PAULINE OLIVEROS

CAREER NARRATIVE : 1957-1972

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 wanted. 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. Fortunately I was able to rehearse my first instrumental works in order to verify my sound imagery. Since I have a practical streak in my nature, I cultivated the habit of always writing for available combinations of instruments, usually played by friends. This habit has developed as a very important part of my more recent theater pieces which I will discuss later in this paper.

In 1952 I moved from Houston to San Francisco and later began a six-year period of private study with Composer 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 compositons rather than to rationalize and 3) introduced me to the concept of organic rhythm, that is rhythm which shifts, expands, contracts and is not periodic in the metrical sense. There is a sense of simultaneous fast and slow tempos.

My first public recognition as a composer came with a reading of my Variations for Sextet for Flute, Clarinet, Trumpet, Horn, Cello and Piano, conducted by Thomas Nee at the American Composers Workshop held in 1960 at the San Francisco Conservatory of Music. Alfred Frankenstein reviewed this piece in The San Francisco Chronicle as "...in the tradition of Anton Webern, a tradition which places heavy emphasis on sparks, spangles, flutters, and corruscations of sound, brings tone colors and nuance into the central place formerly occupied by harmony, and rarefies rhythm to the point at which it becomes something else for which as yet, we have no term..."[1] My interests as a composer seemed clear to Mr. Frankenstein. I received the Pacifica Foundation National prize for my Variations for Sextet the following year, 1961. Mr. Alexander Fried wrote in The San Francisco Examiner:[2] "Her Variations" is a very avant-garde sort of "colortone" music. It doesn't aim to be melodious. Rather it presents its tone patterns in pointillist spurts, murmurs, splashes and meaningful frames of abstract sound. In this manner, her piece was alive and fascinating every moment. It had atmosphere. It had emotional vlaue and a continuing suspense and fulfillment."

In 1962 I received the prize for the Best Foreign work from Foundation Gaudeamus in Bilthoven, Holland for Sound Patterns[3] for mixed chorus. Sound Patterns was distinguished by its lack of text and the overall electronic/orchestral sound of the chorus produced by vocal sounds of an abstract nature. (Some people think this work

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is electronic rather than vocal.) My central concerns for time structure and tone quality were the same, however I abandoned precise control of pitch for the first time in order to gain the possibility of complex clusters of sound which would have been undoubtedly too difficult for a chorus to reproduce from notation of exact pitch. Sound Patterns was one of the first compositions to explore vocal sounds in this way by a twentieth century composer.

In 1961 my long association with composers Morton Subotnick and Ramon Sender began and led to the development of the San Francisco Tape Music Center. This collaborative effort provided us and other younger composers with the only accessible electronic music studio in the area at that time. We worked separately and together, influencing and reinforcing each other's interest in improvisation and theatrical materials. 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.

Alfred Frankenstein again aptly described the focus of our activities in a review headlined Stimulating Sounds Too New to be Named:[4] "Tape recorder music was the latest thing until Saturday night, when it was capped by something newer still in a concert at the San Francisco Conservatory of Music.

This thing that is newer still has no special name as yet. It was exemplified by an improvisation wherein two musicians, Pauline Oliveros and Morton Subotnick, worked with two others, Lynn Palmer and John Graham, who know how to act and speak and have a gift for saying things that are so outrageously inconsequential as to take on a strange kind of meaning.

While the musicians were busy, mostly with percussive sounds, and the two others were acting and singing and what not, Ramon Sender was taping the goings-on, and the taped sound came back, often in greatly altered forms, on speakers located at various points in the hall. As a result the past of this improvisation became a part of its present, and this use of the past as both substance and subject for improvisation in the present seems to me a most remarkable idea..."

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. Three of the most representative works from this period are as follows: 1.) Pieces of Eight (Dedicated to Long John Silver), a theater piece for wind octet, objects and tape which contains the seeds of many of my later theater pieces. Arthur Bloomfield of The San Francisco Examiner provided the following description[5]: "A bust of Beethoven perched on the piano as Pauline Oliveros' Pieces of Eight unwound amidst a concatenation of

CAREER NARRATIVE

alarm clocks, cuckoo clock, cash register and assorted glissandos, burps and bellows from an ensemble of eight performers who looked rather more plausible than they sounded.

The bust had a wretched expression on its face, as if Ludwig had just heard one of his symphonies played upside down, backwards or maybe at 62 RPM.

