

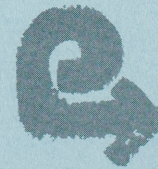
You Are Invited To Participate

Phan <sup>in</sup> tom Fathom  
From the Theater of the Ancient  
Trumpeters Sonic Meditation and  
Ritual with the members of the  
Meditation Project under the direction  
of Pauline Oliveros and occurring on Sat.  
March 10 at 8:00 PM, 1973 in Room 408  
Matthews Campus  
Project for Music Experiment, UC San Diego  
please see reverse side



**PARTICIPATION MEANS THE FOLLOWING:**

1. **AGREE** to remain non-verbal for the entire evening, approximately 3 or more hours. (Except for the dream-telling ritual and the mantra, which may be verbal.)
2. **BRING** an exotic dish to share for a potluck dinner.
3. **BRING** a word or phrase which you will say or intone repeatedly during a meditation as a mantra.
4. **BRING** a new or unusual name in writing to exchange with another person.
5. **IF** you want to be included in the dream-telling ritual, the following is necessary: Beginning Monday, March 5, Pauline Oliveros will attempt to transmit a particular sound and image to all who intend to attend Phantom Fathom, by concentrating every night on the sound and a certain picture. In order to receive this sound and/or image, try to remember what Pauline Oliveros looks like or her name, just before you go to sleep. Then tell yourself to remember your dream. Write down your dream when you wake up.
  - A. **BRING** your dream.
  - B. **BRING** something to adorn a nude figure.
6. **PLEASE**, no smoking.
7. **RSVP**, 453-2000, extension 2892.



**project for music experiment**

Department of Music/  
University of California, San Diego/  
Post Office Box 109/  
La Jolla, California 92037/  
Telephone: 714/453-2000



SCHEDULE OF PUBLIC EVENTS

Monday, March 12th:

- 3:30 P.M.: Sonic Meditations by Pauline Oliveros, Composer  
River Valley Room, University Center
- 7:00 P.M.: Sonic Meditations by Pauline Oliveros, Composer  
River Valley Room, University Center
- 8:00 P.M.: Opening of Art Show, Art Gallery, Lectures

Tuesday, March 13th:

- 12:00 Noon: Fireside Chat: "Problems Facing Women Artists"
- 2:00 P.M.: Lecture/Demonstration: Loyce Houlton's Minnesota  
Dance Theatre: State Ballroom, University Center
- 4:00 P.M.: Poetry Reading: Diane Wakoski, Dakota Lounge
- 8:15 P.M.: Minnesota Dance Theatre: Chester Fritz Auditorium

Wednesday, March 14th:

- 12:00 Noon: Fireside Chat: "Is There a Female Esthetic"
- 3:30 P.M.: Poetry Reading: Carolyn Kizer, Dakota Lounge
- 8:15 P.M.: Playwright Myrna Lamb, Ballroom

Thursday, March 15th:

- 12:00 Noon: Fireside Chat: "New Directions - The Impacts"
- 3:30 P.M.: Novelist Sylvia Wilkinson, Dakota Lounge
- 8:15 P.M.: Writer Mary McCarthy

Friday, March 16th:

- 12:00 Noon: "Open Review of 'The Tenth Muse'"
- 3:30 P.M.: Readings, Discussion: "Emerging Black Art"  
Gwendolyn Brooks and Theatre Director Lois McGuire
- 8:15 P.M.: Reading: Gwendolyn Brooks, Ballroom

Class Meetings:

- Pauline Oliveros: Monday, March 12, Education Bldg, Rm. 1 - 11:00 A.M.  
Tuesday, March 13, Gamble Hall, Rm. 286 - 9:00 A.M.
- Diane Wakoski : Tuesday, March 13, Merrifield, Rm. 111 - 10:00 A.M. (Intro to Poetry)  
Wednesday, March 14, Merrifield, Rm. 115 - 10:00 A.M. (Composition)
- Carolyn Kizer : Thursday, March 15, Merrifield, Rm. 112 - 2:00 P.M. (Intro to Poetry)
- Mary McCarthy : Thursday, March 15, Merrifield, (?) - 1:30 P.M. (Fiction & Am.Lit.)

(See English Office for further information on class meetings for writers.)



SCHEDULE OF EVENTS

MONDAY, MARCH 12

3:30 & 7:00 p.m. SONIC MEDITATIONS

Composed and performed by guest  
artist Pauline Oliveros

8:00 p.m. INFORMAL MIKE: THE WRITING SCENE  
AT UND.

Robert W. King and Robert W. Lewis moderating.  
Sponsored by Mortar Board.

8:00 p.m. FOURTEEN WOMEN

Opens University Art Gallery

With: Lee Krasner      Jean Schiff  
         Jeanne Reynal    Shirley Bentley Cleary  
         Judy Chicago      Leila Autio  
         Fay Lansner        Lois Johnson  
         Joyce Blunk         Irene Siegel  
         R. A. Toner          Miriam Shapiro  
         Eleanor Mikus      Diane Arbus- Portfolio

TUESDAY, MARCH 13

12:00 p.m. FIRESIDE CHAT

"Problems Facing Women Artists"

Participants: Diane Wakoski - Poet  
                 Pauline Oliveros - Composer  
                 Loyce Houlton - Dance Company  
                                 Director  
                 Crystal Miller - Dancer  
                 Kathy Anne Guy - Dancer  
                 Marilyn Peterson - Dance Master  
                 Linda Brown - Artist

2:00 p.m. MINNESOTA DANCE THEATER  
Lecture / Demonstration

4:00 p.m. DIANE WAKOSKI: POETRY READING

8:00 p.m. MINNESOTA DANCE THEATER  
Performance at Chester Fritz Auditorium

WEDNESDAY, MARCH 14

12:00 p.m. FIRESIDE CHAT

"Is There a Female Aesthetic?"

Participants: Diane Wakoski - Poet  
                 Myrna Lamb - Playwright  
                 Sylvia Wilkinson - Author  
                 Jackie McElroy - Artist  
                 Suzanne Bennett - Director  
                 Carolyn Kizer - Poet

3:30 p.m. CAROLYN KIZER: POETRY READING

8:15 p.m. MYRNA LAMB: LECTURE / READING

THURSDAY, MARCH 15

12:00 p.m. FIRESIDE CHAT

Participants:

"New Directions: The Impact"

Lois McGuire - Director  
Gwendolyn Brooks - Poet  
Carolyn Kizer - Poet  
Sylvia Wilkinson - Author  
Mary McCarthy - Author  
Leah Manning Stetzner - Author / Student  
Robert W. Lewis - Professor of English  
Mary Ellen Caldwell - Assoc. Professor of English

3:30 p.m. SYLVIA WILKINSON: READING

8:15 p.m. MARY McCARTHY: LECTURE

FRIDAY, MARCH 16

12:00 p.m. FIRESIDE CHAT

An open review of the *Tenth Muse* with the  
North Dakota Readers presenting a readers  
theater compiled of selections from the  
magazine.

3:30 p.m. GWENDOLYN BROOKS & LOIS MCGUIRE  
"Emerging Black Art"

8:15 p.m. GWENDOLYN BROOKS: POETRY READING

All events scheduled in University Center unless otherwise stated.

*To Women Faculty and Students & Staff  
Music Department*



# WOMEN IN THE ARTS

4<sup>TH</sup> ANNUAL WRITERS CONFERENCE



ROSALYN DREXLER / 20th C. AMERICAN PAINTER



GERTRUDE STEIN  
19th C. AMERICAN WRITER  
& CRITIC



MARJORIE STRIDER / 20th C. AMERICAN ARTIST

UNIVERSITY NORTH DAKOTA MARCH 12 - 16



MARIE BROGLIARD



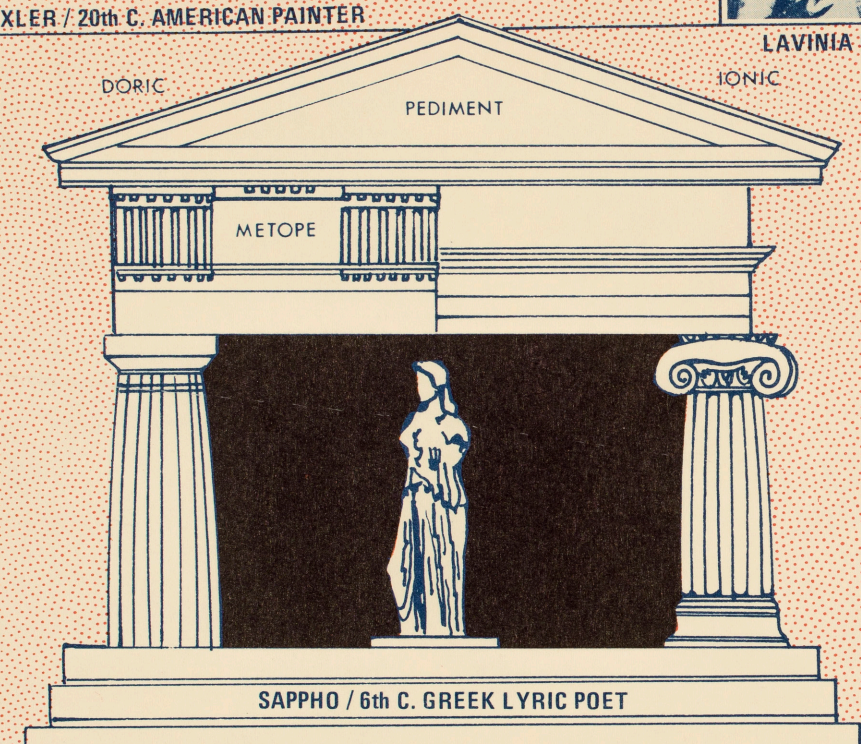
ELEONORA DUSE



VIRGINIA WOOLF



EDITH WHARTON



SAPPHO / 6th C. GREEK LYRIC POET



ARTEMISIA GENTILESCHI / 17th C. PAINTER



SABINA VON STEINBACH / 13 C.

A PARTIAL LIST OF WOMEN IN THE ARTS  
 HARRIET BEECHER STOWE / 19th C. AMERICAN NOVELIST  
 BERTHA MARSDEN / 19th C. FRENCH PAINTER  
 MARGARET MEAD / 20th C. AMERICAN ANTHROPOLOGIST  
 MARY CALKINS / 20th C. PHILOSOPHER & PSYCHOLOGIST  
 JULIA GILLIVER / 20th C. PHILOSOPHER  
 MARGARET SAUNDERS / 19th C. ACTRESS  
 LOUISE BETHUNE / 19th C. / First Professional Woman Architect  
 IRENE WEIR / 20th C. AMERICAN PAINTER  
 ANN OLDFIELD / 17th C. ACTRESS  
 ELLEN RAND / 20th C. AMERICAN PAINTER  
 ANNA PEASE / 19th C. PAINTER  
 SARAH GOODRICH / 19th C. PAINTER  
 HARRIET MARTINEAU / 19th C. ENGLISH WRITER  
 ELIZABETH BISHOP / 20th C. AMERICAN POET  
 19th BENEDECT / 19th C. AMERICAN CULTURAL ANTHROPOLOGIST  
 EMILY DICKINSON / 19th C. AMERICAN POET  
 CECILIA BEAUX / 19th C. AMERICAN PORTRAIT PAINTER  
 MARIA BROOKS / 19th C. AMERICAN POET  
 SUSAN LANGER / 20th C. WRITER  
 JANE AUSTEN / 18th C. ENGLISH NOVELIST  
 SUZANNE VALADON / 20th C. ARTIST  
 JANET SCUDDER / 19th C. AMERICAN SCULPTOR & PAINTER  
 SARA TEASDALE / 19th C. LYRIC POET  
 ANNE BRADSTREET / 17th C. AMERICAN POET  
 GERMAINE GREER / 20th C. ENGLISH WRITER  
 PEGGY ASHCROFT / 20th C. ENGLISH ACTRESS  
 ELIZABETH BARRY / 17th C. ENGLISH ACTRESS  
 GWENDOLYN BROOKS / 20th C. AMERICAN POET AND NOVELIST  
 OLYMPIA BROWN / 19th C. / First Woman Dramatist in U.S.  
 DIANA ARBUS / 20th C. ARTIST & PHOTOGRAPHER  
 SUSAN SONTAG / 20th C. WRITER  
 GERTRUDE VAN DERBILT WHITNEY / 19th C. AMERICAN SCULPTOR  
 WILLA CATHER / 19th C. AMERICAN NOVELIST  
 ANAIS NIN / 20th C. AUTHOR  
 MARY WOLLSTONECRAFT SHELLEY / 18th C. AUTHOR  
 ANN WHEATLEY / 18th C. AMERICAN SCULPTOR  
 SOPHIE TAEUBER-ARP / 20th C. PAINTER  
 JANIS JOPLIN

