

INTINERARY for Edward Tarr, Thomas Michalak, and Pauline Oliveros

17 March 1976

- 10:00 am INTERVIEW. Pauline Oliveros. Carole Nelson of the St. Paul Press/Dispatch with photographer. Hilton, 222-7711.
- 12:30 pm REHEARSAL. Pauline Oliveros, music. Walker Art Center, 337-7500. Ride supplied by Randy.
- 3:00pm End of the rehearsal. Ride should be arranged at rehearsal.
- 8:00 pm PERSPECTIVES CONCERT. Pauline Oliveros, guest composer. Walker Art Center, 337-7500.

18 March 1976

- 12-2:30 pm REHEARSAL. Thomas Michalak, conductor; Edward Tarr, trumpet, Pauline Oliveros, guest composer. Unity, 226-1056.
- 4-6:30 pm REHEARSAL. Same as above.
- 6:30 pm INTERVIEW. Edward Tarr. Kurt Oliver of KUOM FM. Unity, 226-1056. Ride back to Hilton with Randy.

19 March 1976

- 10-12:30 pm REHEARSAL. Same personnel as March 18. O'Shaughnessy Auditorium, 690-6700.
- 1:30
- 2-4:30 pm REHEARSAL. Same personnel. Unity, 226-1056. Ride to rehearsal with Randy.

20 March 1976

- 10-12:30 pm REHEARSAL. Same personnel. O'Shaughnessy, 690-6700.
- 8:00 pm CAPITAL CONCERT. O'Shaughnessy Auditorium. Oliveros picked up by Women's Philharmonic Association. Tarr and Michalak picked up by Randy. Arrange with him for time.

Any questions or problems should be directed to the Administrative Office number, 222-2779. General Manager, James Howland; Director of Communications, Dolores Johnson; Box Office, Trudy Marsh; Director of Operations, Sal Venittelli; Concert Promotion, J. Randall Davidson.

*Sue Weil
377-7500*

*Wally
Davies*

225-8574

*Old Kings
772-*

2978

722 E. 5th St.

Moment of Alive-ing... Kei Takei

JEAN NUCHTERN

THE SOHO WEEKLY NEWS
Thursday, April 29, 1976

"I'm a natural person, all to do with feeling. However it feels, I do. I think human being isn't happy animal. Lots of people pretend happy, but not really. "I think beautiful moment is when people getting in a moment seriously alive. For example, fire comes. They scare and the run and that moment so beautiful because moment of alive-ing. I love to see war movie because each person that moment really there. Human moment is most attractive to me because no one pretend. "If you see my dance before LIGHT, you surprised. Some reviewer said I look like a Martha Graham dance. I had an idea, but I was dancing to connect with my idea. I didn't know I could do something else. I realized I was doing dance because somebody taught me that way. but when I

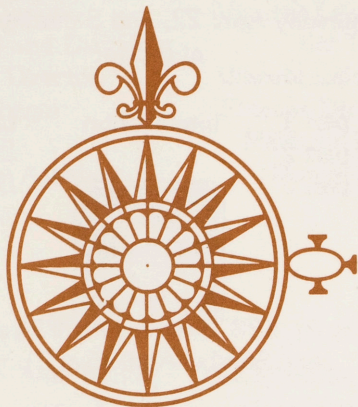
started Part 1. I didn't even think anything just choose that way naturally. I was so happy. "When I did Part 1, I didn't know it would be my long dance. When I did Part 2, and it began from the same place as Part 1, then I know all my way is LIGHT, I cannot do anything with another name on it. "The kind of movement I like has to do with base of own body. There's another way to learn, learn dance step or put somebody else's style on your body, like clothes. Way I'm interested is coming back to own body so nothing wearing. I want to forget about technique and try getting own body as human one. Actions start from there. "I'm also interested in quality of movement. Take example, walking. If just looks like walking no good, but quality of walking make atmosphere.

Sometimes I cannot choreograph quality beforehand because that's feeling and often I have to make imagination to draw quality from performer. For instance, in LIGHT, Part 7, beginning of planting dance, that part I had to work hard because very subtle. Girls walking slow. Image we found for quality was as they walk, they seeing themselves, they seeing themselves inside themselves, turning heads and visualize it. That image works with certain performers. If doesn't work, I have to say, you're listening to something. "There are times when my choreographic image is different from performer's image. Like beginning of LIGHT, Part 7. What I wanted was idea of ground beginning to move. But I can't say to dancers move like ground moving. Too abstract. So I give them concrete image. "Lay down and try to sleep," I say. "You very tired but couldn't sleep. So relax body but twist and turn or

the floor to try and get comfortable position. "I love nature. One time I wanted to find out what's a tree like. I went into the woods and stood all night. Also I love animals because they move on their own bone. Instinctively. One day I like to put on whiskers and joining my cats. All day, however they sleep, I sleep. Eat cat food everything because I curious what is their life. "I love children. Especially children's movement. In Part 6, the images of the group running and freezing? One day I was walking around. Suddenly I saw children freezing, facing somewhere. They playing Red Light, Green Light. At the moment of the freeze they so beautiful, eye and body that's when I start using Red Light.

Green Light. Run and Stop. "When I choreograph, not all idea come together. After I'd choreographed Mal's solo, Part 8, I wasn't happy. Something missing. I realize I have image of man trying to cross field so I need sound of hard raining. But then I feel still something missing. Have to carry sack on back. And then that's right. Same thing happen Part 3 where I squat and watch rain pool. I finished everybody's movement and I know I need something. I found out I need spot on the floor for rain pool. "In Part 8, every solo in that section pushed as far as it can go. Movement carried to the edge. Mal's solo, edge of maybe sports game. Joanie's solo, edge of madness. In a way, whole of Part 8 is like sports game. Painful to watch

because it's the moment when everything mind and body has to work best. Everything sportsman or dancer has at that moment they have to push as far as they can go. Why do sportsman do that? Because it's beautiful thing to do. Human like to do that. Looks like so hard, running, catching, everything painful but that person able to do so beautiful. Also, we watching get same feeling of pain, but so beautiful moment. "I said before, I don't think human happy animal. Maybe people think because I feeling this way it's hard for me. But not hard because I standing on my own shoulder. Just there. Shouldn't be just because somebody carrying something must be unhappy. "I'm happy to hold, nappy to carry because that's life."



**KEI TAKEI'S MOVING EARTH
THE SYNOD HOUSE
CATHEDRAL OF ST. JOHN THE DIVINE
APRIL 20-MAY 9, 1976**

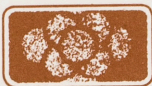
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Tuesday April 20, Wednesday April 21,
Thursday April 22, and Saturday May 8
at 8 p.m.

Light part 1
Light part 2
Light part 3

Intermission

Light part 4
Light part 5
Light part 6



Friday April 23, Saturday April 24 at 8 p.m.,
and Sunday April 25 at 2 p.m.

Light part 7

Light part 7 was created on a CAPS Fellowship



Tuesday April 27, Thursday April 29 and
Saturday May 1 at 8 p.m.

Talking Desert Blues

Intermission

Lunch

2

Wednesday April 28, Friday April 30
at 8 p.m., and
Sunday May 2 at 2 p.m.

After Lunch

After Lunch was created on a
Choreography Grant from The National En-
dowment for the Arts, Washington, D.C., a
federal agency.



Special Benefit Program
Tuesday May 4 at 8 p.m.



Wednesday May 5, Thursday May 6, and
Friday May 7 at 8 p.m.

Light part 8

Intermission

Light part 9

3

Sunday May 9 at 2 p.m.

Light part 1

Light part 2

Light part 3

Short Intermission

Light part 4

Light part 5

Light part 6



Intermission



Light part 7

Intermission

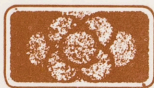
Light part 8

Short intermission

Light part 9

4

Choreography:	Kei Takei
Lighting Design:	Vincent Lalomia
Costumes and Dialogue:	Kei Takei
Technical Director:	Vincent Lalomia
Stage Manager:	Thomas Drewke
Production:	Maldwyn Pate
Production Assistant:	Don Moore



- Light part 1*
(1969) Amy Berkman, Elsi Miranda, Joan Schwartz, Kei Takei, Laurie Uprichard.
- Light part 2*
(1970) Amy Berkman, Elsi Miranda, Joan Schwartz.
Music: Geki Koyama
- Light part 3*
(1970) Amy Berkman, Elsi Miranda, Maldwyn Pate, Joan Schwartz, Kei Takei.
Music: Lloyd Ritter
- Light part 4*
(1970) Amy Berkman, John de Marco, Elsi Miranda, Maldwyn Pate, Joan Schwartz, Kei Takei.
Music: Lloyd Ritter Sets: Maxine Klein

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Light part 5
(1971)

April 20 and May 9 April 21 and 22, May 8
Maldwyn Pate John de Marco
Lloyd Ritter Maldwyn Pate
Kei Takei Kei Takei

Music: Marcus Parsons III

Light part 6
(1971)

Amy Berkman, Richmond Johnstone,
Regine Kunzle, John de Marco, Elsi Miran-
da, John Parton, Maldwyn Pate, Joan Schw-
artz, Kei Takei, Laurie Uprichard, Howard
Vichinsky.