And we doubt if he enjoyed being paraded up and down the aisles, eyes blinking red, while feverish "ushers" rattled collection plates and organ music filled the hall."

(2.) Theater Piece for Trombone Player[6]: for Stuart Dempster, garden hose instruments constructed by Elizabeth Harris, lighting and tape. The sonic materials of this piece are an arrangement of an improvised vocabulary developed in collaboration with Stuart Dempster the performer. The vocabulary is arranged and mixed on tpae in a sequence by the composer. Mr. Dempster has specific instructions for improvising with the tape. As I mentioned earlier my practical habit of writing for friends has caused many pieces to be exclusively the characteristics of one particular person. This piece is first of a series dealing with the virtuoso performer. It includes not only the personal sonic vocabulary of the performer but the personal theatrical vocabulary of the performer. As such the piece is not available to other performers.

(3.) I of IV[7]: a two channel, purely electronic piece which is a solo studio improvisation in real time. In this work I proceeded to elaborate a strong mental sonic image. First I connected a special configuration of electronic equipment which would produce my idea. There was a climax in this particular improvisation of a feeling which had long been developing in my work; that I was a medium or channel through which I observed the emerging improvisation. There is a careful continuation in this piece of the idea mentioned by Frankenstein in Stimulating Sounds Too New To Be Named: that is that "the past becomes the substance and subject for improvisation", in this case through various tape delay techniques[7a].

The San Francisco Tape Music Center received support from the Rockefeller Foundation in 1965 and subsequently was moved to Mills College in Oakland, California in 1966 where I became its director. In 1967 I received an appointment as faculty member at the University of California at San Diego. My present position there is Assistant Professor of Music on the composition faculty. I ended my 15 year stay in San Francisco with a 12 hour "Tape a thon", a program in which I presented most of my electronic music. This "end of an era" was very meaningful for me. My new position on the faculty at the University of California provided a financial security which I had never known before. My work took a turn.

I became increasingly concerned with theatrical and visual materials

as a part of the music. From Pieces of Eight came works such as the following: Night Jar for Viola d'amore player (Jacob Glick), Double Basses at Twenty Paces for two string bass players, referee/ conductor and two seconds, (Bertram Turetzky), The Wheel of Fortune for Clarinet player (William O. Smith), Aeolian Partitions for Flute, Clarinet, Violin, Cello and Piano (The Aeolian Players). It is common to all of 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. It is also intended to disorient the performer and break stereotyped appraches 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. Wayne Johnson of The Seattle Times writes of William O. Smith's performance of The Wheel of Fortune[9]: "The piece is fun and funny, but it's more than an extended gag. It adds up to a fascinating, entertaining portrait of a man who expresses himself primarily through his clarinet but whose expression and need for expression are shaped by many non-musical influences."

Moving from the soloist to the group of personalities in Aeolian Partitions - Composer Elliott Schwartz wrote of the Bowdoin College premiere[10]: "Aeolian Partitions was created, according to its composer, after the Aeolian Chamber Players had sent her a group photograph of themselves. Not having met them, she worked with their personalities as projected through the pictorial medium; it's all the more surprizing, then, that the piece is accurate to the Nth degree in capturing the idiosyncracies of the five instrumentalists! As if to prove the point, the Aeolians replaced their pianist after the photograph had been mailed to California. The new pianist's physical appearance and personality were totally unlike that of his predecessor; strangely enough, the lone flaw in the Bowdoin performance was that the piano part was entirely "wrong" for some reason I couldn't explain at the time. Now that I think of it, it would have been a beautiful vehicle for the man in the photograph."

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 major effort was In Memorium Nikola Tesla, Cosmic Engineer, commissioned by Choreographer Merce Cunningham in 1969 for his work, Canfield[11]. His interesting specifications were that the work must expand or contract from a minimum 20 minute version to an hour and a half thus fulfilling a partial or an entire program. This time requirement is met by the use of a three part form: 1) the musicians begin with a discussion of the acoustical space, 2) the musicians make auditory tests of the space and any ajacent environments, 3) the collected materials plus recordings

of the original discussions are modulated by low frequencies derived from the auditory test information. The result causes resonant peaks in the immediate environment thus creating a giant musical instrument out of the auditorium.