KAETHE KOLLWITZ / 19th C. GERMAN LITHOGRAPHER & PAINTER  
 BARBARA HEPWORTH / 20th C. ARTIST  
 GEORGIA O'KEEFE / 20th C. PAINTER  
 BRIDGET RILEY / 20th C. AMERICAN PAINTER  
 ETHEL BROWNE / 19th C. SOUTH AFRICAN NOVELIST  
 KAREN HORNBY / 20th C. AMERICAN PSYCHOANALYST & WRITER  
 MARTHA GRAHAM / 20th C. MODERN DANCER  
 ANNA GREEN / 19th C. AMERICAN AUTHOR  
 JO BAER / 20th C. AMERICAN PAINTER  
 LEE KRASNER / 20th C. AMERICAN PAINTER  
 JEANNE REYNAL / 20th C. AMERICAN SCULPTOR  
 JUDY CHICAGO / 20th C. AMERICAN PAINTER  
 RANDY GRAVES / 20th C. AMERICAN ARTIST  
 EVA HESE / 20th C. AMERICAN ARTIST  
 DOROTHEA ROCKBURN / 20th C. AMERICAN ARTIST  
 ELEANOR ANTIN / 20th C. AMERICAN ARTIST  
 LYDIA BENSLEY / 20th C. AMERICAN SCULPTOR  
 SUZI GABLIK / 20th C. AMERICAN PAINTER & AUTHOR  
 ROSEMARIE CASTOHO / 20th C. AMERICAN ARTIST  
 AGNES MARTIN / 20th C. AMERICAN PAINTER  
 LOUISE BOURGEOIS / 20th C. FRENCH SCULPTOR  
 FAT LANDSKER / 20th C. AMERICAN PAINTER  
 JOYCE KILMER / 20th C. AMERICAN ARTIST  
 R.A. TONER / 20th C. AMERICAN PRINTMAKER  
 ELEANOR WELSH / 20th C. AMERICAN PAINTER  
 JEAN SCHIFF / 20th C. AMERICAN ARTIST  
 SHIRLEY BENTLEY CLEARY / 20th C. AMERICAN PRINTMAKER  
 LESLA KATY / 20th C. AMERICAN SCULPTOR  
 LOIS JOHNSON / 20th C. AMERICAN PAINTER  
 IRENE SEGEL / 20th C. AMERICAN PRINTMAKER  
 MIRIAM SHAPIRO / 20th C. AMERICAN PAINTER  
 SYLVIA WILKINSON / 20th C. AMERICAN AUTHOR  
 JAYNE BRANTING / 20th C. AMERICAN OPTICIAN  
 MARY MCCARTHY / 20th C. AMERICAN AUTHOR  
 GWENDOLYN BROOKS / 20th C. AMERICAN POET  
 DIANE WAKOSKI / 20th C. AMERICAN POET  
 CAROLYN KIZER / 20th C. AMERICAN POET  
 MYRNA LAMB / 20th C. AMERICAN PLAYWRIGHT  
 LOYCE HOULTON / 20th C. AMERICAN DANCE DIRECTOR  
 LOIS Mc GURE / 20th C. AMERICAN DIRECTOR

LEE BONTECOU / 20th C. SCULPTOR  
 LOUISE NEVELSON / 20th C. AMERICAN SCULPTOR  
 EMILY BRONTE / 19th C. ENGLISH NOVELIST & POET  
 LOUISE TALMA / 20th C. AMERICAN COMPOSER  
 GEORGE SAND / (Amelie Aurore Lucie Dupin) / 19th C. FRENCH NOVELIST  
 GEORGE ELIOT / 19th C. ENGLISH NOVELIST  
 IRENE BRUEL / 20th C. ARTIST  
 MADELEINE M-SUDEVEY / 17th C. FRENCH NOVELIST  
 MARGARET MITCHELL / 19th C. AMERICAN ACTRESS  
 CAROLYN McCULLERS / 19th C. AMERICAN NOVELIST & PLAYWRIGHT  
 GRACIE LICK / 20th C. AMERICAN MUSICIAN  
 ELAINE DE KOONING / 20th C. AMERICAN PAINTER  
 AYN RAND / 20th C. PHILOSOPHER  
 MARISOL / 20th C. SCULPTOR  
 ALICE COLTRANE / 20th C. AMERICAN MUSICIAN  
 MARIA CALLAS / 20th C. AMERICAN SOPRANO  
 ISADORA DUNCAN / 19th C. AMERICAN DANCER  
 MARY FREEMAN / 19th C. AMERICAN AUTHOR  
 MARGARET FULLER / 19th C. AMERICAN AUTHOR & CRITIC  
 PAULINE OLIVEROS / 20th C. AMERICAN COMPOSER  
 VIVIAN FINE / 20th C. AMERICAN COMPOSER  
 JEAN ECKHART BERGER VEY / 20th C. AMERICAN COMPOSER  
 MARIE LAURENCH / 20th C. PAINTER  
 EVA GONZALES / 19th C. PAINTER  
 KATE CHOPIN / 19th C. AMERICAN AUTHOR  
 MARY CASSATT / 19th C. AMERICAN PAINTER  
 CLARA SHUMAN / 19th C. COMPOSER  
 LOUISE BRITN / 19th C. COMPOSER  
 ELIZABETH JACQUET DE LA / 18th C. FRENCH COMPOSER  
 GUERRE / 18th C. FRENCH COMPOSER  
 LIL BOLLINGER / 19th C. FRENCH COMPOSER  
 NEDA JULIETTE BOLLINGER / FRENCH CONDUCTOR & COMPOSER  
 MARGOT FONTYNE / 20th C. ENGLISH BALLERINA  
 CHRISTINE LADD FRANKLIN / 19th C. AMERICAN PSYCHOLOGIST AND LOGICIAN  
 SOPHIE KERR / 19th C. AMERICAN WRITER  
 HELEN JACKSON / 19th C. AMERICAN WRITER  
 JACQUE MELROY / 20th C. AMERICAN ARTIST  
 ELIZABETH VIGEE-LEBRUN / 18th C. FRENCH ARTIST  
 ANGELICA KAUPFMAN / 18th C. SWISS PAINTER  
 ROSA BONHEUR / 19th C. PAINTER



Fun piece vos great fun!!  
Regards, Y.Y.

UNIVERSITY OF WISCONSIN--MILWAUKEE  
SCHOOL OF FINE ARTS  
DEPARTMENT OF MUSIC

presents

The Ninth

MUSIC-FROM-ALMOST-YESTERDAY Concert

Yehuda Yannay, Director

Lee Dougherty, soprano, Guest Artist

Monday, April 2, 1973  
8:15 p.m.  
Fine Arts Recital Hall

Free admission



PROGRAM

Two Ideas (1973)

a group composition

Alan Hoffman - flute and clarinet  
Robert Cesario - clarinet  
Richard Cox - 'cello  
Michael Sullivan - electric guitar  
Chris Peterson - vibes and paper bag  
Frank Stemper - electric piano  
James Pease - piano and flexatone  
all - voices

Prelude and Toccata (1960)

Asher Ben-Yohanan

Ellen Silverman - piano

Outline (1963)

Pauline Oliveros

Claudia Zaslav - flute and piccolo  
Jay Kimpel - percussion  
Phillip Schoeller - string bass

Trio (1946)

Ernst Krenek

- I. Allegretto moderato
- II. Allegro agitato
- Allegro deciso
- Andante
- Allegro agitato
- Tempo del primo pezzo

Glenn Holmer - violin  
Robert Cesario - clarinet  
Deborah Overbeck - piano



Incantation (1964)

Yehuda Yannay

Prologue

Mobiles

Epilogue

Lee Dougherty - soprano

Glenn Holmer - piano

Modulos para dos pianos

Manuel Enriquez

Wanda Amorim - piano

June Reinke - piano

Voices (1972)

Ramon Zupko

Lee Dougherty - amplified soprano

Yehuda Yannay - tape recorder

Assistant: James Pease

Recording: Leslie Dexter



### COMING EVENTS

- April 4 Sandu Stern, violin 8:15 p.m. Recital Hall
- April 5 William Duvall, voice 8:15 p.m. Recital Hall
- April 8 Delta Omicron alumni recital  
3:30 p.m. Recital Hall
- April 10 Lucille Allison, voice 8:15 p.m. Recital Hall
- April 11 University Concert Choir and University  
Madrigal Singers 8:15 p.m. Recital Hall
- April 12 George Sopkin, violoncello, and  
Naomi Zaslav, piano 8:15 p.m. Recital Hall
- April 14 University Brass Choir 8:15 p.m. Recital Hall
- April 15 James Treviranus, French horn  
8:15 p.m. Recital Hall
- April 15 Delta Omicron Spring Musicale  
3:30 p.m. Recital Hall
- April 16 Duo Piano Recital: Robert Silverman  
and James Tocco 8:15 p.m. Recital Hall
- April 17 Festival of Clarinet Literature  
12:30 p.m. Recital Hall
- April 29 Fine Arts Quartet 8:15 p.m. Recital Hall
- April 30 William Zien, percussion  
8:15 p.m. Recital Hall
- May 1 Drew Lecher, violin 8:15 p.m. Recital Hall
- April 30 through May 9: TENTH ANNIVERSARY CELEBRATION  
OF THE SCHOOL OF FINE ARTS



Two Ideas

Choose from the following for your essay in twenty-five words or less:

This piece . . . .

- A) . . . . is a group composition
- B) . . . . is based on two concepts of sound reproduction
- C) . . . . incorporates two sound masses in the first idea. Each musician is allowed five entrances during the second idea.
- D) . . . . ended on a nice note.

The winning essay will be written in script and posed on the MFAY bulletin board.

James Pease

Prelude and Toccata

Asher Ben-Yohanan (b. 1929) is one of the prominent composers in Israel. He studied composition with Paul Ben-Haim, Luigi Noro, Aaron Copland and is a graduate of the University of Michigan at Ann Arbor. MFAY premiered his "Quartetto Concertato" two years ago.

Prelude and Toccata for Piano consists of two short movements of extremely contrasting natures.

The first movement - the prelude - is slow and quiet for the most part with occasional unexpected outbursts of movement increasing in intensity which break into the peace of introspection. The intervals of the major seventh and minor ninth play an important part in the development of the movement.

The toccata is fast and energetic with a constant, lively rhythmic flow. The short rhythmic motif which opens the movement is an important factor in its development as a whole and leaves its mark on the entire toccata. The rhythmic tension increases toward the end with a persistent chord dominating the music and leading, with a gradual rise in intensity, to the closing motif-which is also that of the opening.

Outline

Pauline Oliveros teaches at the University of California--San Diego and enjoys a considerable reputation as composer in various media, including electronic and theater-pieces.

Outline is an imaginative framework for a semi-aleatory piece in which the score varies from exact notation to general indications leaving a considerable latitude for the players to improvise and introduce self-expression.