Music: Jacques Coursil, Marcus Parsons III

Light part 7
(1973)

Richmond Johnstone. The Solar Wind

Amy Berkman

Regine Kunzle

Elsi Miranda

John Parton

Joan Schwartz

Laurie Uprichard

Howard Vichinsky

John de Marco

Maldwyn Pate

Kei Takei The Crippled Choreographer
and The Dreamer of Creation

Firmamental Field Hands
and
Dancers in the
Dream of Creation

Farmers in the Fields
of The Firmament

Music: Maldwyn Pate and Lloyd Ritter
Sets: Maxine Klein

6

- Light part 8* (1974)
- (i) Joan Schwartz
 - (ii) May 5 and 7
Richmond Johnstone
 - May 6 and 9
Maldwyn Pate
 - (iii) Kei Takei
 - (iv) May 5 and 6
Richmond Johnstone
Howard Vichinsky
 - May 7 and 9
John de Marco
John Parton

Music: Lloyd Ritter (ii) and traditional (iii)

Light part 9 (1975)

Amy Berkman, Avi Davies, Richmond Johnstone, Regine Kunzle, John de Marco, Elsi Miranda, Don Moore, John Parton, Maldwyn Pate, Joseph Ritter, Lloyd Ritter, Joan Schwartz, Kei Takei, Laurie Uprichard, Howard Vichinsky, John Vinton.

Sets: Maxine Klein

Lunch (1970)

Amy Berkman, Regine Kunzle, John de Marco, Kei Takei with John Parton, Joan Schwartz and Laurie Uprichard.

Dialogue by Kei Takei

The poem is a translation of the original Japanese by Sakae Tsuboi

Talking Desert Blues (1972)

Elsi Miranda and Kei Takei

Music: Maldwyn Pate

7

After Lunch
(1975)

Amy Berkman, Regine Kunzle, Elsi Miranda, Joan Schwartz, Kei Takei, Laurie Uprichard, Howard Vichinsky.
Props: Mario Garcia

We owe a great deal of thanks to many people, without whose assistance this presentation would never have been possible. Our sincere thanks to Kermit Love, Jude Bartlett and Joanie, Avi, John and Gail for the countless hours we were able to rehearse in their spaces; to Lloyd Ritter for the many hours he spent in his studio making our sound tapes; and to Father Richard Mann and the Cathedral staff for their generosity and kindness.

This series was made possible, in part, with public funds from The New York State Council on the Arts, and we would like to express our gratitude for this assistance.

Kei Takei's Moving Earth, Inc. is a non-profit tax-exempt organization. All donations are tax-deductible. We welcome and greatly appreciate your support. Kei Takei's Moving Earth, Inc., 19 Hudson St., New York, N.Y. 10013. Tel: (212) 966-0562.



The Museum of Modern Art

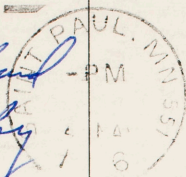
11 West 53 Street, New York, N.Y. 10019

Russians are often found
in strange places by
wild beasts.

I miss you &
wish you were here
as I was then.

Sage & Jill & I
are off to No Dak to
look at the grass &
the waterfowl migration
next week. Love love
Nelly

Henri Rousseau: *The Sleeping Gypsy*. 1897. Oil, 54" x 6'7". The
Museum of Modern Art, gift of Mrs. Simon Guggenheim



Pauline Oliveros
% Summers
537 Broadway
New York, NY
10013

DIRE EXPECTATIONS

a gothic melodrama in five scenes

Jon Deak

PRINCIPAL PERFORMERS:

Kenneth Gordon, violin, as "Cynthia"
Michele Saxon, contrabass, as "Eli" (pronounced "E-li")
Jerry Grossman, violoncello, as the evil scientist

(The text given below may either be followed literally as the performance progresses, or used as a summary of the action.)

Scene one: THE CHANDELIER

An evil omen interrupts the dinner party.

Scene two: A ROMANTIC SCENE IN THE GARDEN

eli: ah, cynthia. . .
cynthia: ohh, eeli. . .
eli: ah-h, cynthia
cynthia: oh eli, isn't it beautiful heah?
eli: uh-h - yo' beautiful, cynthia
cynthia: aw he, he, he, he - ah mean th' flowahs
eli: y'all look lovlyah than a flowah, hyuk, hyuk
cynthia: oh eli, y'all make my po' heart fluttah. . . . eli,
it seems like all those horrible things happening
can never bother us in oah divine little gahden. .
aww - listen to
those love-ly birds. . .
eli: ah-h-h! they make me want to sing!
(sings):
"there's an ache in my heart just for you"
- etc -
cynthia: oh-h-h - eeeli. . .

(continued)

eli: uh, cynthia? . . uh - uh - I - er, uh um - uh, that is -
cynthia ah cain't undastand a word you're sayin'!
eli: oh. (ahem) that is - uh - will you be mah bride?
cynthia: oh. uhhhhhhh (snif)
eli: whut - whut's th' mattah, cynthia?
cynthia: oh, (snif) nothin'
eli: it's - it's - yo' fathah! he - he doesn't like me!
cynthia: ohh, daddy hasn't been himself lately . . he works
all night long . .
eli: hmmm . . whut does he do down in that secret
lab'ratory? . .
cynthia: he says no one must evah know
eli: H'mmmmm . . somethin' strange is goin' on these days . .
th' chandelier . . folks disappearin' . . ah must
find out whut's at the bottom of this!!
cynthia: no! it's dangerous!
eli: ah must!
cynthia: no, please don't!
eli: ah must!
cynthia: no!

- etc -

Scene three: A STORMY NIGHT

(interlude)

cynthia: eeelii! eeeeeeliii!
eli: cynthia! what are you doing out on this stormy night?
cynthia: eli! i must warn you! don't go in there!
eli: ah told you not to follow me! quick! duck in heah!

(continued)

Scene four: THE SECRET STAIRWAY

cynthia: eli! please don't go

eli: sh-h-h. yo' wait heah. ah must find the secret passage!

Scene five: THE AWFUL DISCOVERY AND THE CONSEQUENCES

eli: OH! HORRORS!!

the evil
scientist: a-HA-a-a!! thought you'd spy on me, eh?! I'LL teach you to tamper with genius! heh, heh - - huh? -

cynthia: fathah - wha-?! ELI!!!

the e. s.
(fathah): stay out of this cynthia! hyeh haw haw heh
git 'im, boys. .

eli: no - n-no - NO NOOO! N-aaAAGGGHHbggEEKagKKKhh h h h

e.s. HYEh heh heh HYAH hah hah etc.

cynthia: e e e l i i (snif sniff) etc.

the end

* * * * *

jon deak '75-'76

PROSPECTIVE ENCOUNTERS

Presented by the

New York Philharmonic

PIERRE BOULEZ, *Music Director*

Friday Evening, May 14, 1976 at 8:00

The Great Hall, Cooper Union

Pierre Boulez, *Conductor*

JON DEAK "Dire Expectations" (world premiere)

violin

Kenneth Gordon

Enrico Di Cecco

viola

Ralph Mendelson

cello

Jerry Grossman

bass

Michele Saxon

flute

Nadine Asin

Anne Briggs

bass clarinet

William Shadel

bassoon

Arthur Weissberg

bassoon, contrabassoon

Harry Searing

percussion

Richard Fitz

Joseph Passaro

EARLE BROWN "Centering"

PAUL ZUKOFSKY, *violin*

Enrico Di Cecco, *violin*

Ralph Mendelson, *viola*

Jerry Grossman, *cello*

Nadine Asin, *flute*

William Shadel, *clarinet*

Arthur Weissberg, *bassoon*

Joseph Anderer, *horn*

Louis Ranger, *trumpet*

David Langlitz, *trombone*

Paul Jacobs, *piano*

GEORGE ROCHBERG "Tableaux," Sound Pictures

NEVA PILGRIM, *soprano*

Linda Eckard, *speaker*

Jean-Paul Bogart, *speaker*

Arthur Burrows, *baritone*

Bruce Fifer, *baritone*

Neil Raber, *bass*

violin

Kenneth Gordon

viola

Ralph Mendelson

cello

Jerry Grossman

bass

Michele Saxon

flute

Nadine Asin

clarinet

William Shadel

trumpet

Louis Ranger

horn

Joseph Anderer

trombone

David Langlitz

percussion

Richard Fitz

Joseph Passaro

piano, celeste, harpsichord

Paul Jacobs

James Chambers, *Orchestra Personnel Manager*

This project is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, Washington, D.C., a Federal agency.

Steinway Piano

Columbia Records

"Dire Expectations" (1976)

JON DEAK

I wrote "Dire Expectations" in the period from August 1975 to February 1976, specifically for Mr. Boulez and members of the New York Philharmonic. The score contains a dedication in memory of Alfred Jarry, a radical French literary figure and precursor of Dada.

It would be difficult for me to categorize my thinking about "Dire Expectations," but I can say that I am particularly fond of cartoons and surrealism and have doubtless been affected by my involvement in agitprop and guerrilla (street) theater.

In this work, a major technical concern is an instrumental technique which I call "*sprechspiele*" or "*speak-playing*," and has been developed within the Charles Lee Redman Trio. The basic concept of instruments using speech-like inflections is, of course, a traditional element of jazz. I have applied these techniques to a wider range of instruments and emphasized the literal aspect, albeit stereotyped, so that "*sprechspiele*" lies fairly midway between text and pure sound and its effect is, I hope, more than the sum of these two elements.

