trombone (1961)
- Written for Lloyd Weldy (teacher of trombone at University of Arizona), the second movement uses jazz-derived material and quarter tones, while the third movement is assembled by the performer as he plays from groups of related written sections. The movements are: *Recitative*, *Double*, and *Rondo*.
- Luciano Berio
(b. 1925) Sequenza V for Solo Trombone (1966)
- "Behind *Sequenza V* lurks the memory of Grock (Adriano Wet-tach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."—Luciana Berio.
- Robert Erickson Ricercar á 5 for Trombone (1966)
- Robert Erickson's *Ricercar* is actually for trombone quintet, including alto trombone. The tape portion used tonight presents four of the five parts recorded by Mr. Dempster; it was realized with the assistance of Mr. George Craig, the chief engineer for FM radio station KPFA in Berkeley. Mr. Erickson has been, through his teaching at the San Francisco Conservatory, a sort of elder statesman in the recent new music movement in San Francisco.
- Pauline Oliveros-
Elizabeth Harris Theater Piece (1966)
- The tape portion, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. The music is by Pauline Oliveros and the choreography is by Elizabeth Harris.

Late comers will not be seated while the concert is in progress

UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC

SUMMER WORKSHOP OF CONTEMPORARY MUSIC

CONCERT NO. 3

GREGORY HALL AUDITORIUM, THURSDAY, JULY 13, 1967, 8:30 P. M.

Signs (1967).....EDWIN HARKINS

CONTEMPORARY CHAMBER PLAYERS

William Hibbard, *Conductor*

Zoological Gardens (1965).....FREDRIC RZEWSKI

Entflieht auf Leichten Kahnen, Op. 2 (1921).....ANTON WEBERN

Serve Bone, Motet (1964).....BURRILL PHILLIPS

Sound Patterns (1964).....PAULINE OLIVEROS

NEW MUSIC CHORAL ENSEMBLE

Kenneth Gaburo, *Director*

INTERMISSION

The Nu Yawk Filhawmonic.....THE BORDER GUARD

P. S. (1967).....IVA MARTIRANO

THE ROUND HOUSE PLAYERS

Iva Martirano, *Director*

COMING EVENTS

Sunday, July 16, 8:30 p.m. — Concert No. 4 — Summer Workshop of Contemporary Music — Gregory Hall Auditorium

Tuesday, July 18, 8:00 p.m. — Summer Chamber Orchestra, John Garvey, Conductor, Smith Music Hall

Saturday, July 22, 8:00 p.m. — Jon Dutton, Senior Percussion Recital, Smith Music Hall

(Over)

THE NEW MUSIC CHORAL ENSEMBLE

Director: KENNETH GABURO

SOPRANOS

Barbara Dalheim
Rosalind Powell
Jean Geil
Margaret Rosso
Jo Ann Laquet

ALTOS

Miriam Barndt
Marcia Swengel
Bonnie Barnett
Shirley Panish
Karen Hinshaw

TENORS

William Brooks
Albert Hughes
Doug Pummill
Barton Wolgamot

BASSES

David Barron
Richard Hanson
Phillip Larson
Lawrence Weller

Piano: Karol Sue Gagstetter

THE BORDER GUARD

Salvatore Martirano, Piano
James Knapp, Trumpet
Frederic van Tellingen, Trumpet
Ron Dewar, Woodwinds

Olly Wilson, Double Bass
Michael Holloway, Poet
Glen Cronkite, Percussion

THE ROUND HOUSE PLAYERS

Director: IVA MARTIRANO

Gerald Brieske
Phillip Mayall
Ed Gibson
Douglas Clayton

Joanna Loukas
Jill Wattenberg
Mary Zelnick
Gerrie Liebermann

THE UNIVERSITY OF ILLINOIS CONTEMPORARY CHAMBER PLAYERS

Guest Conductor: WILLIAM HIBBARD

Conductors: JOHN GARVEY, SALVATORE MARTIRANO

Tom Howell, Flute
Charles Lipp, Bassoon
Roger Shields, Piano
Allan Goldman, Double Bass
Maxell Tromblee, Clarinet

Kenneth Ferrantino, Trumpet
David Rosenboom, Violin
William Youhass, Percussion
Charles Braugham, Percussion

Carl Volkers, Electronic Supervisor

JOHN MUIR COLLEGE INAUGURAL CONCERT

Presented by the
Department of Music
University of California, San Diego

October 7, 1967

Recital Hall
Mathews Campus
8:00 PM

PIECE FOR BELLS AND
TOY PIANOS (1965)

ROBERT ERICKSON

James Campbell, toy piano

"Bells have a complex pitch/timbre structure which gives their sounds a limitless fascination; and toy pianos, which produce tones by means of vibrating rods, have an inherent bell-like timbre and a similar complexity of pitch structure. In this piece, composing consisted of first, carefully selecting bells for their timbre and tuning; then recording, listening and selecting; and finally, splicing together many little snippets of sound. Four separate synchronized tapes were made in this way, then the four master tapes were mixed to create a final stereo version. The bell recordings and the master tapes were made on home equipment, and the final mixing was done at the San Francisco Tape Music Center.