Trio

Ernst Krenek, now 73, is one of the protagonists of the Viennese atonal and 12-tone school; a well-known composer already in the 1920's and 1930's. His recent works include several operas for the German television. Trio is a 12-tone work with a slight Schoenbergian flavor. Rhythmic vitality, combined with lyric sections create a divertimento atmosphere.



## Incantations

Incantations is based on a text from W.H. Auden's "Three Dreams" (the second poem)

### II

Lights are moving  
On domed hills  
Where little monks  
Get up in the dark.

Though wild volcanoes  
Growl in their sleep  
At a green world  
Inside their cloisters

They sit translating  
A vision into  
The vulgar lingo  
of armed cities

Where brides arrive  
Through great doors,  
And robbers' bones  
Dangle from gallows.

A symmetrical construction assigns the first stanza for the Prologue and the last for the Epilogue. From the words and word-particles of the two middle stanzas a series of short structures were composed; and freely ordered by the singer. In parallel, the pianist using the interior of the piano and percussion mallets, creates a counterpart with a series of predetermined structures ordered also at his will. After its premier in Boston in April 1966, Michael Steinberg wrote the following words in the 'Boston Globe': "Special vocal and instrumental effects have become tiresome cliches with frightening quickness, but it seemed almost as though one were hearing them for the first time, so effectively were they composed by Yannay, and so relevant were they to his structural and expressive purpose."

## Modulos Para Dos Pianos

This is a virtuoso work by the Mexican composer Manuel Enriquez. It contains intricate, colorful structures, representing the piano music style of the post-serial 60's. The second movement (out of two movements) is a series of short, contrasting modules.

## Voices

Ramon Zupko was born in Pittsburgh, and received his earliest musical training there and in Ohio. He received his BS and MS in composition at Juilliard, and did postgraduate studies at Columbia, the Akademie fuer Musik in Vienna on a Fulbright Grant, and at the University of Utrecht, Holland. He has been the recipient of two Ford Foundation Grants, as well as numerous prizes for his solo and chamber works.

Mr. Zupko has lived in Europe for several years, where his involvement with the electronic medium began. Since then his works have included compositions for tape alone, as well as soloists or instrumental groups with tape, and multimedia. Presently he is director of the 'Studio for Electronic and Experimental Music' at Western Michigan University, where he also teaches composition and theory, and is co-director of an improvisation group.



"Voices" is a multi-sound media piece for amplified soprano and four-channel magnetic tape written in 1972.

voices of the media: bombardment, saturation  
voices of the suppliants: apprehension, deliverance  
laughing voices - the voices of children - humanity chanting  
the soprano: reacting, ignoring, joining, resigning  
the spoken text: mostly "Prayer Before Birth" by Louis MacNiece  
realization: the studio for electronic and experimental music of  
Western Michigan University

### Lee Dougherty

"Gifted with a superb sense of theater, Miss Dougherty left no doubt as to the emotional and dramatic content of each song. The singer displayed fine musicianship as well as technical ease." Lee Dougherty was the Young Artist winner of the National Federation of Music Club competition, after returning from a Fulbright scholarship to Germany where she sang opera and lieder. Of her Town Hall debut recital, the New York Herald Tribune wrote of Miss Dougherty's "impressive technique and musicality" which has taken her to the eastern seaboard and the midwest for concerts, orchestral dates, opera, and musicals; including an appearance as soloist at the White House, on Broadway's stage, at Carnegie Hall, and in recital at the Alice Tully Hall in New York's Lincoln Center, after which the New York Times wrote of her singing with "great flair, individuality, and intelligence." She is presently an Affiliate Artist to Doane College in Nebraska, sponsored by Sears Roebuck and Co. Foundation and the National Endowment of the Arts, along with the Nebraska Arts Council. She is also the Wingspread Artist from the Johnson Foundation in Racine.

### Ellen Silverman

Ellen Silverman is an active musician in the community. A graduate of the Eastman School of Music, she also holds a Master's degree from Syracuse University and has studied at Aspen and Tanglewood. She has been soloist with the Scranton Philharmonic Orchestra, has performed both piano and harpsichord with the American Wind Symphony Orchestra and has appeared numerous times in both solo and chamber recitals. Presently she is playing chamber music on the faculty of the Wisconsin College-Conservatory, maintaining an active private studio and teaching in the Brown Deer School System.

The Johnson Foundation sponsors Miss Dougherty's appearance in this concert. "In order to encourage appreciation of the arts on a community basis and thereby enhance the quality of life, a Wingspread Artist program was begun by The Johnson Foundation in 1972.

The program assists in making available in Wisconsin a talented artist for appearances at schools, hospitals, colleges and in concerts."



THE DEPARTMENT OF MUSIC  
UNIVERSITY OF WISCONSIN  
EAU CLAIRE

*presents*

*I Cantori*  
("THE SINGERS")

*8:00 PM Wednesday  
April 25, 1973*

*Fine Arts Center  
Concert Hall*



I

The Greeting (from "*Sonic Meditations*" - 1971) Pauline Oliveros

You are invited to join us in this opening meditation. Begin by observing your breathing. Gradually form a pitch image mentally. Maintain the same pitch image for the duration of the meditation. Whenever a person enters the space, produce your pitch image as a long tone. Remain silently focused on your same pitch image until another person enters the space. Continue until everyone is present.

She was a visitor (1967) Robert Ashley

This work appears as a eulogy at the end of Ashley's opera entitled "*That Morning Thing*."

Warum ist das Licht gegeben dem Mühseligen? Johannes Brahms  
("Why is the Light given to those in misery?")

- I. Warum ist das Licht gegeben
- II. Lasset uns unser Herz
- III. Siehe, wir preisen selig
- IV. Chorale: Mit Fried und Freud ich fahr dahin  
(Text and translation on insert)

Die mit Tränen säen Johann Schein

"He who sows with tears shall reap with joy.  
He goes forth and weeps, bearing previous seed,  
And returns rejoicing, bringing his harvest."

--Psalm 125: 5-6

Herr, wenn ich nur dich habe Heinrich Schütz

"Lord, if I have only Thee  
So ask I nothing from heaven and earth.  
When my body and soul languish,  
Thou art still my heart's comfort  
and my portion forever."

--Psalm 73: 25-26



## II

Rejoice in the Lamb (1943)

Benjamin Britten

Dale Mietla, organist

"Rejoice in God..." (Chorus)

"Let Nimrod, the Mighty hunter..." (Chorus)

"Hallelujah from the heart of God..." (Chorus)

"For I will consider my Cat, Jeoffrey..." (Lynn Callow, Soprano)

"For the mouse is a creature of great personal valour..."

(Barbara Butler, Mezzo-Soprano)

"For the flowers are great blessings..." (Bruce Betts, Tenor)

"For I am under the same accusation with my Saviour..."

(Chorus)

"For H is a spirit..." (John Bart, Baritone)

"For the Instruments are by their rhymes..." (Chorus)

"Hallelujah from the heart of God..." (Chorus)

## III

Chortos II (1970)

Richmond Browne

*Chortos I* ("chortos" = Greek word for "grass"), commissioned by the Church of Christ, Yale University, in 1968, followed by *Chthonos*, a theatre piece for instruments, lights, and movement, form the version known as *Chortos II* which was commissioned and premiered at the University of Connecticut in 1970. The text appears on the insert.

Greg Reierson, John Westin, John Bart, soloists

Sara Beeler, Harold Motter, Paul Hilbrich

Instrumentalists

CHORD (1971)

James Fulkerson

A group of people. Everyone chooses a pitch and sings it.

(Individual consciousness)

In time, a single chord or tone is sustained by the group.

(Group consciousness)

When this is finished, it will cease.

Sanctus (1968)

John Mizelle

This is the only *a cappella* movement from the *Mass for Voices and Electronics*.

"Holy, Holy, Holy. Lord God of hosts, Lord God of power and might. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest."



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- April 29 Faculty Recital RODNEY HUDSON, Trombone, 4pm FA-C  
April 29 MEN'S & WOMEN'S GLEE CLUBS, 8pm FA-C (R)  
April 30 CHAMBER CHOIR, 8pm FA-C (C)  
May 2 Senior Recital, Barbara Walter, Flute & Peter Schiefelbein,  
French Horn, 5pm FA-R  
May 2 CONCERT BAND, 8pm FA-C (C)  
May 6 ORATORIO CHORUS, 8pm Arena (C)  
May 7 Junior Recital, Nancy Rollag, Soprano & Matthew Schubring,  
Tenor, 5pm FA-R  
May 7 WOODWIND ENSEMBLE, HORN CHOIR & PERCUSSION ENSEMBLE, 8pm  
FA-C  
May 8 Senior Recital, Keith Montgomery, Violin, 8pm FA-C  
May 9 MARIMBA ENSEMBLE & JAZZ ENSEMBLES III & IV, 8pm FA-C  
May 9 Senior Recital, Susan Luepke, Clarinet & Dick Jorgensen,  
Trumpet, 5pm FA-C



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*Claremont Music Festival*

Mabel Shaw Bridges Hall of Music  
Wednesday evening, July 11, 1973, at 8:15

NIELSEN  
(1865-1931)

Quintet for Winds in A, Opus 43  
(1921-1922)

Allegro ben moderato  
Menuet  
Praeludium (Adagio)--Theme with Variations

Carol Wincenc, flute  
Sara Watkins, oboe and English horn  
David Shifrin, clarinet  
Robert Williams, bassoon  
David Kappy, horn

OLIVEROS  
(born 1932)

Outline, for Flute, Percussion, and String  
Bass--An Improvisation Chart (1963)

Carol Wincenc, flute  
Hal Rees, percussion  
Bertram Turetzky, string bass

INTERMISSION

DVOŘÁK  
(1841-1904)

Quintet for Piano and Strings in A,  
Opus 81 (1887)

Allegro ma non tanto  
Dumka: Andante con moto  
Scherzo (Furiant): Molto vivace  
Finale: Allegro

Nina Lugovoy, piano  
Charles Libove, violin  
Joanne Zagst, violin  
Raymond Page, viola  
Leonard Feldman, cello



## CARL NIELSEN: Quintet for Winds in A, Opus 43 (1921-22)

Nielsen's Wind Quintet can be considered among the composer's finest--and happiest--works. It was completed just three months after his Fifth Symphony. The latter work represents the culmination of Nielsen's symphonic achievement, a masterpiece whose intense emotional and technical conflicts are stunningly resolved in a powerful edifice of heroic proportion. After such a massive undertaking, it is hardly surprising that Nielsen would turn to less exhausting subject matter.

The Wind Quintet reflects his lifelong fascination with human personality. The conception originated after Nielsen heard the members of the Copenhagen Wind Quintet rehearsing. All these players soon became personal friends of the composer, and Nielsen's Quintet is written not only with an idiomatic understanding of the capabilities of the various instruments, but with keen insight into the individual personalities of the players. One commentator characterized the Copenhagen Wind Quintet in this way: "The flautist, Paul Hagemann, was a sensitive, nervous man; the oboist Svend Christian Felumb was pleasant and ingratiating; Aage Oxenfold was an irascible and impatient clarinetist, Hans Sørensen an unimaginative hornplayer of almost military precision, and the bassoonist, Knud Lassen, a phlegmatic person of imper-turbable humor." Incidentally, this work was recorded by the original Copenhagen Wind Quintet (with the exception of the flautist; Gilbert Jespersen, for whom Nielsen wrote his Flute Concerto, replaced Hagemann) for His Master's Voice--that would make a worthy reissue!

By and large the Quintet is a gentle piece, full of pastoral and forest sounds, humor both affectionate and satirical, and contrapuntal mastery of a very high order. The first movement, in sonata form, alternates between its home key, E major, and the subdominant of A major (the key of the following movements), but there is none of that frightening tension between tonalities so dramatically evident in the Third, Fourth, and Fifth Symphonies. Rather, one can marvel at the wit and imagination with which Nielsen develops his thematic material. The brief minuet is a comic little interlude with lengthy stretches of two-part writing.