— Jon Deak

"Centering" (1973)

EARLE BROWN

"Centering" was commissioned by the London Sinfonietta for Paul Zukofsky and completed in November 1973. The title of the work is from the book by Mary Caroline Richards in which "centering" refers to the molding of clay on a potter's wheel and to all of the life-things that would be a metaphor of. There are compositional techniques which I have employed which seek, lose, find and transform "centers" in the instrumental and formal aspects of the work. It is basically closed-form with some "mobile" structural areas, near the

Jon Deak's works often associate instrumental writing with natural or graphic sounds. As a composer he is largely self-taught. His works have been heard in concert and on radio broadcasts in cities throughout the United States and Canada; in New York he has presented programs of his works at The Kitchen and on the Composer's Forum. He is a founding member of the Charles Lee Redman Trio, works with the Nancy Meehan Dance Company, and presently holds a Creative Artists' Public Service Award for composition.

As a performer, Mr. Deak is currently Assistant Principal of the New York Philharmonic's double bass section, having joined the orchestra in 1969. He was the recipient of a Fulbright Fellowship in Performance and has appeared as soloist on the CBS-TV *Camera 3* series, and as soloist on the *Prospective Encounters*.

He is an avid mountaineer, with a preference for the Canadian Rockies, and serves on the faculty of the Aspen School of Music.

center of the piece.

The work is dedicated to M.C. Richards, an old and "centered" friend, and to the memory of Bruno Maderna, whose friendship, musicianship, and humanity were of tremendous importance to me.

— Earle Brown

Earle Brown was born in Lunenburg, Massachusetts in 1926. He studied mathematics and engineering at Northeastern University, and then spent four years studying Schillinger techniques of composition and orchestration, followed

by studies in counterpoint, polyphony and the history of compositional forms with Dr. Roslyn Brogue Henning. From 1950 to 1952 Brown was a teacher of Schillinger techniques in Denver, Colorado. He has worked as associate composer with John Cage and David Tudor in "Project for Music for Magnetic Tape"; as recording engineer and editor for Capitol Records; and as Artistic Director of the Contemporary Sound Series on Time-Mainstream Records. In 1974 Brown received a commission

from the New York State Council for the Arts and a grant from the National Endowment for the Arts. He has been composer-in-residence at the Peabody Conservatory, West Berlin's *Kunstler Programm*, the Conservatories of Rotterdam and Basel, and the Aspen and Tanglewood Festivals. Presently Guest Professor of Composition at the California Institute of the Arts, he lectures and conducts extensively in the United States and Europe.

"Tableaux," Sound Pictures (1968) GEORGE ROCHBERG

"*Tableaux*," *Sound-Pictures*, written for Elizabeth and Robert Suderberg and based on my son Paul's story, "The Silver Talons of Piero Kostrov," was composed for soprano, a small ensemble of singing/speaking voices and eleven players in August-September 1968. The instrumental ensemble consists of: flute (alto flute; piccolo), clarinet (A; E-flat), trumpet in C (piccolo trumpet in C), French horn, trombone; keyboard (piano, celesta, Baldwin Electric Harpsichord or R M I Electra Piano), percussion; violin, viola, cello and bass.

"The Silver Talons of Piero Kostrov" (published in the magazine *Chelsea* 17, August 1965 issue) is a surreal tale of terror and love. Its atmosphere and actions are dominated by Kostrov's real or imagined fears, the "silver talons" of the human psyche which rend and tear and eventually destroy love and life. Kostrov, their maker, becomes their victim.

I selected from the story those images which characterized it for me in musical terms and made each one the basis of a section of the work, conceiving each section as a fixed static projection in sound—hence the title. It is through

accumulation and movement around a core of emotional states rather than through development or growth that the work builds itself into a whole. The juxtaposition of violently contrasting moods which mirror the passions of the story is the primary means determining the order of musical events. There are 12 sections divided into 3 parts:

I: 1. Night Piece:

("I heard a woman singing, singing with the voice of a child . . . I did not know the song, but in it the sun never set . . . I could hear her singing. Wordlessly, or I could not hear her words.")
Death's Mask.

2. Morning Bell Music:

("Morning bells singing in my ears. Giant seashells, waves beating in them forever. Sing to the new sun . . . Sing to all.") The world knows my joy!

3. The Cathedral: ("In silence broods the cathedral.")

4. Night Piece:

("Night, again night.") He doesn't live here anymore.

II: 5. Silver Talon Music:
("Those birds. Their reptilian talons, beaks, that tear away the flesh and grind the bones . . . They fly to heaven and tear the gods to pieces, everyone. There are new rulers on earth, in the sky.")

6. Echo Night Piece:
("Night, again night.") Why must it always return?

7. The Chant:
("I hear singing, chanting from far away . . . Every movement premeditated for ages. Singing; from the river, the cathedral, from under the earth.")

Miserere nobis.

("Boat, drifts, river, on and on, fire glow silent, on and on, silent flows.")

8. The Light:
("It flooded the sky with gold . . .")

spoken concurrently:

(Morning bells singing.
Giant seashells, waves beating in them forever.
Sing to the new sun . . .
The cathedral, how it rises from the ground. It seems to fly upward, to strain against the stones . . .)

III: 9. Ballad:
("If I were sure that your existence and mine were more than a shadow. If I could be certain that you are not merely a mirage, And I only a passing could.")

10. Night Piece:
("We sleep,

The night is warm.

The sun shines through the earth.")

11. The Eagle:

("A shapeless bundle like a human form shrieks once and sinks into the sea. There is a huge eagle in the middle of the stage clutching a shapeless bundle vaguely like a human form in its talons. It screams once and flies out into the audience, up to the ceiling and vanishes.")

12. ("And yet you are, although you cannot be.")

— George Rochberg

George Rochberg was born in Paterson, New Jersey on July 5, 1918. After earning a B.A. degree from Montclair State Teachers College, he studied composition at the Mannes School of Music in New York from 1939 until 1942 with Hans Weisse, George Szell and Leopold Mannes. In 1945, after service in the army, he resumed his studies at the Curtis Institute of Music in Philadelphia with Rosario Scalero, adding a Bachelor of Music degree and soon after a Master of Arts degree from the University of Pennsylvania to his academic credits. In subsequent years he has received two honorary doctorates.

From 1948 until 1954 Rochberg was a member of the faculty at Curtis Institute. In 1951 he was appointed Director of Publications for Theodore Presser Company, a position he held until 1960, when he was named acting Chairman of the Music Department at the University of Pennsylvania. From 1961 until 1968 he was Chairman of that department, and now continues as Professor of Composition.

DEPARTMENT OF ART
WESTERN WASHINGTON STATE COLLEGE
BELLINGHAM, WASHINGTON 98225

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Experimental Performance Workshop

June 22- July 9

THE EXPERIMENTAL PERFORMANCE WORKSHOP, TO BE HELD AT WESTERN WASHINGTON STATE COLLEGE IN THE SUMMER OF 1976, will be an intensive three-week course exploring ideas of "new" performance as they have evolved among artists of several disciplines in the recent past. Sessions will be held seven hours a day for a period of three-weeks, representing six hours of college level credit.

The intensified schedule will allow a maximum exposure to, and development of, the various techniques and ideas being incorporated into the work of contemporary, experimental artists.

The course will be taught by Lawrence Hanson and Nancy Whyte, with guest artists Pauline Oliveros and Suzanne Lacy. Other guest teachers will cooperate with the workshop.

The aim of the workshop is to bring together students and professionals from all art and related fields to explore new ways of creating.

Techniques explored will cover the spectrum of the arts: "New" music, dance movement improvisation, theatrical techniques, light and sound systems, "Body Art," and audiovisual and television equipment. The students will study improvisational and formally organized methods of presentation. Slides, films, and T.V. tapes of contemporary performance art will introduce the participants to the range of work currently being done. Individual and group pieces created within the work-

shop will be presented in class and for the public.

The workshop will be held in the studios of Ms. Whyte and Mr. Hanson in order to intensify a creative and work oriented approach, while retaining a non-academic atmosphere. However, facilities and equipment available through the college will also be accessible.

The Experimental Performance Workshop. Statement of Purpose

The Experimental Performance Workshop is a title covering several activities. It was co-founded in 1975 by Lawrence Hanson and Nancy Whyte as a framework to carry on their own activities as they relate to doing "new" performance work; it is also concerned with teaching the ideas and methods employed in "performance work," collaborative performances with other artists, and acting as a space in which "performance" can take place, (i.e., sponsoring other artists' performance work).

In all these activities the EPW's basic goals remain constant: to create, encourage, and educate about new "Performance Art."

We believe our name tells as much about our activities as any other description could:

"Experimental" — We are interested in doing and encouraging contemporary, experimental, work. While we hold no preconceptions about what this may be, our own work is interdisciplinary and multi-media in orientation. We encourage collaboration between artist and between artists and "media" people.

"Performance" — We are interested in work to be presented to live audiences and/or "media" productions, (TV tapes, film, etc.).

"Workshop" — A place to work and learn; a place for performances to take place.



PAULINE OLIVEROS

Pauline Oliveros is one of the nation's outstanding composers; an innovator in "Electronic" and "New" music. She is an Associate Professor of Music at the University of California at San Diego where she leads the "Sonic Meditations Research Group" which she founded in 1972. The group is devoted to investigations of modes of consciousness in relation to composition and performance techniques.