The score for the live toy pianos was written last. It guides the player in his improvised activities without imposing any specific written notes."

- Robert Erickson

QUINTINA (1965)

ERNST KRENEK

Beverly Ogdon, soprano; Ronald Goldsmith, flute, Allen Strange, guitar; William Mullen, viola; James Campbell, vibraphone; Allan Goldman, xylophone; Jack Logan, percussion; Jon Dutton, percussion; Les Weil, percussion; Thomas Nee, tape technician
John Silber, conductor

The title Quintina reveals this work's relationship to Ernst Krenek's earlier Sestina, also for soprano and instrumental ensemble. Like Sestina, the Quintina is a setting of a philosophical poem whose versification is patterned after the rotational structure of the 12th century Sestina. Unlike Sestina, Quintina includes an electronically-generated voice part.

As Dr. Krenek explains, "The structure of the poem (in Quintina) is the same as that of the classical Sestina, only reduced to five elements. The five words at the end of the lines in each stanza of the German text are identical. Their positions rotate according to a certain principle. The last stanza (repeating the position of the words in the first) replaces the tornada of the Sestina. The five vowels (a, e, i, o, u) appear on the stressed syllables of each of the thirty iambic pentameters, their positions again rotating."

Intermission - 10 minutes
The audience is asked to leave the hall
during intermission.

LE TOMBEAU
DE COCTEAU (1964)

WILBUR OGDON

Beverly Ogdon, soprano
Wilbur Ogdon, piano

"While assembling poems from Cocteau's L'Ange Heurtebise for what was to be a theatrical chamber work, I learned of his passing. Two of the poems had just been set, one for baritone and the other for soprano.

Prompted by the desire to express an admiration for the many-faceted accomplishments of Cocteau, I fashioned this setting according to an old French tradition. The baritone setting was recast for soprano, some piano music then in progress was adapted to preface, separate, and follow the two songs, and the resulting entity was called Le Tombeau de Cocteau."

- Wilbur Ogdon

JAR PIECE (1967)

PAULINE OLIVEROS AND
LYNN LONIDIER

Pauline Oliveros, magnetic tape
Lynn Lonidier, light projections

"Jar Piece is a composition utilizing light and sound. It is scored for overhead and opaque projectors and magnetic tape, and is based on the movement of light passing through and reflecting from materials.

The electronic music was prepared at the University of Toronto Electronic Music Studio and was selected by Miss Lonidier for Jar Piece."

- Pauline Oliveros

PAVILLON DE LA JEUNESSE

YOUTH PAVILION

EXPO '67

présente / presents

NEW MUSIC CHORAL ENSEMBLE

KENNETH GABURO, DIRECTOR

dans le / in the

CINEMA THEATRE

Octobre 20 October

2:30 p.m. and 9:30 p.m.

Vendredi 20 octobre 1967

Friday October the 20th 1967

P R O G R A M M E

- | | |
|------------------------------|--------------------|
| Serenity (Whittier) ensemble | CHARLES YVES |
| Sound Patterns, ensemble | PAULINE OLIVEROS |
| Notes in the Silence | LESLIE BASSETT |
| (1) Dag Hammarskjold (1925) | |
| (2) Dag Hammarskjold (1961) | |
| (3) Dag Hammarskjold (1961) | |
| Exit Music 1, tape alone | ANONYMOUS |
| Lillacs (Whitman) | ROBERT SHALLENBERG |

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

- | | |
|--|----------------|
| Round, 6 soloists, tape | CHARLES HAMM |
| Entflieht auf leichten kähnen,
ensemble. | ANTON WEBERN |
| Exit music 11, tape alone | ANONYMOUS |
| Antiphony 111, 16 singers
Electronic sound. | KENNETH GABURO |
-

SOPRANOS

Barbara Kalheim
Rosalind Powell
Jean Geil
Margaret Rosso
Jo Ann Lacquet
Janet Pummill

ALTOS

Miriam Barndt
Marcia Swengel
Bonnie Barnett
Shirley Panish
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TENORS

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Barton Wolgamot

BASSES

David Barron
Richard Hanson
Phillip Larson
Lawrence Weller
Brian Winter

Karol Sue Gagstetter: Piano
Carl Volkers : Electronics
Kenneth Gaburo : Director

SOUND SIGHT

P. OLIVEROS

L. LONIDIER

I. SOME SOUND OBSERVA-
TIONS

II. NIGHT JAR

SOLOIST - JACOB GLICK

III. BEAUTIFUL SOP

FOR TAPE AND PROJECTIONS

IV. FESTIVAL HOUSE

FOR ORCHESTRA, MIMES & LIGHTS

V. I OF IV

FOR
TAPE