We observe the oboist pick up an English horn, and hear the jovial mood change suddenly to one of stormy foreboding in the Praeludium. But this wild music quickly dissolves, giving way to a peaceful hymn tune, chosen from Nielsen's own Hymns and Sacred Songs (1912-16). This simple hymn serves as the basis for eleven ingenious and extremely varied variations, in which Nielsen's abilities at characterization are everywhere evident. My own favorites are variation 1, a delicious contrapuntal exercise between the horn and bassoon, No. 5, which Robert Simpson aptly describes as a "dialogue between an irascible clarinet and an infuriatingly imperturbable bassoon," Nos. 7 and 9, for solo bassoon and horn, respectively, and variation 8, which has a mocking Eastern flavor, with the oboe and clarinet in imitation, the horn and bassoon providing a drone, and the flute enlivening the whole affair with delightful, perfectly timed asides. In the final variation Nielsen recalls motives from earlier in the movement. The Quintet ends with a repetition of the original hymn tune, this time subtly transformed from triple to duple meter, a typically modest gesture for Nielsen, and a fitting conclusion to this, his last chamber work.

Wind aficionados may be interested in a comparison between Nielsen's Quintet and Janáček's wind music. These contemporaries shared a love of nature, life-long concern for characterizing human personality in their music, nationalistic idiom, piquant instrumentation, and a highly original approach to tonality.

## PAULINE OLIVEROS: Outline, for Flute, Percussion, and String Bass (1963)

Pauline Oliveros has for many years been in the forefront of the American avant-garde. She offers the following description of her musical development:

"Most of my work is rooted in improvisation and primary process imagery. As a beginning composer, I searched laboriously with the aid of a piano for the sounds I heard. This was a kind of slowed down improvisation. As I found the pitches I wanted my mind constantly formed images of the instrumental colors I desired. From the beginning sound quality has been a prime concern.

"My study of composition began at the University of Houston in 1951 with Dr. Paul Koepke. I cultivated the habit of always writing for available instrumental combinations, usually played by friends. In 1952 I moved from Houston to San



Francisco and later began a six-year period of private study with Robert Erickson which formally ended in 1960. Mr. Erickson influenced me in three important ways: 1) he reinforced my interest in sound quality, 2) he encouraged me to improvise my way through compositions rather than to rationalize, and 3) he introduced me to the concept of organic rhythm--that is, rhythm which shifts, expands, contracts and is not periodic in the metrical sense. Such rhythm creates a sense of simultaneous fast and slow tempos.

"In 1961 my long association with composers Morton Subotnick and Ramon Sender began and led to the development of the San Francisco Tape Center. Our activities included group improvisation, a monthly concert series and meeting place for discussion with the many composers and artists, local, national, and international, who came to visit and work at the Tape Music Center.

"We all continued to develop and elaborate the ideas and activities contained in this germinal program through a period which lasted until approximately 1967. Although I continued to improvise, perform, and compose using acoustical instruments and voices, my interest had shifted to electronic and mixed media of all categories. I became increasingly concerned with theatrical and visual materials as a part of the music. One such example is Double Basses at Twenty Paces (1968), a theater piece for two string bass players, conductor/referee, seconds, tape, and slide projection, written at the request of Bertram Turetzky. It is common to all these works that the musicians' actions as performers and the visual elements are as important as the sounds produced. My concern with stage behavior and its unusual nature tends to disorient audiences and is intended to bring about in varying degrees a new understanding of how to listen. While it is also intended to disorient the performer and break stereotyped approaches to performance, at the same time there is a desire for the individual personality of the performer to come through and take a vital role in the music. In short, the unarticulated elements which have become part of the background in traditional music are part of the foreground in my theater pieces.

"Parallel to my work with theater pieces I continued to compose for the electronic medium, particularly live electronic music. My interest in the total act and environment of performance has caused my work to change considerably although the base is the same. In 1970 I began to explore ritual and ceremony and to look for ways of composing for despecialized performers. In the same year I formed the ♀ Ensemble, a group of ten women devoted to the explorations of meditative states of consciousness and their relationship to performance practice. Our programs consist of training in advance a portion of the potential audience in a workshop, then instructing in writing all persons who come to the program in how to participate. No one is a spectator. My most recent work is an evening ritual entitled Phantom Fathom, which includes some Sonic Meditations, a dream telling circle, an exotic dinner provided by the participants, special lighting, and movement."

Outline was written in 1963 for Bertram Turetzky (a colleague of Ms. Oliveros at UC San Diego) and his wife Nancy (a flautist), and premiered in May of that year by the Turetzkys at Yale. Thus Outline falls smack in the middle of Ms. Oliveros' compositional evolution and reflects her years of work with improvisation, both as a performer and teacher. As the title suggests, the piece is but a guide, a series of directions, or recommendations, for performance. Some of these directions are very precise, others left entirely up to the performer's discretion (there are several sections of free improvisation). Again, to quote Ms. Oliveros: "Outline presents performers with an opportunity to improvise in several ways: to choose pitches according to the given contour, to make rhythms in the spaces provided, and to improvise without directions within a given time length. The written material provides the influence for the style of improvisation."

All three parts demand virtuosos. The flautist must execute passages in quarter tones, flutter tonguing, the upper harmonics by blowing directly through the mouthpiece, and so forth. Similarly, the bassist is called upon to produce slide glissandi, to snap his string against the fingerboard, to use his instrument as a drum acted upon by the finger, fingernail, or knuckle, to utilize the resonant points on the sides, front, and back of the bass to derive musical effects, ad infinitum. Ms. Oliveros specifies a number of percussion instruments, but the performer is given a great deal of leeway in this regard. Mr. Rees will utilize the following instruments in tonight's performance: xylophone, vibraphone, glockenspiel, a variety of cymbals and sizzles, gongs, triangles, temple blocks, tom-toms, rototoms, bongo drums, timbales, cowbells, lujons, boo bams, cuika, cistra, log drum, vibraslap, wood blocks, Indian rattles, oil can, flexatone, bass slide whistle, bottle fly, ratchet, castanets, tree bells, altar bells, tubular wind chimes, and a reco reco.



ANTONIN DVOŘÁK: Quintet for Piano and Strings in A, Opus 81 (1887)

This is not Dvorak's only piano quintet. He had written another one fifteen years earlier, also in A major, unpublished, with a finale theme reputed by Paul Stefan to be 140 measures long!

It is in the later work, a product of the period that produced the second set of Slavonic Dances, the G major Symphony, the cycle of three overtures entitled "Nature, Life, and Love" (one of which is the famous *Carnival*), the Mass and the Requiem, that Dvorak comes perhaps as close as he ever did to revealing the depths of his soul. It is a work of many moods, now gloomy, now jubilant, astonishingly spontaneous yet at the same time full of finely worked out detail.

The exposition of the first movement provides a good example. The cello presents a dreamy theme, very softly, to a gentle piano accompaniment. Immediately afterward the other strings enter, the key changes from A to C major, and the entire ensemble bursts forth fortissimo with a motif rhythmically derived from a fragment of the cello theme. Again the mood changes, the key returns to A major, and a new, luminous metamorphosis of the original theme appears. A forte A minor chord abruptly signifies another change--this time a tempestuous bridge passage developing previously introduced rhythmic ideas. This settles forcefully on a dominant chord, but Dvorak unexpectedly reduces the dynamics to pianissimo, and lets the viola usher in a curiously gentle, yet insistent theme in the new key of C# minor. Before long, Dvorak has radically transformed this new theme through dramatic alterations in dynamics, accent, texture, and register.

Such technical descriptions are necessary to comprehend how Dvorak achieves his aims, and also to comprehend the essential differences between the classic and romantic style. Tonality and harmony no longer is a dynamic means to unify a work, as it was for Mozart, Haydn, and Beethoven, but often simply a source of color. Much more emphasis is given to thematic considerations, to transformations which completely alter the emotional content of a theme or motive. Often motivic elements which seem inconsequential when first heard become extremely important as a movement (or work) progresses--examples are the triplet and dotted motives in the movement just cited, and the introductory material of the third and fourth movements. Formal balance appears to be less important than emotionally satisfying content: the recapitulation in the opening movement is barely half the length of the exposition, and the second theme group is not brought back in the home key of A, as is standard classical practice, but is allowed to wander around in F# minor for a considerable length of time before finally giving way to A major and a powerful coda.

The middle movements of the Quintet are the most personal, and best reflect Dvorak's Czech heritage. To the beautiful slow movement is affixed the title *Dumka*, a traditional Slavonic folk song characterized by sudden shifts in mood. This particular *Dumka* consists of a theme and four variations, all in F# minor, separated by two presentations of another theme, the first in D, the other in F#. Dvorak's exquisite sense of instrumental color, awesome melodic gift, and striking ability to change from one mood to another quickly and convincingly are all very much in evidence here.

The Scherzo is subtitled *Furiant*, a vigorous Bohemian dance with frequently displaced accents. Actually, however, its spirit is more akin to that of a fast waltz. It grows from three contrasting themes (the first of which continually reoccurs, as in a rondo); the middle one and its accompaniment are derived from the cello melody at the Quintet's opening. Theme No. 1 is magically transformed in the Trio.

The Finale, in sonata form, has a proportionally even shorter recapitulation than that of the first movement. But compensation comes in a lengthy and jubilant coda. This movement tends toward extreme formal diffuseness, but Dvorak supplies innumerable contrapuntal felicities along the way.

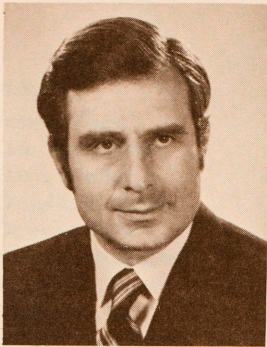
Untold pleasure and satisfaction can be derived from devoting study to a work so richly imaginative as this one. Nonetheless, the uninitiated listener need only place himself in a congenial frame of mind to reap abundant rewards of spiritual refreshment.

"CLAREMONT MUSIC FESTIVAL ON THE AIR"

The Claremont Music Festival has been featured in special broadcasts over radio stations KFAC & KPFC in Los Angeles, KWOW & KKAR locally, and on the KHJ (Channel 9) "Tempo" show. Next Sunday, July 15 at 4:30 p.m., the "Sunday Show" will feature the Music Festival on KNBC-TV (Channel 4) and will broadcast from the quad in front of Little Bridges at approximately 1:00 p.m. Join us by watching on TV, or come down and view the fun....there will be music and interviews.



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Musicians, critics, and public alike have praised the Claremont Music Festival and Institute for its adventuresome programming and high artistic standards. It is the only resident program in the Western United States which emphasizes the chamber ensemble.

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The Festival brings to fruition the work of the Institute in a comprehensive series of evening concerts presenting an uncommonly wide variety of works. The free Institute Concerts offer chamber programs especially prepared by Institute members; the Wednesday chamber concerts feature the distinguished faculty; and the orchestral concerts unite Institute members, resident and visiting artists in the Festival Orchestra, conducted by the Festival's founder and director, Giora Bernstein.

A special new attraction has been added this season: American Music Week (July 25 - 28), four concerts devoted entirely to American music and featuring four world and two West Coast premieres. Six celebrated composers will be in residence to discuss their works in free symposiums with critics, musicologists, performers, and public.

We hope to see you often at these exciting events.