She is the originator of "Sonic Meditations," which are compositions in the oral tradition utilizing a variety of meditation techniques.

She is also founder and director of "Ensemble Two," a performance group which is devoted to works of a meditative nature. The group has performed widely since 1970 and given many workshops. In October, 1974, the "Ensemble Two" was included in METAMUSIC, a month-long festival, held in the National Gallerie in Berlin.

In addition to composition, performance, and research, she is currently coordinator of the undergraduate program for the UCSD Music Department and a corporate member of the "Institute for the Study of Attention — Solana Beach."

In a letter, speaking of a piece she did in San Francisco recently with Linda Montano, she says:

"We lived in the gallery — (for four days). During the opening we lay in state. . . I "went away" mentally. I was totally unaware of the 50 or 60 people who were there . . . I came back through a geometric universe and smelled a fragrance very aromatic and similar to night blooming jasmine."

LAWRENCE HANSON

Lawrence Hanson is a sculptor whose work in the last ten years has centered around environments, pieces meant to exist for only limited periods of times, performance work, and recently pieces for T.V. tape. He has exhibited widely in group and one-man shows: The Henry Gallery, La Jolla Museum of Contemporary Art, Walker Art Center, Wm. Rockhill Nelson Gallery of Art, San Francisco Museum of Art, etc. He has also presented numerous performances: University of Washington, Washington State University, University of Minnesota, Queen Elizabeth Theater in Vancouver, B.C., the AND/OR Gallery in Seattle, etc.

He has taught at the University of Minnesota, where he completed his MFA in 1962, and at Western Washington State College. He has also given workshops and lectures throughout the country.

A recent statement includes the following:

" . . . about ten years ago my work was still, essentially traditional . . . Then I became interested in more temporary types of work. I began to incorporate "non-physical" materials — light and sound — in some pieces; I began to do performances, and was excited by the idea of collaboration with other artists and technicians. I became more interested in the interaction of the work with the viewer than in ideas of significant form. My most recent preoccupation has been with a series of "Self-Portraits;" some performed, some on TV tape, some executed in galleries . . . I still refer to myself as a sculptor, where necessary, because my formal preoccupations are most often with real materials existing in real time and and real space, but I feel no compelling need to confine myself to any given form of expression."



LAWRENCE HANSON FROM "Together."

SUZANNE LACY FROM "Photographic Series: A True Romance Story; or She's Got Quite a Set of Lungs."



SUZANNE LACY

Suzanne Lacy is an artist best known for her performance work. She brings to the creation of these pieces a background in zoology, premedical sciences, study of the mentally retarded, and psychology. She is also well-known as a "Feminist." Her MFA is from the California Institute of the Arts, where she also taught. Other teaching experience includes UCLA, the San Francisco Art Institute, Feminist Studio Workshop and the Women's Building Extension Program, both in Los Angeles.

Ms. Lacy's performed work includes "Ablutions" (with Judy Chicago, Alvida Rahmani, and Sandra Orgel), "Lamb Constructions," "Monster Series: Construction of a Novel Frankenstein, I & II," "Running to San Francisco," and "Under My Skin: a True Life Story," among many others.

As "Vital Statistics" she says of herself:

"Born in Wasco, California, Oct. 21, 1945. Fell down stairs at age two and was knocked unconscious. Unsuspected impact on consciousness revealed at age 29. Cut tendon of middle finger of left hand at age 7; operation to repair followed immediately. Broke right front tooth at age nine; capped at age 18 for cosmetic reasons. Ran nail on string into right eye at age 10; no damage to sight, although one stitch was required. Four car accidents at ages 16, 20, 22 and 28. No obvious physical damage resulted. Etc., etc."

"Message to young women artists: you don't have to know how to draw to be an artist, but you do have to know how to survive."

NANCY WHYTE

Nancy Whyte is a dancer: trained in ballet, modern, character, ethnic and jazz dancing.

She considers her most influential teachers to have been Eugene Loring, Jack Kaufman, Ruthana Boris, Anna Sokolow, Bernard Johansen, and her childhood teacher, Eloiz Walker. She has studied at the American School of Dance, University of Washington, Evergreen State College and with many private teachers.

She has danced with, and choreographed for, many dance groups, and lists as other dance-related interests: dance therapy for the retarded, dance in worship, and dance research.

Currently, she is the director and choreographer for the "Mount Baker Dancers," and choreographer, and a member of the Board of Directors, for "Stage I Theater Company," a member of the "Continuing Symposium on Contemporary Art" and has started "Even- in about Dance," a series of programs presented free of charge.

Another major current interest is "Basic Movement for Artistic Disciplines," a series of movement improvisations designed to make non-dancers organically kinetic and aware of the aesthetic possibilities of the body.

She is the co-founder and co-director of the EPW with Lawrence Hanson. Their first piece, "Together," has been widely presented.

She says of herself: "It is my job to function personally as an artist, and to assist and support all other artists. I am a tool of the arts."

NANCY WHYTE performing in "Ritual Performance."



CLASS DESCRIPTION

Preregister Now: Class limited to 30 students

Special Enrollment Program Reservation

(To be mailed with pre-payment of \$20 to the director of workshop by May 15, 1976)

Name _____
Last First Middle

Address _____
No. & Street City State Zip

Telephone _____
Area Number Class: Fresh. Soph. Jr. Sr. Post-Bacc.

Have you earned credit at WWSC before? Yes No Student No. _____ (if known)

Will you also be enrolling in 6- or 9-week courses? Yes No

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Art 397B Experimental Performance Workshop 6
Department Course No. Title Credits

Section No. 2A506 Dates of Workshop June 22 — July 9, 1976

Mail to: Lawrence Hanson c/o Art Department, Western Washington State College Bellingham, WA. 98225

Art 397b, Experimental Performance Workshop. 6 credits.

The aim of the Experimental Performance Workshop will be to bring together students and professionals from the Visual Arts, Dance, Drama, Music, "Media," and other interested individuals, to explore new approaches to performance art. Together the students, teachers, and guest artists will explore new modes of presentation in the Arts.

Techniques explored will run the gamut of the arts, and will incorporate audio and visual equipment as well as television. Guest artists and lecturers will participate. Performances will culminate the course.

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FALL 1976

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Theatre Vanguard

**RADIO
KPFK-FM**

AMBASSADOR AUDITORIUM

UCSD DEPARTMENT OF MUSIC
AND THE CENTER FOR MUSIC EXPERIMENT

ABOUT THE FESTIVAL

The West Coast Chapter of the International Society for Contemporary Music (ISCM) has been involved for many years in the presentation of new works by composers from all over the world, most recently in annual festivals at the Theatre Vanguard each spring. The three concerts and two radio programs detailed on the following page represent the ISCM's contribution to a coast-wide Fall Festival of Contemporary Music, whose purpose is to display the tremendous wealth and diversity of contemporary music composition and performance in the Western United States. The central organizing force behind the festival is Music West; a consortium of contemporary music performing organizations. In order to focus national and international attention upon the Fall Festival, a newsletter has been prepared by Music West listing the more than one hundred concerts, lectures and other contemporary music presentations during September through November of 1976. Copies of this publication will be available to the public at each of the ISCM concerts. The West Coast Chapter of the ISCM would like to acknowledge assistance in the preparation of these programs from the Ambassador International Cultural Foundation, the Theatre Vanguard, radio station KPFK-FM, and the music departments of California State University Northridge and the University of California at San Diego.

Daniel Kessner
ISCM Festival Coordinator

International Society for Contemporary Music West Coast Chapter

Chairman	William Kraft
Secretary	Daniel Kessner
Board of Directors	Aurelio de la Vega
	Leonard Stein
	Gerhard Samuel
	Robert Gross
	Leonard Rosenman
	Richard Grayson

COMPLETE FESTIVAL PROGRAM

October 16, 1976, 8:00 p.m., Radio Station KPFK-FM 90.7

Morton Subotnick - *Until Spring*
George Heussenstamm - *Poems from the East*
Frank Campo - *Lustrum*
Ellis Kohs - *Tocatta for Harpsichord*
Donald Andrus - *Imbrications*

Both radio programs will be moderated by KPFK Music Director David Cloud, and will include interviews with composers and conductors involved in the festival.

in cooperation with the
Ambassador International Cultural Foundation

October 18, 1976, 8:30 p.m., Ambassador Auditorium, Pasadena

Aurelio de la Vega - *Exametron*
William Kraft - *The Innocents*
Roger Reynolds - *Traces*
Robert Erickson - *High Flyer*
Pauline Oliveros - *Double Basses at Twenty Paces*

October 23, 1976, 8:00 p.m., Radio Station KPFK-FM 90.7

Justus Matthews - *MUS15*
Leon Dallin - *Two Songs from the Portuguese*
and works by Gerhard Samuel, Robert Linn, and others to be selected

in cooperation with the Theatre Vanguard

October 29, 1976, 8:30 p.m., Theatre Vanguard, Los Angeles

Karl Kohn - *Souvenirs II*
Elaine Barkin - *Mixed Modes*
Dorrance Stalvey - *Changes*
Paul Pisk - *Music for Violin, Cello, Clarinet and Bassoon*
Greg Steinke - *Music for Three*
Robert Gross - *Trivarow*

in cooperation with the Ambassador International
Cultural Foundation and the California State
University Northridge Music Department

November 10, 1976, 8:30 p.m., Ambassador Auditorium, Pasadena

Daniel Kessner - *Mobile*
Ernst Krenek - *Perspectives*
Toru Takemitsu - *Textures*
Luigi Dallapiccola - *Variazioni per Orchestra*
Carl Ruggles - *The Sun Treader*

The California State University Northridge Symphony
Orchestra, Lawrence Christianson, conductor.