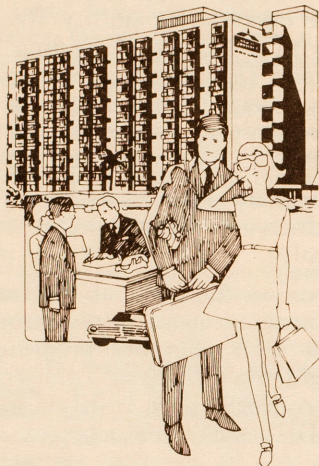
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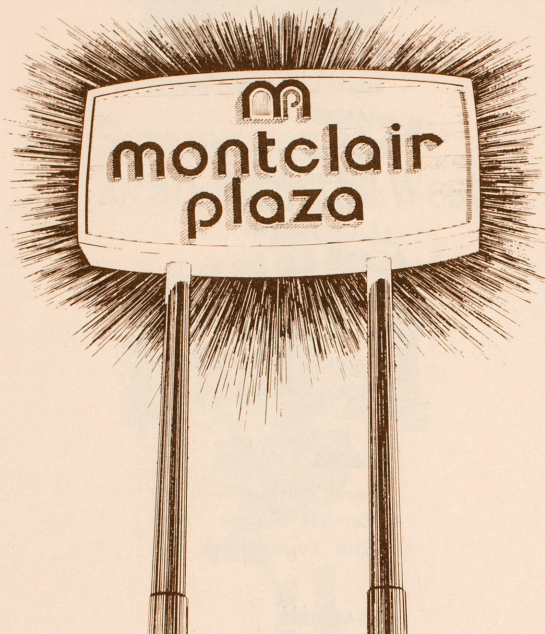
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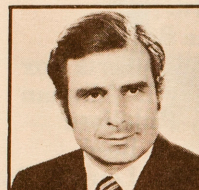
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Formerly member, Boston Symphony Orchestra; conductor, Boston Chamber Orchestra; Music Director, Boston Chamber Music Society. Appearances in chamber music series, as soloist and as guest conductor. Faculty, Pomona College. Festival Director.



**CHARLES LIBOVE**, violin.  
Formerly first violinist, Beaux-Arts String Quartet, member Paganini Quartet. Currently first violinist, Woodstock String Quartet and Philharmonia Trio. Prizewinner First International Enesco Violin Competition. Soloist with leading orchestras. Faculty, State University of New York, Potsdam.



**JOANNE ZAGST**, violin.  
A graduate of The Juilliard School, she is a former member of Rochester Philharmonic Orchestra. As a member of the Alard Quartet she has performed throughout Europe, the U.S., the Pacific and Mexico. In 1971, she performed at the Bartok Seminars in Budapest, Hungary. Faculty, Pennsylvania State University.



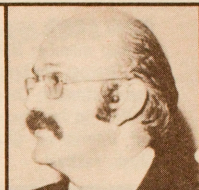
**PHILIP GOLDBERG**, viola.  
Graduate of the Curtis Institute. Formerly first violist of the California Chamber Symphony and American Ballet Theatre Orchestra. Currently a member of the Los Angeles Chamber Orchestra, he also records for Columbia, RCA and Capitol records. Faculty, Pomona College.



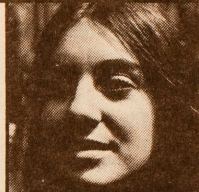
**RAYMOND PAGE**, viola.  
A graduate of The Juilliard School and Ohio State University. Fulbright student at Mozarteum and Vienna Akademie and member Vienna Chamber Orchestra. Formerly faculties of University of Canterbury, State University of New York and Yale Summer School. Member, Alard Quartet. Faculty, Pennsylvania State University.



**LEONARD FELDMAN**, cello.  
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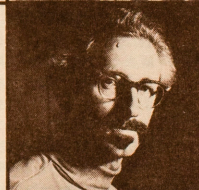
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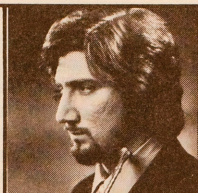


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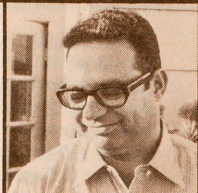
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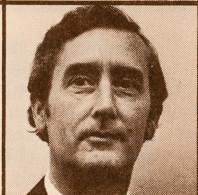
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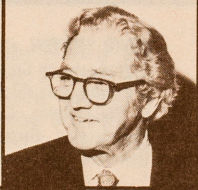
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Premieres: ISCM and Monday Evening Concerts. U.S. and European tours as recitalist and orchestra soloist. Faculty, Pomona College. CRI, Columbia records, and Time-Life History of Twentieth Century Music.



**HAL REES**, percussion.

Solo timpanist and principal percussionist with Twentieth Century-Fox Recording Orchestra. Faculty, Pomona College. Featured artist on Capitol records.



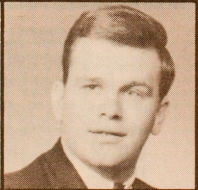
**SELENE HURFORD**, cello.

Assistant principal, Pasadena Symphony. Member, Los Angeles Chamber Orchestra, "I Cellisti," the Los Angeles Baroque Players, and other prominent ensembles in Los Angeles. She has performed with the Dallas Symphony, and at the Ojai Festival and Monday Evening Concerts.

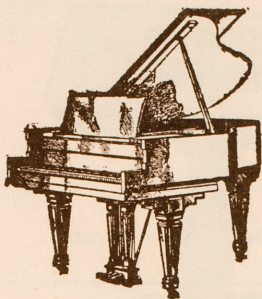


**DONALD AMBROSON**, violin.

Earned B.A. at Morningside College, Sioux City, Iowa; M.A. at Claremont Graduate School, where he studied violin with Israel Baker. Currently working towards D.M.A. at USC, where he is studying violin with Eudice Shapiro and conducting with Daniel Lewis. Member of USC Symphony Orchestra, Pasadena Symphony, and USC String Quartet.







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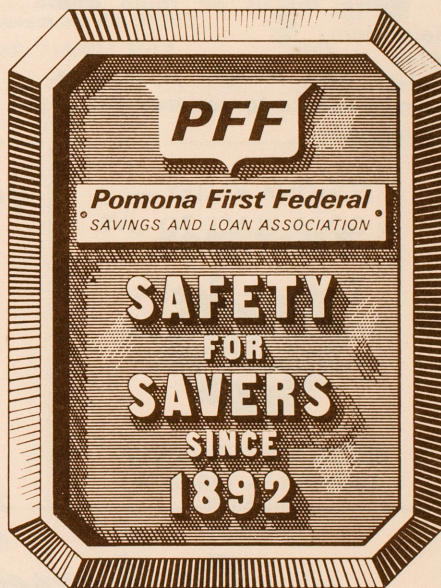
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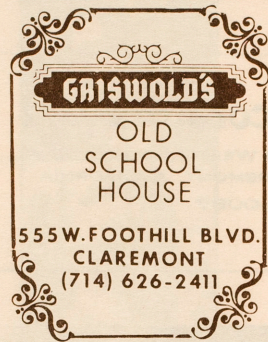
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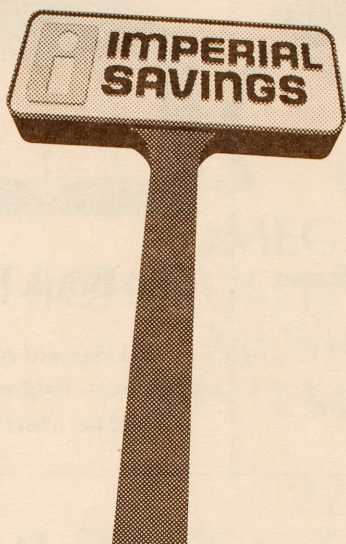
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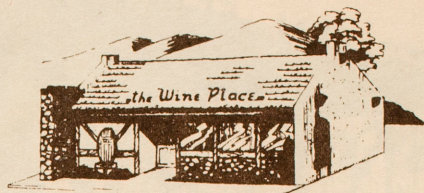
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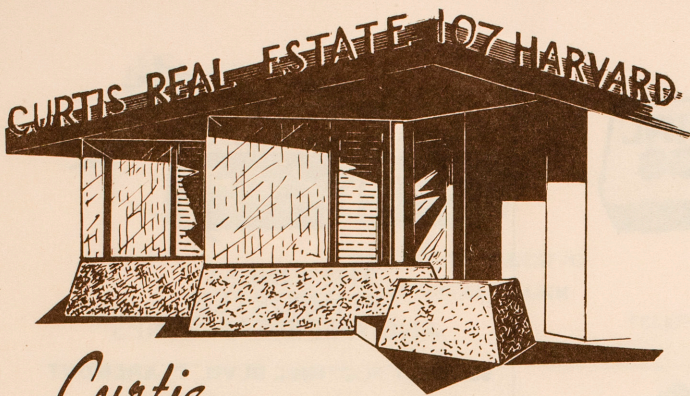
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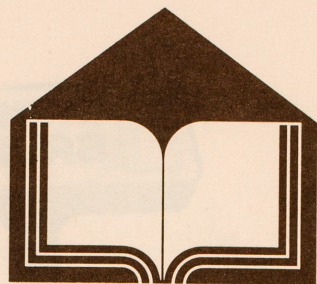
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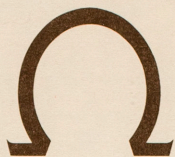
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### FRIDAY, JULY 6

HAYDN Symphony No. 31 in D Major  
"Horn Signal"  
STRAVINSKY Concerto in E flat  
"Dumbarton Oaks"  
STRAUSS Le Bourgeois Gentilhomme Suite,  
Op. 60

### WEDNESDAY, JULY 11

NIELSEN Woodwind Quintet, Op. 43  
(Wincenc, Watkins, Shifrin, Williams,  
Kappy)  
OLIVEROS "Outline" (1963)  
(Turetzky, Rees, Wincenc)  
DVORAK Quintet in A, Op. 81  
(Libove, Zagst, Page, Feldman, Lugovoy)

### FRIDAY, JULY 13

MOZART Violin Concerto in A, K. 219  
(Libove)  
RAVEL Tzigane for Violin and Orchestra  
(Libove)  
KODALY Peacock Variations

### WEDNESDAY, JULY 18

SCHUBERT 4-hand Piano Sonata, Op. 30  
(Karl and Margaret Kohn)  
STOCKHAUSEN Plus-Minus  
(Karl and Margaret Kohn)  
BEETHOVEN Quartet, Op. 131  
(Libove, Zagst, Page, Feldman)

### FRIDAY, JULY 20

MOZART Serenade in B flat for 13 winds,  
K. 361  
GINASTERA Pampeana No. 3 (1954)  
WEBER Concertino for Horn, Op. 45  
(Tuckwell)

## AMERICAN MUSIC WEEK

### WEDNESDAY, JULY 25

PORTER Horn Sonata  
(Tuckwell)  
DAVIDOVSKY Ciaconna (1972)\*  
(Zagst, Feldman, Hewitt)  
IVES Quartet No. 2 (1913)  
(Libove, Zagst, Page, Feldman)  
\*First West Coast Performance

### THURSDAY, JULY 26

KUBIK Divertimento No. 1 For 13 Players  
HEUSSENSTAMM Trio (1973)\*  
(Libove, Feldman, Lugovoy)  
SCHIFRIN Sketches for Solo Clarinet,  
Percussions, Piano & Harp\*  
(Shifrin)  
\*First Performance

### FRIDAY, JULY 27

IVES Three Places in New England  
KOHN Centone per Orchestra\*  
BAKER Concertino for Contrabass and  
Jazz Band\*  
(Turetzky)  
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### SATURDAY, JULY 28

SALZMAN The Nude Paper Sermon: Tropes  
for Actor, Renaissance Consort, Chorus and  
Electronics\*  
(Multi-media)  
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### WEDNESDAY, AUGUST 1

REICHA Horn Sextet in E Major, Op. 105  
(Tuckwell, Libove, Zagst, Page, Feldman,  
Turetzky)  
VILLA-LOBOS Trio for Oboe, Clarinet and  
Bassoon (Watkins, Shifrin, Williams)  
BRAHMS Quintet in G, Op. 111  
(Libove, Zagst, Page, Goldberg, Feldman)

### SATURDAY, AUGUST 4

WEBER Passacaglia for Orchestra, Op. 1  
COPLAND Old American Songs (1950)  
(Peterson)  
BRAHMS Symphony No. 1 in C minor,  
Op. 68

## INSTITUTE CONCERTS

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SUNDAY, JULY 22  
**CHARLES NINA  
LIBOVE LUGOVOY**  
violin piano  
Sonatas by Brahms, Bartok and Beethoven

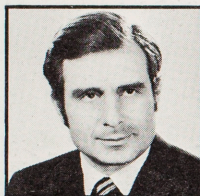
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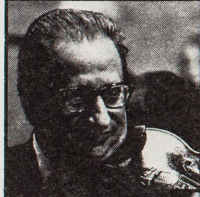
**GIORA BERNSTEIN**, violin, conductor. Formerly member, Boston Symphony Orchestra; conductor, Boston Chamber Orchestra; Music Director, Boston Chamber Music Society. Appearances in chamber music series, as soloist and as guest conductor. Faculty, Pomona College. Festival Director.