OCTOBER 18, 1976

8:30 p.m.

Ambassador Auditorium, Pasadena

in cooperation with the Ambassador International Cultural Foundation
and the UCSD Music Department

ROGER REYNOLDS

TRACES

Karen Reynolds - flute

Cecil Lytle - piano

Peter Farrell - cello

Alan Johnson - electronics

ROBERT ERICKSON

HIGH FLYER

Bernhard Batschelet - flute

PAULINE OLIVEROS

DOUBLE BASSES AT TWENTY PACES

Bertram Turetzky - contrabass

Paul William Simons - contrabass

Sister Rose Augustine - second

Roger Marsh - second

Alan Johnson - referee

— intermission —

AURELIO DE LA VEGA

EXAMETRON

John Heitmann - flute

Marcia Zeavin - cello

John Magnussen - percussion

Alana Joos - percussion

Terry Schonig - percussion

Brian Miller - percussion

Daniel Kessner - conductor

WILLIAM KRAFT

THE INNOCENTS: WITCH TRIAL AT SALEM

Libretto by Barbara Kraft

Vocal Soloists

Afflicted

Ann Conns

Sheila Antoine

Janet Smith

Marilyn Savage

Magistrates

Don Harrison

Doug Ordunio

Cameron MacDonald

Allan Louw

Clergy

Greg Wait

Marvin Neuman

Doug Lumley

Doug Eastman

Accused

Margaret Zeleny

Linda Sauer

Priscilla Phillips

Lisa Turetsky

Percussion Quartet

Timm Boatman

David Levine

Scott Higgins

Scott Shepherd

The Neighborhood Chorus

Edward Low, director

Zita Carno - harmonium
and celeste

William Kraft - conductor

World Premiere

Roger Reynolds' works fall into two primary groups: those that are predominantly instrumental (often with electronic or tape elements), and those that are vocal/theatrical. Most recently, he has completed "...from behind the unreasoning mask" for trombone, percussion and four-channel tape, and Voicespace, a set of two explorative four-channel tape works on texts by Coleridge and Beckett. This set was done in collaboration with the Extended Vocal Techniques Ensemble at UCSD's Center for Music Experiment, where Reynolds is presently director.

Traces is concerned not only with their residue. The pianist makes a series of nine statements in the form of three interrelated groups of three short pieces. The flute and cello draw upon materials in the pianist's pieces, extending them (without recourse to development or elaboration). In the second and third sets of three, long sounds on tape overlap the pianist's events as well as the flute and cello traces, suggesting, it is hoped, the coexistence of several time frames and, hence, the resonances of memory. Amplification (to emphasize the spatial separateness of the three instruments), some electronic modification of the performers' live sound, and four channels of tape are used to create a sound scale of almost orchestral dimensions. Although sections of Traces involve improvisation within particular frameworks, most of the writing is specific. The pianist is always the guide, but the composer has attempted to broaden and sometimes modify the traditional limits of piano technique and sonority while always remaining within the bounds of a single focal player's capacities.

Robert Erickson has composed music for solo instruments, vocal solo and chorus, orchestra, and for various instrumental and vocal combinations with prerecorded tape. For some of these he has invented special instruments. He is the author of two books: The Structure of Music; A Listener's Guide to Melody and Counterpoints, and Sound Structure in Music (in press). He has been the recipient of a Ford Foundation Fellowship (1951), a Guggenheim Fellowship (1966), and has won several awards for composition including the Marion Bauer Award. His chief hobbies are after dinner naps and the appreciation of science. He provides the following notes:

High Flyer has passages where the player is asked to shape his mouth and vocal cavities to various vowels and consonants. The 'text' of these passages is mostly nonsensical--it functions as a very precise notation of the composed timbre of the music. The words are therefore not meant to be projected distinctly. There are nevertheless moments when a word or phrase (albeit distorted) will filter through the texture of the music. Air sounds, multiphonics, humming while playing, and other extensions of traditional flute technique are used freely, as are both finger and lip glissandi.

Pauline Oliveros is an Associate Professor of Music at UCSD. She leads the Sonic Meditations Research Group, which she founded in 1972. She is the originator of Sonic Meditations, which are compositions in the oral tradition utilizing a variety of meditation techniques. She is also founder and director of the ♀ Ensemble Two, a performance group devoted to works of a meditational nature, which has performed widely since 1970 and given many workshops. In addition to composition, performance, and research, she is currently coordinator of the undergraduate program for the UCSD Music Department and a corporate member of the Institute for the Study of Attention in Solana Beach.

concerning Double Basses at Twenty Paces

Perhaps more than any other sport, fencing demands a keen eye, quick reflexes, and agility. Like Boxing, it also demands an aggressive and competitive spirit.

During the 17th and 18th Centuries in Europe it became the custom for men to carry swords (and quarrels were usually settled on the spot) in one hand and dagger in the other for warding off blows. Later a cloak took the place of the dagger, and finally with the adoption of the slender, needlepointed rapier, even this protection was abandoned.

But today fencing is conducted as a harmless sport, and every precaution is taken to prevent accidental injury. The weapons have dulled edges and blunted tips capped with buttons. The fencers wear protective padded jackets, gloves, and wire masks. Points are scored merely by touching the opponent.

For greater safety the convention was very early arrived at that no hits should count in fencing-bout except those landing on the breast. Thus sword play soon became so unpractical as to lose much of its value as a training for war or the duel. For hits with "sharps" take effect wherever they are made and many an expert fencer of the old school has been seriously wounded or lost his life in a duel, through forgetting this very simple fact.

The word "fencing" comes from the same Latin root, fendere, as the words "offense" and "defense." On offense, the fencer attacks by lunging. On defense, he turns his opponent's blade with a parry, and then may counterattack with a continuing movement called a riposte.

There are three simple attacks, each starting with the weapons crossed in the "engaged position." The coup droit is a straight lunge with extended arm. In dégagé, the attacker passes his point under the other's blade and then lunges. In coupe, the attacker passes his point over the other's point before lunging. Each of these is designed to score a touch, or touché, before the opponent can parry. If the parry is successful, the opponent follows through with his riposte.

It is extremely important that only one fencer lunge at a time. If the opponents lunge and scored touches together, their foils might arch to the snapping point.

-Colonel Flamboyer

Aurelio de la Vega, born in Cuba in 1925, has been active in the musical life of the United States since 1959. In Cuba he studied composition with Frederick Kramer, and then graduated from the University of Havana and the Iglesias Music Institute. Later in California he studied with Ernst Toch. After occupying important positions in his native country, he settled permanently in Los Angeles, where he is now Professor of Music at California State University at Northridge and Director of the Electronic Music Studio there. He is also the author of numerous articles and essays on contemporary music, particularly on Latin American art music.

The Exametron, composed in 1965, for flute, cello and four percussionists playing an array of instruments, belongs to the middle, highly serialized period of the composer. But even here, where the intricacies of the contrapuntal clashes, pitch notation, fragmentation of motives, et cetera reaches a very complex level, the dramatic-lyrical characteristics of the composer's style are evident. As in all of his pieces the instrumental writing is very coloristic and virtuosic. The title of the piece is derived from the number 6, an arithmetical value that frames and pervades the work: six instruments, six sections, six permutable combinations of tones, six types of attacks, six basic color devices, et cetera.

Born in Chicago in 1923, William Kraft studied at various colleges, including Columbia, where he studied composition with Norman Lockwood, Henry Cowell, Jack Beeson, and Otto Luening. He also studied privately at Julliard (timpani with Saul Goodman), and at the Berkshire Music Center (composition with Irving Fine and conducting with Leonard Bernstein). His awards include two Guggenheim Fellowships, two Ford Foundation Commissions, a Rockefeller Foundation Fellowship, two Anton Seidl Fellowships in composition, a National Endowment Award, 1975, and others. His works have been performed nationally and internationally. Since 1955 he has been principal timpanist with the Los Angeles Philharmonic, where he also has served as Assistant Conductor. Kraft is currently chairman of the West Coast Chapter of the International Society for Contemporary Music (ISCM).

THE INNOCENTS

Notes on the music by William Kraft

Both the music and the disposition of musical forces have been designed to present the witch trial at Salem in a clear and dramatic manner. The voices are divided into 5 choirs (4 quartets and the chorus): I: The Afflicted, II: The Magistrates, III: The Clergy, IV: The Accused, V: The Populace.

Each vocal quartet is supported by a percussionist whose music and instruments enhance the character of the quartet, therefore: Percussion I has unusual instruments to accompany the strange, hysterical behavior of the Afflicted: Inverted stainless steel bowls, cow bells, brake drums, chains, spring coil, ancil (or pipe), sizzle cymbal along with more conventional instruments that form a part of the percussion

orchestra; Percussion II generally concentrates on graduated non-pitched drums to emphasize the authoritarian manner of the Magistrates along with marimba, bell plate, chimes and other instruments that form the percussion orchestra; Percussion III, accompanying the clergy, concentrates largely on timpani, chimes and song bells (a rare instrument now often substituted by the glockenspiel); Percussion IV, supporting the Accused, dwells on the dulcet sounds of the vibraphone and glockenspiel. The remaining instrumentalist is the keyboard player who often also accompanies the Accused on celeste, but also enhances the character of the piece in the use of a harmonium (a small organ-like instrument).