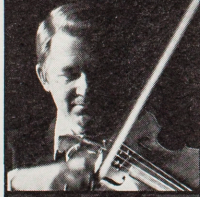
**CHARLES LIBOVE**, violin. Formerly first violinist, Beaux-Arts String Quartet, member Paganini Quartet. Currently first violinist, Woodstock String Quartet and Philharmonia Trio. Prizewinner First International Enesco Violin Competition. Soloist with leading orchestras. Faculty, State University of New York, Potsdam.



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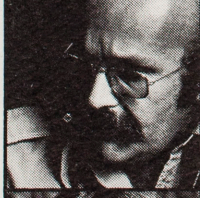
**PHILIP GOLDBERG**, viola. Graduate of the Curtis Institute. Formerly first violist of the California Chamber Symphony and American Ballet Theatre Orchestra. Currently a member of the Los Angeles Chamber Orchestra, he also records for Columbia, RCA and Capitol records. Faculty, Pomona College.



**RAYMOND PAGE**, viola. A graduate of The Juilliard School and Ohio State University. Fulbright student at Mozarteum and Vienna Akademie and member Vienna Chamber Orchestra. Formerly faculties of University of Canterbury, State University of New York and Yale Summer School. Member, Alard Quartet. Faculty, Pennsylvania State University.



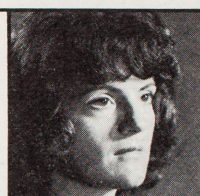
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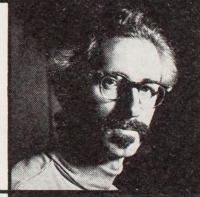
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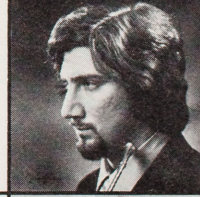
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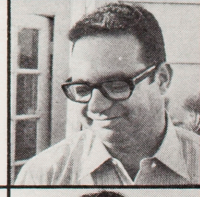
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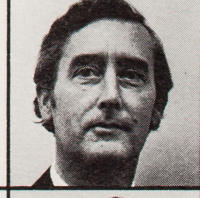
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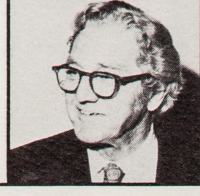
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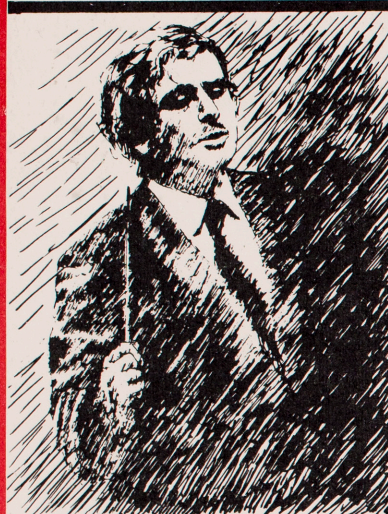
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STOCKHAUSEN Plus-Minus  
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BEETHOVEN Quartet, Op. 131  
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Sara Watkins, oboe  
David Shifrin, clarinet  
Robert Williams, bassoon  
Barry Tuckwell, horn  
David Kappy, horn  
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FRIDAY, AUG. 3

## AMERICAN MUSIC WEEK

### WEDNESDAY, JULY 25

PORTER Horn Sonata  
(Tuckwell)

DAVIDOVSKY Ciaconna (1972)\*  
(Zagst, Feldman, Hewitt)

IVES Quartet No. 2 (1913)  
(Libove, Zagst, Page, Feldman)

\*First West Coast Performance

### THURSDAY, JULY 26

KUBIK Divertimento No. 1 For 13 Players

HEUSSENSTAMM Trio (1973)\*  
(Libove, Feldman, Lugovoy)

SCHIFRIN Sketches for Solo Clarinet,  
Percussions, Piano & Harp\*  
(Shifrin)

\*First Performance

### FRIDAY, JULY 27

IVES Three Places in New England

KOHN Centone per Orchestra\*

BAKER Concertino for Contrabass and  
Jazz Band\*  
(Turetzky)

\*First Performance

### SATURDAY, JULY 28

SALZMAN The Nude Paper Sermon: Tropes  
for Actor, Renaissance Consort, Chorus and  
Electronics\*  
(Multi-media)

\*First West Coast Performance

### WEDNESDAY, AUGUST 1

REICHA Horn Sextet in E Major, Op. 105  
(Tuckwell, Libove, Zagst, Page, Feldman,  
Turetzky)

VILLA-LOBOS Trio for Oboe, Clarinet and  
Bassoon (Watkins, Shifrin, Williams)

BRAHMS Quintet in G, Op. 111  
(Libove, Zagst, Page, Goldberg, Feldman)

**"AN AIR OF  
INFORMALITY  
MAKES IT A  
FAVORITE."**

-- Musical America

### FRIDAY, AUGUST 3

### INSTITUTE CONCERT

### SATURDAY, AUGUST 4

WEBERN Passacaglia for Orchestra, Op. 1

COPLAND Old American Songs (1950)  
(Peterson)

BRAHMS Symphony No. 1 in C minor,  
Op. 68

## SPECIAL BENEFIT CONCERTS for our Scholarship Fund

### SUNDAY, JULY 15

**BARRY TUCKWELL**, horn  
in his first West Coast recital  
**PETER HEWITT**, piano

Sonatas by Reicha, Beethoven and Hindemith

### SUNDAY, JULY 22

**CHARLES LIBOVE** **NINA LUGOVOY**  
violin piano

Sonatas by Brahms, Bartok and Beethoven

### SUNDAY, JULY 29

**ALL-MOZART PROGRAM**  
by  
the Resident Faculty

ALL CONCERTS BEGIN AT 8:15 P.M.

BRIDGES HALL OF MUSIC — 4th ST. & COLLEGE AVE.

PROGRAMS SUBJECT TO CHANGE

### TICKET ORDER FORM — CLAREMONT MUSIC FESTIVAL — 1973

ALL SEATS RESERVED! — 11 CONCERTS!

Full-Season Subscription (Save up to 28%): \$27.50; \$21.50; \$12.50 (Students)

Orchestra Concerts Only: July 6, 13, 20, 27 and August 4: \$15.00; \$11.50; \$6.00 (Students)

Chamber Concerts Only: July 11, 18, 25 and August 1: \$12.00; \$8.50; \$5.00 (Students)

American Music Week Only: July 25, 26, 27, 28: \$12.00; \$8.50; \$5.00 (Students)

Please send me \_\_\_\_\_ reserved Season Tickets at \$ \_\_\_\_\_ each.

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\_\_\_\_\_ American Music Week Only at \$ \_\_\_\_\_ each.

SINGLE TICKETS: \$3.50 and \$2.50; Students \$1.50.

Please send me \_\_\_\_\_ reserved SINGLE EVENT TICKETS at \$ \_\_\_\_\_ each for the following:

Friday, July 6

Wednesday, July 18

Thursday, July 26

Wednesday, August 1

Wednesday, July 11

Friday, July 20

Friday, July 27

Saturday, August 4

Friday, July 13

Wednesday, July 25

Saturday, July 28

Please send me \_\_\_\_\_ reserved single event tickets at \$5.00 each (tax deductible)  
for the following benefit concerts:  Sun., July 15  Sun., July 22  Sun., July 29

I have enclosed my check in the amount of \$ \_\_\_\_\_

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ADDRESS: \_\_\_\_\_

CITY AND ZIP CODE: \_\_\_\_\_

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FOR TICKET AND MEMBERSHIP INFORMATION PHONE (714) 621-1112 OR 626-8511, EXT. 2242

### BECOME A MEMBER OF THE FESTIVAL

YOUR CONTRIBUTION WILL PROVIDE SCHOLARSHIP ASSISTANCE TO DESERVING YOUNG MUSICIANS OF THE INSTITUTE.

#### ADVANTAGES OF MEMBERSHIP:

- Advance notice of concert schedules.
- Invitations to receptions honoring artists.
- Preferred seat locations.

#### CATEGORIES OF MEMBERSHIP: (Tax Deductible)

PATRON: \$500 or more (2 complimentary Season Tickets)

DONOR: \$250 or more (2 complimentary Season Tickets)

SPONSOR: \$100 or more (2 complimentary Season Tickets)

SUSTAINING: \$50 or more (1 complimentary Season Ticket)

CONTRIBUTOR: \$25 or more

FRIEND: up to \$24

Please enroll me as a \_\_\_\_\_ Member of the Festival at \$ \_\_\_\_\_

I wish my name to be listed in the program as \_\_\_\_\_  
You will be sent an acknowledgment of your tax-deductible contribution.

You may send one check to cover both tickets and memberships. Please make check payable and mail to: CLAREMONT MUSIC FESTIVAL, POMONA COLLEGE, CLAREMONT, CALIFORNIA 91711, enclosing self-addressed, stamped envelope. Subscription mail orders will be filled in order of receipt.

SINGLE TICKETS WILL GO ON SALE ON SATURDAY, JUNE 8 THROUGH SO. CALIF. MUSIC CO. AND AT ALL MUTUAL TICKET AGENCIES, WALLICHS MUSIC CITY STORES AND LIBERTY TICKET AGENCIES IN ADDITION TO POMONA COLLEGE MUSIC OFFICE.



## **5th ANNUAL SUMMER SEASON**

An Exceptional Series of Eighteen Concerts

**JULY 6 through AUGUST 4, 1973**

with a special

**AMERICAN MUSIC WEEK**

July 25 through July 28

with

SIX WORLD and WEST COAST PREMIERES

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“Something for everyone . . . the audience stomped, whistled and cheered.”

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“An outstanding musical success . . . has earned a worldwide reputation for excellence.”

*Pomona Progress Bulletin*

“Bravo Bernstein! Charismatic leadership.”

*San Gabriel Valley Tribune*

“The orchestra played impressively.”

*Herald Examiner*

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MUSIC  
FESTIVAL**





## coming together

... instruments from all the world  
and six private universes  
coming together  
to celebrate being together

individual meaning  
making music, an act of searching  
responding to another in answer to  
one's self

finding beyond reasoning ... and  
very far inside

sculpting sounds from silence

... exploring inner space.  
warren benson

JULY 23 – AUGUST 3, 1973





# NEXUS

The NEXUS workshops and concerts provide a unique opportunity for people to come together with a group of brilliant percussionists to heighten their awareness of the world of sound, explore their musical imagination, and expand their musicianship. Free from the pressures of course credits, they can participate in what interests and fulfills them. To hear the marvellous variety of percussion instruments collected by NEXUS from around the world, to learn about them and how to perform them and to attend the concerts will be an extraordinary experience. The Music Program at York University warmly welcomes the musicians of NEXUS to the campus this summer and those who would like to join them.

Austin Clarkson  
Director



**I. SOUND AWARENESS for the MUSICIAN and NON MUSICIAN:**

The body as a musical instrument. Experiencing source of sound. Integration of other art forms in relation to sound. Listening to masters of sound awareness on records. Use of tape recorder in producing awareness of sounds as music. Nature and sound awareness.

M. T. W. Th. Fr. 10:00 – 11:00

**II. IMPROVISATION:**

People enrolling in this study will have the opportunity to improvise on the instruments assembled by Nexus and are invited to bring their own instruments. Discussions on the philosophy and concepts of the improvisatory experience.

M. W. Fr. 1:00 – 3:00

**III. BASIC PRINCIPLES of INSTRUMENT CONSTRUCTION:**

Exploration of materials in relation to sound – wood, metal, plastic, glass, etc. History and discography of instruments that exist outside diatonic scale. Making instruments out of found materials. Ensemble work with new instruments.

T. Th. 3:00 – 5:00

**IV. GAMES: – A NEW APPROACH to MUSIC:**

For two or more players using simple percussion resources, a minimum of preparation and little or no written music. The main theme of these sessions will be games as a system for learning, the idea being that a game is a quickly learned process that can lead the player to a large amount of specific information. Participants will be asked to suggest traditional and newly devised games and possible ways to translate them into musical, visual, and eurythmic processes. Members of Nexus will perform some games created by elementary school children.

M. W. 3:00 – 5:00

**V. HAND DRUMMING:**

Techniques on the hand drums – Bongos – Congas. The phenomenon of rhythms. Individual and group participation. Tambourine taught on request.

T. Th. 1:00 – 3:00

**VI. THE MUSICIAN as ARTIST:**

Philosophy and discourses on a value system for the beginning artist. Interaction of ideas on music as art. Integrating music with other art forms. The text for this series of lectures will be available for purchase at the end of the course.

M. T. W. Th. Fr. 11:00 – 12:00 A.M.

**VII. WESTERN PERCUSSION:**

New approaches using traditional percussion instruments. The development of new sound techniques for Cymbals – Snare Drum – Timpani – Marimba, etc. Emphasis will be on sound awareness and individual participation. Discussions on notation and scoring in contemporary music.

T. Th. 1:00 – 3:00

**VIII. WEST AFRICAN DRUMMING SURVEY:**

An introduction to the elements of West African drumming. Basic drum and bell patterns, and discussion of the social context of African Music. Practice and discussion should lead to a re-examination of our way of perceiving rhythm.

T. Th. 11:00 – 12:00

**IX. INDIAN RHYTHM in WESTERN MUSIC:**

A study of possible ways to use Mrdangam and Tabla music and the rhythmic theory behind it in western music. This will include discussion of methods of notation.

T. Th. 10:00 – 11:00



X. DRUMMING and RHYTHMIC THEORY in HINDUSTANI MUSIC:

A survey of the rhythmic system of North Indian music within the framework of the solo tradition of the principal percussion instrument, the Tabla. Topics to be discussed will include the tala system, acoustics and construction of the Tabla, basic finger strokes, compositional forms, and the aesthetics of drumming. Participants will learn to clap and speak some of the more common talas, cross rhythms, and simple compositions.

T. Th. Fr. 3:00 – 5:00  
(first week only)

XI. THE MODERN DAY CELLIST:

An attempt to fuse into various specific musical concepts, that can be performed on the cello and/or other instruments, one's own unique and specific attitudes towards music. Use and application of improvisatory methods to learn to use the emotion and rhythmic sense of worldly concepts in music; such as Jazz, Rock, Pop, Indian, traditional ethnic music for the cello (Russian, French, etc.), as an approach to being an expressive musical force without having to be a virtuoso player. An alternative method to enjoyable solo and group playing for those who don't desire to be virtuosos and those who, quite frankly, couldn't be if they wanted to be.

Some specific lessons:

1. Ways to improvise on a string instrument.
2. How to free yourself from the idea that you can't improvise.
3. Exercises for beginning students that relate to their world and are fun to do and solve basic technique problems.
4. How to imitate Indian music, Spanish music, Rock music, Pop music, and others.
5. Use the cello as a guitar. (Various approaches to play the cello in a guitar-like way.)

Extra time will be given  
to individuals desiring it.  
M. W. Fr. 10:00 – 12:00

"He who is capable not only  
of crying out  
but also of listening will  
hear the answer"

Simone Weil



DAVID DARLING is a graduate of Indiana State University with a B.S. and M.S. in Music Education and did jazz studies at the Burkley School of Music, Boston, Massachusetts. His teachers have been Lorne Monroe and Janos Starker. His teaching experience includes three years in the Evansville Public Schools where he taught grade school bands and orchestras and was founder-director of a high school chamber orchestra and jazz lab band.

He was faculty cellist at Western Kentucky University where he conducted the Community College Orchestra.

His professional playing experience includes Pierre Monteux's Domaine School of Conductors Orchestra — Terre Haute Symphony Orchestra, Nashville Symphony and Evansville Philharmonic. He has lived in Nashville, Tennessee, for the past two years where he has been a studio cellist, recording with major country artists including Johnny Cash and Joan Baez.

He is currently arranging and composing song material for pop-rock groups — has scored a movie film in Los Angeles for the Franciscan Communication Center: "Matthew V:V".

His orchestral compositions have been performed by the Indianapolis and Cincinnati Symphonies. He has been involved with the Winter Consort since 1969 as a solo cellist, composer, and clinician. He has released two albums with the Winter Consort; "Road" on A&M, and "Icarus" on Epic Records.

He is attempting to fuse various styles of music — Rock, Pop, Classical, and Ethnic music of other lands into a free improvisatory type of "folk cello" performance and has begun to further explore the possibilities of electric cello in addition to traditional acoustic playing.

He plays a 1750 Viennese cello.





## Special Workshop with Paul Berliner

Sometime during the two week program, an afternoon will be devoted to a seminar on the Mbira conducted by Paul Berliner. The Mbira is one of the most popular instruments found throughout black Africa. The Mbira has a beautiful, subtle, "harp-like" quality and is often accompanied by expressive singing and poetry improvised to the music.

Traditionally the Mbira had played an important role in African political and social events ranging from the coronation of chiefs to pure entertainment. In the context of Shona religion, the Mbira is thought to have the power to project its sound into the heavens and attract the attention of ancestral spirits. At religious ceremonies, Mbira ensembles may play for as long as ten hours continuously — in order to draw a spirit to the earth to possess a spirit medium.

PAUL BERLINER has been interested in the field of mbira music for the past seven years.

In 1969 he studied the performance of the mbira with Dr. Dumisani Maraire, a Shona musician teaching in the ethnomusicology program at the University of Washington, Seattle.

After playing Mr. Maraire's type of mbira for three years, he received grants from the Martha Baird Rockefeller Fund For Music, Inc., and the Kittredged Educational Fund to carry out research in Africa. He spent the year '71-72 in Rhodesia studying one of the large Shona mbiras (see photo) and its accompanying styles of vocal music.

During the course of the year, he was invited to join an mbira ensemble performing at spirit-possession ceremonies.

He is presently working on a dissertation on mbira music in the Ph.D. program in ethnomusicology at Wesleyan University and has produced an album based on his field recordings in Africa for Nonesuch Records. The album, "The Soul of Mbira — Traditions of the Shona People of Rhodesia", World Explorer Series — Nonesuch Records: H-72054, will be available in May '73.





## CONCERTS

NEXUS will perform, with guest artists, six concerts during the two week workshop. All concerts will be at Burton Auditorium on the York University campus and will begin at 8:00 p.m. Admission price per concert is \$3.00 for those persons not enrolled in the workshop. Concerts will be on Monday, Wednesday, and Thursday evenings.

Guest Artists include:

### EARLY BIRNEY – Poet

Last March, Earl Birney joined Nexus in an evening that will be remembered by all those present. Reading his poems to the improvised music of Nexus, Birney took us on a beautiful journey through his world. We look forward to his return.

### DAVID DARLING – Cellist

A classically trained musician assimilating the world's traditions in music and developing a personal music that shows us our relationship with all people. David Darling will be at York for the entire workshop and will perform on a number of the concerts.

### PAUL BERLINER – Mbira

A singer and player of African music whose simplicity, clarity, and honesty of performance projects the greatness of a musical-cultural tradition from which we can all learn.

### PAULINE OLIVEROS – Composer

Involved in improvisation, awareness of the human body as an instrument, musical meditations, and engagement with sounds of our environment.

Arrangements are being made for other guest artists to appear on the remaining concerts. It is hoped that electronic music and the dance will be represented. Information concerning these concerts will be available at a later date.



THE CENTRE FOR CONTINUING EDUCATION  
AND

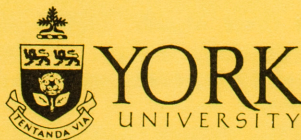
THE PROGRAM IN MUSIC

Burton Auditorium

Downsview, Ontario



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Burton Auditorium



# Monday, July 23

## NEXUS

NEXUS formed in 1971 when six experienced percussionists who had known each other for a number of years decided to work together. Since then, they have performed as a group with the Festival Singers of Canada and the Hamilton Philharmonic and given concerts at the Eastman School of Music, the Contemporary Music Festival at Niagara-on-the-Lake, the New Music Concert Series at the University of Toronto, and the Manitoba Arts Festival. In March of this year, NEXUS spent a week in residence at Wesleyan University, Middletown, Connecticut, playing with several visiting artists of the World Music Program. They have performed twice in Burton Auditorium this past season, the second time with Earle Birney. The ensemble has also played in the schools of Ontario, New York State, and Connecticut, and notably in a series of five concerts for the North York Board of Education in 1971-72. In February of 1972 they improvised a soundtrack for Paul Almond's film "Journey", with Geneviève Bujold. NEXUS has been invited to Japan in the fall for concerts, recording and radio and television appearances.

NEXUS is in residence at Burton Auditorium from July 23 to August 3 for daily workshops that provide a unique opportunity for people to come together with a group of brilliant percussionists to heighten their awareness of the world of sound, explore their musical imagination, and expand their musicianship. Free from the pressures of course credits, they can participate in what interests and fulfills them.

# Wednesday, July 25

## EARLE BIRNEY guest artist

EARLE BIRNEY was born in Calgary. After graduating from high school in 1920 he worked for two years as a manual labourer to earn money to attend the University of British Columbia. Upon graduation he continued his education at the University of Toronto and the University of London where he did research on Chaucer. He received a Ph.D. from Toronto in 1936 and taught at University College for six years. He served as an officer overseas during the Second World War, and in 1946 became professor of English at the University of British Columbia. He has been Poet-in-Residence at several universities in Canada and the United States.

Earle Birney's first two books – "David and Other Poems" (1942) and "Now is Time" (1945) – both won Governor General's Awards. "The Strait of Anian: Selected Poems" appeared in 1948 and "Trial of a City and Other Verse" in 1952. In addition to poetry he published in this period two works of fiction: "Turvey" (1949) and "Down the Long Table" (1955). Later books of poetry are "Ice Cod Bell or Stone" (1962) and "Near False Creek Mouth" (1964), which contain poems that grew out of visits to Asia, Mexico, and Peru. His most recent collection is "Rag & Bone Shop" (1971) published by McClelland and Stewart.

Birney's concern with the efforts of man to come to terms both with hostile nature and with society and its disorders has found expression in a rich and varied body of work in narrative poems, meditative lyrics, nature poems, comic and satirical poems, and in experiments with form and structure, – with typography, orthography, and concrete poetry.

After his successful concert with Nexus at Burton Auditorium last March, we welcome his return.



Thursday, July 26

PAULINE OLIVEROS guest artist

PAULINE OLIVEROS is a distinguished composer and performer. She studied for six years with Robert Erickson, and then from 1961 to 1967 she was associated with Morton Subotnick and Ramon Sender at the San Francisco Tape Music Center. She then joined the Music Department of the University of California at San Diego where she still teaches composition and courses in basic musicianship and the nature of music. Her own work has recently moved from composition for tape and instruments towards exploring ritual and ceremony and looking for ways of composing for despecialized performers. She has received many commissions and research grants, several compositions have been published and recorded, and her articles have appeared in *Numus West*, *The Composer*, and *Source*.