Barbara Kraft, writer and poet, was born in Los Angeles. She entered Immaculate Heart College on a piano scholarship, later transferring to UCLA where she completed her B.A. and did subsequent graduate work in psychology.

For several years she wrote the program notes for the Symphony for Youth concerts of the Los Angeles Philharmonic Orchestra, and wrote the notes for the 1971 Hollywood Bowl season. Since 1972 she has written radio dramas and documentaries for KPFK-Pacific Radio. One original drama based on the life of Maud Gonne won the prestigious national Ohio State Award (1973) for the best original drama in the area of educational radio-television programs. Since early 1974 she has been working privately on a journal with the celebrated novelist Anaïs Nin. This work, titled The Restless Spirit; journal of a Gemini, is to be released this Fall by Les Femmes/Celestial Arts.

In the Spring of 1976 she fulfilled a bicentennial commission given to her and William Kraft by the Los Angeles Philharmonic Orchestra for a work for actress/narrator and orchestra. This work, The Dream Tunnel; a musical journey through America, was premiered by the Los Angeles Philharmonic May 12-14, 1976 with Calvin Simmons conducting.

Notes on the libretto by Barbara Kraft

Between June 10 and September 22, 1692, 19 women, 2 dogs and 1 man were killed, murdered at Salem, Massachusetts. The women were convicted of being witches and were hung. The dogs too were hung as they had been bewitched by the witches. The man was pressed between stones to his death because he refused to accuse and turn false evidence against his wife who shortly followed him, swinging dead at the short end of a taut line.

The Salem incident has long been a glaring eye seriously calling into question the so-called tolerance and humanitarianism of the early settlers in this country. The Puritan society of our forefathers was one which denied the imaginative, the spiritual element in man's nature. In other words, his very soul. They (the spiritual leaders of the community) chained it, condemned it, locked it away, negated it. They created an environment in which there was no music, no dancing, no painting, no laughing, no joy, no love, no color, no light.....no redemption.....no salvation. There was only work, more work, prayer

and fear. And the prayer offered was a prayer of fear to a harsh God. However, the soul of man does not die easily, being an indestructible reality. But when it is chained and nurtured in dark and secret places, it breaks through black soil, a malignant, cancerous flower. This is what happened at Salem. When it broke through the bleak surface of those arid times it did so violently and destructively. And society was both fascinated and repelled by this force which in reality resided within them. To rid themselves of it they externalized it, they externalized their own passions and desires and their attraction for and fear of those forces, they externalized their own thwarted nature and they called it witchcraft and laid it upon the shoulders of a few selected scapegoats, The Innocents.

The piece you will hear tonight deals with the trial itself - The Witch Trial at Salem. The piece is written as a dramatic scene for chorus which is divided into five groups. Groups I through IV are treated soloistically in that they are the elements of the drama. Group V is treated as a Greek chorus, commenting on and responding to the action on stage. Group V as such is called The Populace and represents the conservative and traditional response, society's conscience. Group I are the Afflicted; those young women who were said to have been bewitched. As such they are suffering from and demonstrate the hysterical symptoms of possession. Group II are The Magistrates who conduct the trial under the powerful, manipulative and severe collective eye of Group III, The Clergy. Group IV are the Accused. The Innocents refers to both Groups I and IV. Both the Afflicted and the Accused were innocent. Both were scapegoats in a much larger and older drama, namely the efforts of organized society (religion and government) to control and dominate the creative, the imaginative and the free spirit of man. The world conspires always to kill the innocents.....

THE INNOCENTS: Witch Trial At Salem
(A Dramatic Scene for Chorus)

Libretto by Barbara Kraft

THE INNOCENTS is cast in the form of a dramatic scene for chorus. The chorus is divided into 5 groups clearly delineated on the stage. Groups I, II, III will be dressed in somber hued garments. The Magistrates in black; the clergy in purple; the afflicted in brown. Group IV to wear red. The color in Celtic mythology of innocence. The color Mary Queen of Scots chose to wear for her decapitation. Group V to wear drab colored clothes: dark green, navy, black, brown, gray.

The scene opens in a swarm of confusion. The setting a courtroom. A trial is in process. Shouting, wailing, crying, shrieking, lamenting. Each group has its own distinctive effect. These are juxtaposed, occur simultaneously and overlap. Each moves into a moment's relief before merging again with the general cacophony.

GROUP I: (Screams of terror, shrieks of pain)
 Aah! Eeeee.....(Choking, gagging, moaning and
 guttural sounds)
 Get away from me....
 They're coming for us.....
 They're riding.....
 The noise. I can't stand the noise!
 I'm blinded.
 Blood! Our hands are bleeding!

GROUP IV: We are innocent - Innocent
 Yet condemned. And not yet tried.
 (With prayer-like intonation and from a kneeling position)
 Rescue me from my enemies, O my God
 Be my tower of strength against all who assail me,
 Rescue me from these evil doers.
 Deliver me from men of blood!

GROUP III: A plague is set upon us.
 A plague of evil angels.
 A rot, a pox and a plague!
 We must fast and offer prayer:
 (with piety)

GROUP V:
 O my God!

Rescue me from my enemies, O my God
 Be my tower of strenght against all who assail me.
 Rescue me from these evil doers.
 Deliver me from men of blood.

GROUP II: We, the Fathers of the Public,
 Have our authority from God!

GROUP V: (Shouting)
 Blasphemous!
 Hang them!
 Vileness!
 THEY SLEEP WITH THE BLACK MAN!!!!!!!!!!
 A dog was hung today!
 Poor bewitched creature.

A pounding gavel emerges from the cacophony and becomes differentiated
 from the confusion which gradually subsides to a whispering hush.

GROUP II: Bring the accused forward!

(Group IV rises with shuffling sounds)

GROUP V: (Whispering, muttering, sighing)

Look at them!

Awful!

Quick - Look away!

GROUP II: You are brought before us
 Before this court of God.
 You are brought here to us
 Accused by your neighbors
 Of the vile, wicked sin
 Of heinous witchcraft!
 This that black devil's art
 Has descended
 And hovers now
 Spreading darkling wings:
 The land is tormented
 With your rotting yellow stench!

GROUP I:
 (Subdued sounds of unrest)

GROUP V:
 (Sighs, intake of breath)

GROUP III:
 God save us!

GROUP III: Aye - 'Tis true
 An army of Devils
 Riding black hooded.

An unholy host
Swarming Salem
A plot against the land!
Rescue us from our enemies, O my God
Rescue us from these evil doers.
Deliver us from men of blood.

The following exchange between GROUPS II and IV should be very rapid.
In the actual trials at Salem the clergy advised the magistrates to
"quick and swift questioning".)

GROUP II: Why have you contracted with the devil?
GROUP IV: We have no contract with that dark soul!
GROUP II: You deny contract with the Prince of lies?
GROUP IV: Aye - Aye, we do!
GROUP II: Why do you hurt these poor children?
GROUP IV: We do not hurt them!
GROUP II: What creature do you employ then?
GROUP I: A black bird - It is coming!
GROUP V: (commenting)
THE BIRD OF VENGEANCE:
GROUP III: (Sotto Voce)
Rescue us from these evil doers
Deliver us from men of blood!
GROUP I: Blood! Blood!
Blood is running.....
GROUP V: (With anticipation and relished horror)
Blood is running
Out of their mouths.....
GROUP II: (Resumes questioning which is like an attack)
YOU HAVE CARNAL KNOWLEDGE OF THE DEVIL!
GROUP IV: (Dignity is aroused)
We have not! Never! Foul!
We are God-fearing women
Intent on our duty
To home and church and land!
GROUP V: (Snickering whispers at this exchange)
GROUP II: How came these children
To be sore tormented?
GROUP IV: We know nothing of it!
GROUP II: What God do you serve?
GROUP IV: The God who made heaven and earth!
GROUP II: Do you know your commandments?
GROUP IV: Aye - We do!
We do know and say our commandments!
GROUP II: Why do you torment these children?
(addressing GROUP I)
Look upon the Accused!
GROUP I: Oh, you horrid wretches!
Get away from us.....Flee!
No! No! Please!
Don't touch us!
.....Aye!
GROUP V: (With an almost carnival atmosphere. The populace
is encouraging the behavior of the afflicted)
What is it?
Tell us what you see!
GROUP I: The black man!
He has the cloven hoof
And the switch tail of the goat.

GROUP V: And the horns?
 GROUP I: (Addressing the 'invisible' black man)
 Do burn us then!
 Better burn here
 Then burn in HELL!
 A witch rides on us
 Spreading darkling wings.....

GROUP V:
 (Loud sighs and moans)

GROUP V:
 A witch!
 How goes she?

GROUP I:
 The stench of hell is with her.

GROUPS II, III, V:
 Look!
 A pin runs through their hands!
 And blood streams from their mouths!
 Poor wretches.

GROUP I:
 (Sheer terror now)
 I am pricked!
 I am struck!
 Pins! They are sticking pins in me!
 The fire burns me!
 A bird! Look - on the rafter!
 The black Bird of Death!
 Coming for us
 Don't let it get us.....
 No! No!