Monday, July 30

DAVID DARLING guest artist

DAVID DARLING is a graduate of Indiana State University with a B.S. and M.S. in Music Education and did jazz studies at the Burkley School of Music, Boston, Massachusetts. His teachers have been Lorne Monroe and Janos Starker. His teaching experience includes three years in the Evansville Public Schools where he taught grade school bands and orchestras and was founder-director of a high school chamber orchestra and jazz lab band.

He was faculty cellist at Western Kentucky University where he conducted the Community College Orchestra.

His professional playing experience includes Pierre Monteux's *Domaine School of Conductors Orchestra* – *Terre Haute Symphony Orchestra*, *Nashville Symphony* and *Evansville Philharmonic*. He has lived in Nashville, Tennessee, for the past two years where he has been a studio cellist, recording with major country artists including Johnny Cash and Joan Baez.

He is currently arranging and composing song material for pop-rock groups – has scored a movie film in Los Angeles for the Franciscan Communication Center: "Matthew V:V".

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He is attempting to fuse various styles of music – Rock, Pop, Classical, and Ethnic music of other lands into a free improvisatory type of "folk cello" performance and has begun to further explore the possibilities of electric cello in addition to traditional acoustic playing.

He plays a 1750 Viennese cello.



Wednesday, August 1

PAUL BERLINER guest artist

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After playing Mr. Maraire's type of mbira for three years, he received grants from the Martha Baird Rockefeller Fund For Music, Inc., and the Kittredged Educational Fund to carry out research in Africa. He spent the year '71-72 in Rhodesia studying one of the large Shona mbiras and its accompanying styles of vocal music.

During the course of the year, he was invited to join an mbira ensemble performing at spirit-possession ceremonies.

He is presently working on a dissertation on mbira music in the Ph.D. program in ethnomusicology at Wesleyan University and has produced an album based on his field recordings in Africa for Nonesuch Records. The album, "The Soul of Mbira – Traditions of the Shona People of Rhodesia", World Explorer Series – Nonesuch Records: H-72054, will be available in May '73.

Thursday, August 2

KYRA LOBER guest artist

KYRA LOBER received her B.A. and M.A. from U.C.L.A. She has studied with Mia Slavenska and Donald MacKale. This past year she presented a solo recital with Nexus at the Cubiculo in New York City and gave solo performances at the Video Tape Exchange and the Dance Theatre Workshop also in New York. She is currently Visiting Artist in Dance at Wesleyan University.

*Refreshments available in the lobby during intermission – home-made cookies and mint iced tea by Dorothy Anne Engelman.*



[1973]

## NEXUS

ROBERT BECKER is a graduate of the Eastman School of Music and is presently completing a Ph.D. in World Music at Wesleyan University. He has studied Javanese gamelan with Prawotosaputro and Sumarsam and is learning Ghanaian drumming with Abraham Adzenyah; tabla with Sharda Sahai; and mrdangam with Ramnad Raghavan. He has been percussionist and timpanist at the Marlboro Music Festival and presently performs with the Paul Winter Consort, the World Band, and with American composer Steve Reich's ensemble.

WILLIAM CAHN is also a graduate of the Eastman School of Music and is principal percussionist with the Rochester Philharmonic Orchestra. He has made solo appearances with that orchestra, performing his own composition for percussion and orchestra, and has played at the Marlboro Music Festival. He designs and builds many of his instruments.

ROBIN ENGELMAN is currently on the Faculty of Music at York University. He has been associated with the Louisville Symphony, the Milwaukee Symphony Orchestra, the Rochester Philharmonic, and the Toronto Symphony. He has also been on the faculty of the Eastman School of Music, Ithaca College, and the University of Toronto. He has performed at the Stratford Festival, the Marlboro Festival, the White House Festival of Arts in Washington D.C. and the Contemporary Music Festival at Osaka, Japan. He has performed on radio and television, and has just completed a U.S. State Department tour of Europe and Russia with the San Francisco Symphony Orchestra.

RUSSELL HARTENBURGER is a graduate of the Curtis Institute and Catholic University. He was a member of the symphony orchestras of Oklahoma City, Puerto Rico, and New Haven. He has performed at the Marlboro Music Festival, as soloist in his own composition with the Philadelphia Orchestra, and is currently performing with the Paul Winter Consort, the Steve Reich ensemble, and the World Band at Wesleyan University where he is a Ph.D. candidate in World Music.

JOHN WYRE has been associated with the Milwaukee Symphony, the Oklahoma City Symphony, the Rochester Philharmonic, and the Toronto Symphony. His solo appearances include the Japan Philharmonic and the Toronto Symphony where he performed his composition "Bells", and the Boston Symphony playing Toru Takemitsu's "Casseopea" for solo percussion and orchestra. He has performed at the Marlboro Music Festival for eight summers and at the Contemporary Music Festival at Osaka (1970). His background includes radio and television. He is a member of the Faculty of Music, University of Toronto and has also just completed a six week tour of Europe and Russia with the San Francisco Symphony.

MICHAEL CRADEN is a musician and a painter. Playing and recording with such artists as Bill Plummer, Emil Richards, Don Ellis, Paul Horn, and Harry Partch, he has attained vast musical improvisation experience which he has brought to theatre, dance and film.

He performed his own compositions in intermedia concerts at the University of California at Los Angeles. He has participated as percussionist-composer with Toronto Workshop Productions, Toronto Dance Company, the Garbut Roberts Dance Co. Toronto, Improvisation Theatre Los Angeles, and in performance as percussionist for the Toronto performance of "Hair". His film commissions have been for the National Film Board, C.B.C., O.I.S.E., and independent film producers in Los Angeles.

He has written and performed several children's shows for E.T.V. and has been commissioned to build five original sound sculptures for the "Adventures in Language" series.

He has performed with the major jazz groups and composers in Toronto as well as with his own group "I Ching" in college concerts and for the C.B.C. He is currently with the Moe Koffman Quintet which recently performed at the National Arts Centre in Ottawa.

As a painter and sculptor he has had four one-man exhibitions and has participated in numerous group showings in Los Angeles and Toronto. His sculptures have been accepted by the Los Angeles County Museum and the Manitoba Theatre Centre. He has taught art to mentally retarded children in Los Angeles.

He is presently teaching a specially devised course called "Sound Awareness" for the North York Board of Education, and teaching painting at the Three Schools of Art in Toronto.



Mail To:

THE CENTRE FOR CONTINUING EDUCATION, York University  
4700 Keele Street, Downsview, Ontario M3J 1P3

Course No. 216  
NEXUS WORKSHOP

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(OVER)



**TIME:**

July 23 through August 3, 1973  
10 a.m. to 5 p.m.  
Teaching Session  
Concerts  
8 p.m.  
Monday, Wednesday, and Thursday

**LOCATION:**

Burton Auditorium, York Campus  
York University, Toronto, Ontario

**FEE:**

A person enrolling in the Nexus Workshop has the opportunity to enroll in a maximum of 30 hours of course instruction per week.

\$100.00 – 2 weeks including 6 concerts

\$60.00 – 1 week including 3 concerts

Full time student fee:

\$60.00 – 2 weeks including 6 concerts

\$35.00 – 1 week including 3 concerts

**DORMITORY COSTS:**

\$10.75 per day (plus 2-1/2% P.S.T.)

includes three meals a day and accommodation (single or double). This rate includes the weekend. No refunds on missed meals. Amount to be paid directly to porter at check-in-time.

**REFUND POLICY:**

An administrative fee of \$10.00 will be deducted from the total fee if requests for refunds are made. No refunds will be made after the course begins.

**INFORMATION:**

Telephone 667-2525 or write to:

THE CENTRE FOR CONTINUING EDUCATION  
York University  
4700 Keele Street  
Downsview, Ontario M3J 1P3



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University Extension

2223 Fulton Street  
Berkeley, California 94720

November 27, 1973

Professor Pauline Oliveros  
1602 Burgundy  
Leucadia, CA 92024

Dear Professor Oliveros:

This is to confirm our agreement for the following special program:

MUSIC IN NATURE

Date(s): Feb. 27, 1974

Time(s): 7-10 p.m.

Location: Auditorium, Richardson Hall

San Francisco Extension Center, 55 Laguna St., SF

Honorarium: \$100

Expenses (if any): Round trip airfare from San Diego to San Francisco  
(Keep ticket stub and we will reimburse you)

If the above is satisfactory to you, please sign and return one copy  
in the enclosed return envelope.

Thank you. We look forward to having you with us.

Signature: *Kathleen Signell*  
(415) 642-4141

Social Security Number: \_\_\_\_\_ Date: \_\_\_\_\_

NOTE: Although the necessity rarely arises, University Extension reserves  
the right to cancel a special program due to insufficient advance enroll-  
ment. Speakers and enrollees are notified of such action at least one week  
before programs are scheduled to begin.



SCRIPPS COLLEGE

A Member of The Claremont Colleges, Claremont, California 91711  
Scripps College News Bureau, Helen Eisworth, 714-626-8511, Ext. 2210

Release: Immediate

CLAREMONT, Nov. 27 ... "Women Composers" are featured in the current exhibit at Denison Library on the Scripps College campus.

The unique display, open to the public during regular library hours through December 21, is composed of materials on loan from such composers as Louise Talma, Pauline Oliveros, Mary Elizabeth Caldwell and Thea Musgrave. In addition, a number of other women composers and their works are covered courtesy of Judith Rosen, a Southern California musician involved in research on women composers.

Ms. Rosen and Sister Nancy Fierro, a composer and faculty member at Mt. St. Mary's College, will give a lecture-recital at Scripps on December 14 in conjunction with the Denison exhibit.

Professor of Music at Hunter College, Louise Talma studied under Nadia Boulanger in France and is the first woman to receive two Guggenheim Fellowships. She has received many other prizes for such compositions as sonata quartets, choral works, a work for baritone and piano and the opera, "Alcestiad" with the libretto by Thornton Wilder, composed at his request. Scripps Composer-in-Residence Gail Kubik is a personal friend of Ms. Talma's having met her during numerous summers at the McDowell Colony, and feels she is "one of the most important contemporary American composers."

Ms. Oliveros, Professor of Music at the University of California at San Diego, has written numerous compositions and Avant-Garde music, including "Meditations on the Points of A Compass," an inter-religious, multi-lingual

more-



ad 1 - Denison exhibit

choral composition. Ms. Caldwell of San Marino has published operas, cantatas and songs. Her "The Freedom Song" is a patriotic cantata for a two-part chorus. Ms. Musgrave, considered one of the most prominent British composers, now resides in Santa Barbara with her husband, violist Peter Mark for whom she has written several scores. Her latest composition, "Viola Concerto," was premiered in London last August.

The women composers' scores, biographies and working materials are in cases in both the main library and the Dorothy Drake Wing. Visitors to the exhibit on December 5, 7, 10 and 12 from 3 to 5 p.m. may hear tapes of the women composers' compositions in the Drake Wing Conference Room.



*Mrs. Fielder*

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RADIO SPOT

START: IMMEDIATE (November 30, 1973)

STOP: DECEMBER 14, 1973

10-seconds:

WRITER RESEARCHER JUDITH ROSEN AND PIANIST COMPOSER SISTER NANCY FIERRO  
PRESENT PROGRAM ON WOMEN COMPOSERS DECEMBER 14 AT SCRIPPS COLLEGE, CLAREMONT.

20-seconds:

JUDITH ROSEN LECTURES AND SISTER NANCY FIERRO PERFORMS WORKS BY WOMEN  
COMPOSERS DECEMBER 14 AT SCRIPPS COLLEGE, 10th AND COLUMBIA, CLAREMONT.  
LECTURE-DEMONSTRATION AT 4 p.m. AND PIANO RECITAL AT 8:15 p.m. IN HUMANITIES  
CENTER AUDITORIUM OPEN TO PUBLIC FREE OF CHARGE.