(Dissolve to total cacophony until the gavel restores order as in the beginning.)

GROUP II: (To GROUP IV)
 Open your hearts
 To the true God.
 Deny the Black Book
 And embrace God's Word
 Confess! Repent and
 You shall be saved.
 RECITE THE LORD'S PRAYER

GROUPS III and V:
 Yes - The Lord's Prayer
 That will tell all.

(GROUP IV haltingly, and with many breakdowns, attempts to recite The Lord's Prayer. This recitation was a common test of witchcraft. If the accused broke down it was a sign of their guilt. The belief behind this being that the Lord's Prayer was recited backwards by witches at their sabbat as a way of mocking God and Christianity.)

GROUP IV:
 Our father in heaven
 The name be hallowed
 Thy kingdom come
 Thy will be.....d-d-done
 On earth as in heaven (wavering in voices)
 G-G-Give us today our daily b-bre-ad (gentle weeping)
 F-Forgive us the wr-wrong we have done
 As we forgive those who have wronged us
 (They break down totally)
 And - do - not - bring - us - to - the test
 But save us from the.....evil one!

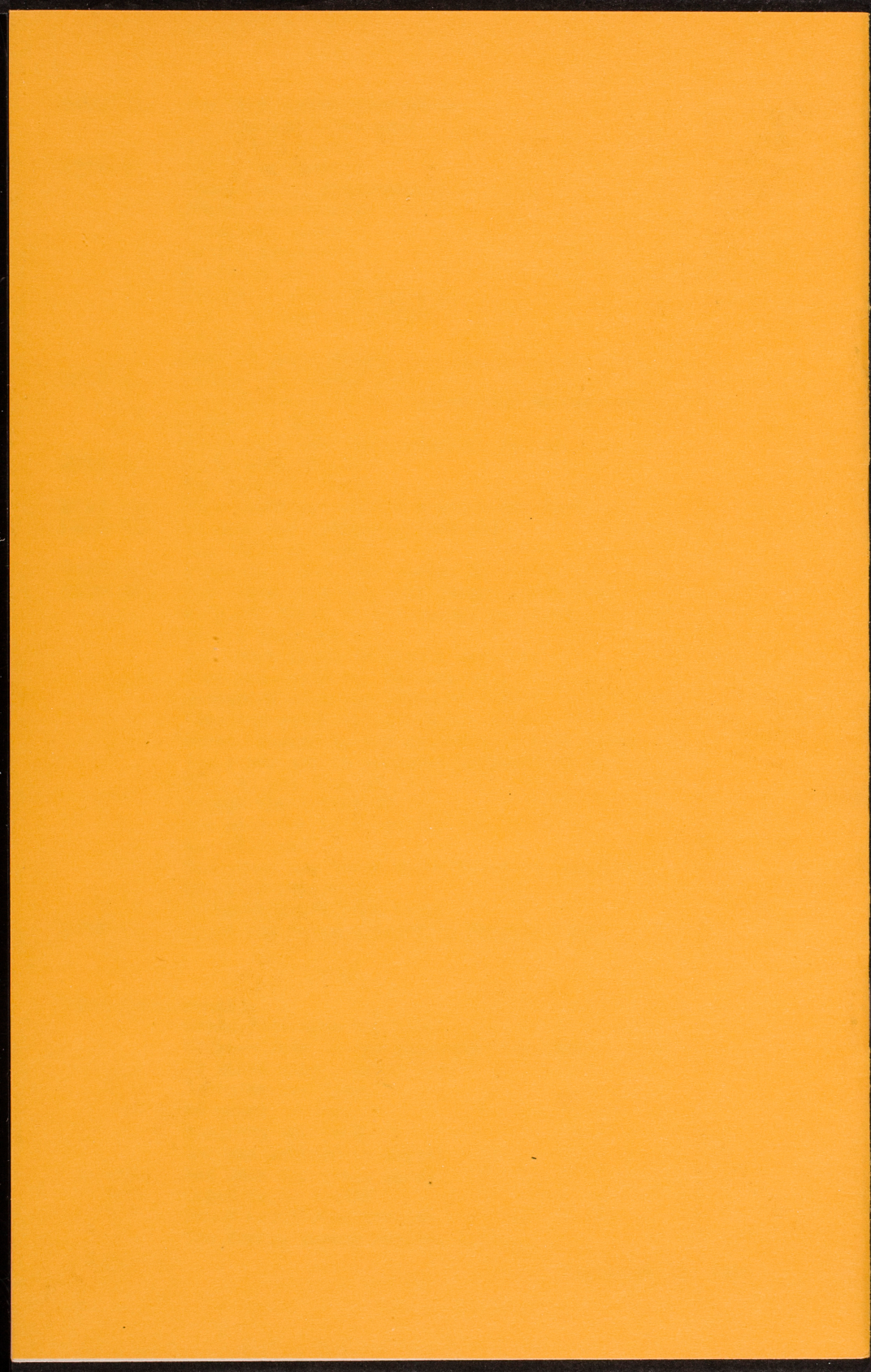
GROUPS III and IV:
 They are doomed

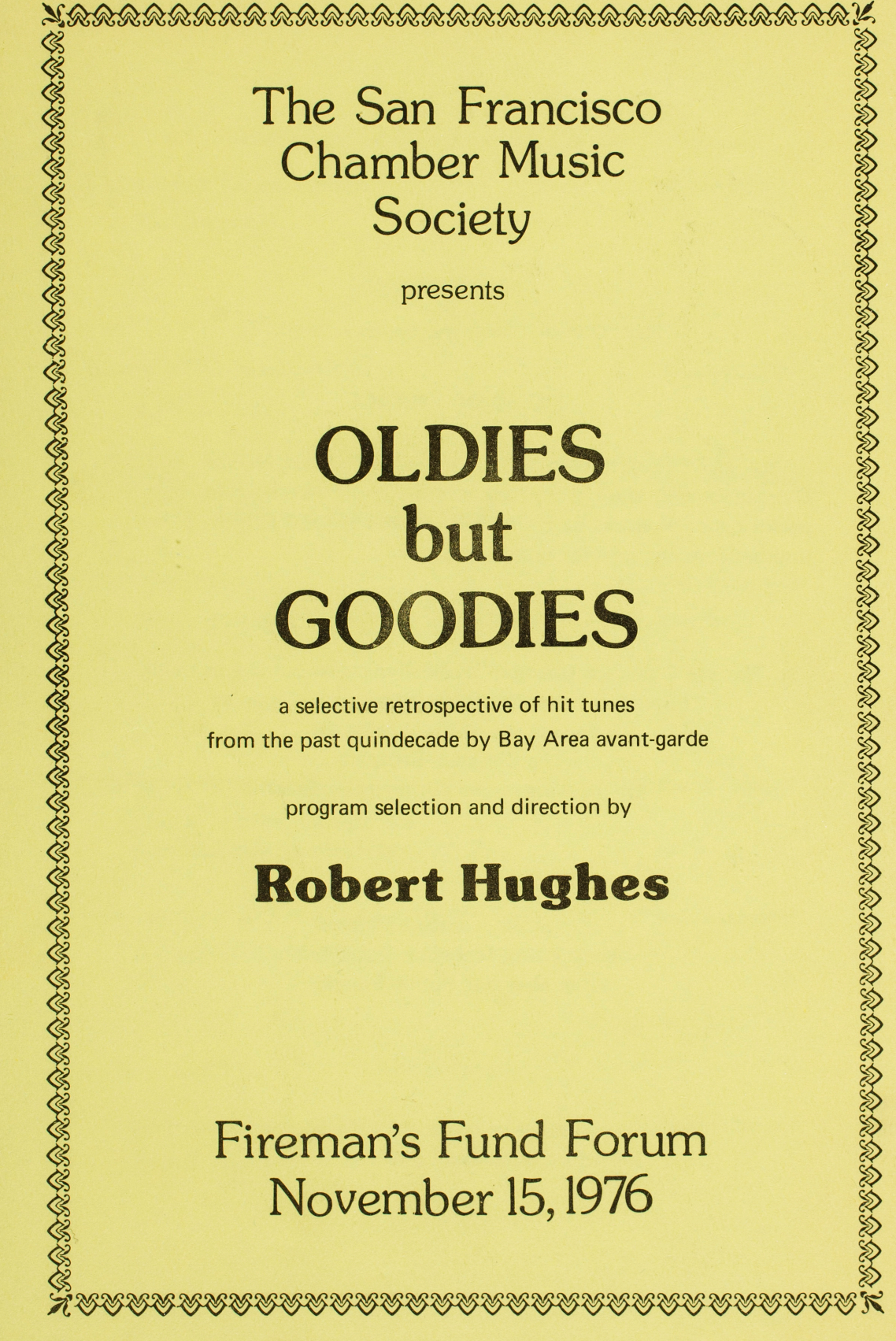
- GROUP II: You have undone yourselves.
You are undone by your
Pernicious lying.
- GROUP V: (With excitement)
(Women only) Blasphemous!
(Male voices only)
Shameless women
Hell's harpies....
A rotten pox.....
Enough of their black art!
Let's be done with them!
(Tutti)
They'll swing now!
- GROUP III: (Psalm 59, verses 10-11)
The righteous shall rejoice that he has seen
Vengeance done.....
There is a God that judges on earth!
- GROUP II: Firebrands of hell
You shall be hung!
- GROUP III: Thou shalt not suffer a witch to live!
- GROUP II: We have our authority from God
You shall be hung!
- GROUP III: There is a God that judges on earth.....
- GROUP IV: And there is a God that judges in heaven,
Only his heart is not carved of stone.
We are innocent.
Our lives spent in chaste service.
Time and again our bellies have
Quickened with the flame of life.
Time and again our flesh has been
Burnt, seared by the delivery of that flame.
You - who sit in vengeful judgment on us -
What do you know of life
Except the taking of it?
You will not be forgotten for this,
Nor will we!
Our lives are taken under false circumstance,
By false reasoning.
To appease what mad beast?
- GROUP I: (Sing and dance a haunting Maypole tune)

EPILOGUE

TUTTI (All Groups):
Blood fell upon the land
Between June 10 and September 22, 1692
19 women were hanged
Staining the land,
19 women, 2 dogs,
Staining the land,
One man pressed to death.
And when the green earth
Comes to be spaded
Blood worms ooze through
The darkly turned redding soil.....

September 19, 1975





The San Francisco
Chamber Music
Society

presents

OLDIES
but
GOODIES

a selective retrospective of hit tunes
from the past quindecade by Bay Area avant-garde

program selection and direction by

Robert Hughes

Fireman's Fund Forum
November 15, 1976

Next Concert: Monday, January 10, 1977

MUSIC OF FRANCE

Pianist Janet Guggenheim will be joined by Laurie McGaw, trumpet; Donald Carroll, clarinet and saxophone, and Robert Sayre, cello in a performance of works by Ravel, Poulenc and Vincent D'Indy, plus some unusual compositions for brass and winds.

* * *

The San Francisco Chamber Music Society would like to thank
Fireman's Fund American Insurance Companies
for the use of the theatre and
The Christian Brothers
for the wine served during intermission.

* * *

Pat Smith, Concert Manager
Alicia Wiley, Technical Coordinator
Peter Magnani, Public Relations

* * *

Tonight's concert is being recorded by Steven Wolfe
for future broadcast on KPFA, 94 FM.

PRELUDE

(starting ten minutes prior to the concert)

Tropical Fish Opera (1962)

Ramon Sender

The Ensemble

Program

Quaderne Rossiniano (1965)

Douglas Leedy

for mixed octet

Voi Lactee

Charles Shere

Screen (1969) and Variations (1975)

Play! No. 1 (1964)

Morton Subotnick

for wind quintet, piano, tape and a film by Anthony Martin

INTERMISSION

Five-Part Invention (1972)

Anthony Gnazzo

sung by the instrumentalists
with audience participation

Pieces of Eight (1964 – revised, 1973)

Pauline Oliveros

A theatre piece dedicated to Long John Silver

POSTLUDE

Divertissement No. 1 (1967)

Robert Moran

for everybody

(an edible encore)

The Musicians

Robert Hughes — Musical Director

Lawrence Duckles, flute	Stuart Gronningen, horn
Robin May, oboe	Peter Tomita, trombone
Donald O'Brien, clarinet	Nathan Rubin, violin and viola
Larry London, bass clarinet	Kenneth Harrison, viola
Greg Barger, bassoon and contrabassoon	Amy Radner, cello
Robert Hughes, bassoon	Larry Epstein, bass
Jon Aymong, trumpet	Jean Stark, piano
	Randall Pratt, harp

* * *

The San Francisco Chamber Music Society gratefully acknowledges the generous contribution of Dr. and Mrs. Ralph I. Dorfman, who helped to make tonight's program possible.

* * *

Members are requested to return concert tickets which they will not be using to Victor Honig, 88 First Street, San Francisco, so that they can be given to students.

THE CONCERT HAS STARTED - YOU ARE NOT LATE!

Please enter quietly and enjoy the Tropical Fish Opera from your seat or by mingling with the musicians around the aquarium. Choose a fish and become involved!

To know the rules for RAMON SENDER'S TROPICAL FISH OPERA will help you to follow the piece: Each musician is assigned a fish to play - the musician plays it as a note as it passes through the staff or hovers above or below the staves - for each player the far side of the tank is pianissimo, the near side is fortissimo. If the music becomes too adagio you feed the fish.

Tropical Fish Opera is followed by DOUGLAS LEEDY'S QUADERNO ROSSINIANO - one of the first 'montage' pieces, predating the later well-known pieces in this genre by Berio, Foss, Crumb, Kagel, etc. Both of the above works received their premieres at the San Francisco Tape Center.

During the 1960's music on the East Coast was largely influenced by styles emanating from European centers such as Darmstadt, Cologne, Paris and Milan. On the West Coast - less tied to European trends and under the different and diverse influences of Henry Cowell, John Cage, Lou Harrison and Robert Erickson - many young composers of the Sixties reacted against the sometimes wearisome seriousness and furrowed-brow aesthetics of European style and, while often utilizing the latter's technical innovations, created in their works a sense of play, humor and capricious imagination which, along with their electronic and multimedia orientation, in turn influenced the course of new music. A landmark of this era was the San Francisco Tape Center at 321 Divisadero St. founded in the early sixties by Morton Subotnick, Pauline Oliveros and Ramon Sender. Much of this retrospective is a tribute to them and a nostalgic taste of 'oldies but goodies.'

Extramusical personel for Pauline Oliveros Pieces of Eight

Banner Bearer - Lynn Barron
Mad Hatter - Sophie Barrouyer
Collectors - Sarah Lutman
 - Mary Kate Murphy
Stage Manager - Sarah Lutman
Projectionist - Lynn Lonidier
Sound Operator - Amy Radner
Lighting - Patrick Martin
Technical Advisor - Al Rossi
Bust of Beethoven made by Sandra Batzli



SPA ASSOCIATES

and

THE UNIVERSITY OF ST. THOMAS MUSIC DEPARTMENT

present

Edgar E. Martin, Pianist

assisted by his students

Mark Angelo

Gary Gillispie

Mary Higgins

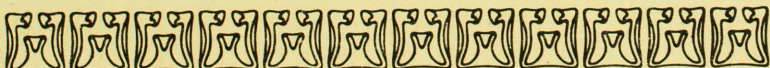
Casey Keirman

in

A LECTURE-RECITAL

“The Piano: Its History and Literature”

7:30pm, Wednesday, December 1, 1976, Jones Hall



PROGRAM

I.

THE SHORT MESURE OFF MY LADY WYNKFYLDS ROWNDE	ANONYMOUS (Mid-16th Century England)
THE BATTELL MARCHE OF THE FOOTMEN	WILLIAM BYRD (1542/3-1623)
THE BAGPIPE AND THE DRONE	
THE BURIING OF THE DEAD	
IRISH MARCHE	

II.

THE DANCE SUITE	
Allemande	JOHANN JAKOB FROBERGER (1616-1667)
Courante	JACQUES CHAMPION DE CHAMBONNIERES (c.1602-1672)
Sarabande en Canon	LOUIS COUPERIN (c.1628-1661)
Polonaise and Menuet	JOHANN SEBASTIAN BACH (1685-1750)
Gigue	JEAN-BAPTISTE LOEILLET (1680-1730)

Mr. Martin

III.

SONATA IN E FLAT MAJOR, Hob.XVI/49 (1789-90)	JOSEPH HAYDN (1732-1809)
Allegro	

Mr. Angelo

FUGUING TUNE: "WHEN JESUS WEPT" (<i>Boston, 1770</i>)	WILLIAM BILLINGS (1746-1800)
"ENRAPTURED I GAZE" (<i>Philadelphia, 1788</i>)	FRANCIS HOPKINSON (1737-1809)
WALTZ IN C MAJOR (<i>New York, c. 1818</i>)	JAMES HEWITT (1770-1827)
RONDO IN B FLAT MAJOR (1800)	LUDWIG VAN BEETHOVEN (1770-1827)

Mr. Martin

IV.

NOCTURNE IN F MINOR,
OP. 55, NO. 1

FREDERIC CHOPIN
(1810-1849)

Mr. Keiman

ETUDE IN C MINOR, OP. 25
NO. 12 "OCEAN" (1830-34)

Mr. Gillispie

PRELUDE IN B FLAT MAJOR, OP. 28,
NO. 21 (1837-38)

Mr. Martin

NUAGES GRIS (1881)
LA LUGUBRE GONDOLA II (1882)
AB IRATO: GRANDE ETUDE DE PER-
FECTIONNEMENT (1852)

FRANZ LISZT
(1811-1886)

Mr. Angelo

INTERMEZZO IN B FLAT MINOR,
OP. 117, NO. 2 (1892)

JOHANNES BRAHMS
(1833-1897)

Ms. Higgins

SUITE POUR LE PIANO (1901)
Sarabande
Toccata

CLAUDE DEBUSSY
(1865-1931)

Mr. Gillispie

V.

MIKROKOSMOS (Selections)

BELA BARTOK
(1881-1945)

AMIABLE CONVERSATION (1922)

HENRY COWELL
(1897-1965)

PASTORALE NO. 1 (1952)

ALAN HOVHANESS
(1911)

Mr. Martin

AN ELECTRONIC THEATRE PIECE
WITH ORNAMENTAL CLIMAX (1970)
"PIANO" (1975)

ORA TANKERSLEY
(1911-1973)
PAULINE OLIVEROS
(1932-)

Everyone!