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. My work [12]Meditation on the Points of the Compass, commissioned by David Nott for the Illinois Weslayan Choir marks the beginning of my ceremonial works. The audience is included as performers of the specified materials. Twelve soloists intone texts of their own independent choice according to special rules. The soloists are chosen for difference in ethnic origin and are to articulate the chosen texts in their respective native languages. The usual relationship of audience to performer is broken by a special circular seating arrangement with the chorus surrounding the audience and the soloists in the center circle.

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. From our weekly meetings over the last two years I composed XII Sonic Meditations. The instructions are intended to induce altered states of consciousness and slow moving, richly textured sonic events. Anyone may participate with immediate results but these meditations are meant for repetition by a group over a long period of time. Our programs[13] 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 particpants, special lighting and movement. There are no spectators. All participants are informed of all details of the ritual in advance of the program.

In January 1973 I will begin my three month tenure as Faculty Fellow in Project for Music Experiment which is funded by the Rockefeller Foundation at the University of California at San Diego. I propose to continue my exploration of Sonic Meditations and the possible relationships to performance practice and composition with a group of fellows meeting on a daily two hour basis. Along with my Sonic Meditations and other autogenic training exercises the fellows will work individually with bio-feedback training circuits developed in my electronic environment research program. The project will culminate with a presentation of Phantom Fathom.

Following is a description of grants which I have received from the Research Board of the University of California.

CAREER NARRATIVE

1968-70: $2000.00 for the design and development of a voltage controlled directional audio mixer for use in electronic music composition and performance.

1969-70: $4000.00 for the development of an electronic environment, including design sound and light control devices, applicable to automatic or manual response to the presence of performers and/or visitors.

1971: July-August - $1300.00 - Summer Faculty Fellowship for a book on my theater pieces.

FOOTNOTES*

1. Modern Music Festival opens.

2. Music by Modern Composers.

3. Recorded by Alvin Lucier for Odyssey 3216:0156
Kenneth Gaburo for Ars Nova AN 1005
Published by Joseph Boonin Inc., Hackensack, N.J.

4. Stimulating Sounds Too New To Be Named

5. Ludwig Frowns
Musical Peanuts

6. Concert Is Given For The Fun of It
An Adventurous Trombone Man
Avant-Garde Concerts

7. Odyssey Record 3216 0.60

7a. See Tape Delay Techniques for Electronic Music, The Composer, Vol. 1, No. 3, Nov., 1969.

8. Music and Theater Share Same Circuit

9. Oliveros Concert is Fascinating Fun
Three Hats for Bill Smith
Kaleidoscope
Oliveros in Exciting Concert
(Also, see footnote 5).

10. Some Thoughts on Pauline Oliveros

11. The Cunningham Dance Company in Berkeley

12. Published by Media Press, Illinois

13. In Flight by Marilyn Balas

*Please see following pages.

Modern Music Festival Opens

By Alfred Frankenstein

The San Francisco Conservatory of Music started something new and important yesterday afternoon when it presented the first concert in a seven-program festival of modern American music. Since it was the start of a locally unprecedented venture, several mistakes were made, but the committee in charge made no mistake at all when it selected Morton Subotnick's "Serenade" to open this program and Pauline Oliveros' "Variations" to conclude it.

Both of these are ensemble pieces in the tradition of Anton Webern, a tradition which places heavy emphasis on sparks, spangles, flutters, and coruscations of sound, brings tone color and nuance into the central place formerly occupied by harmony, and rarefies rhythm to the point at which it becomes something else for which, as yet, we have no term.

VARIED EFFECT

Similar as these two pieces are in idiom, they are totally different in effect, and therein lay the value of placing them on the same program. The Subnotick is light, gracious, playful, lyrical—everything one thinks of in connection with the word "serenade." The Oliveros is intensely serious, forceful, vastly dramatic in its implications, and truly symphonic in its breadth of values. Like the music of Webern himself, it convinces you that the crack of doom rides on the next 64th-note, and the softer that 64th-note, the more awe-inspiring in its delivery. Webernism is fashionable nowadays, but Subotnick and Miss Oliveros transcend that. Both pieces are quite good, but the one by Miss Oliveros is, I think, the most remarkable I have yet heard by any of the younger American composers.

Tuneful, richly harmonized, skillfully expressive traditionalism came to the fore in a song cycle entitled "The Crimson Sap," by the Boston composer Herbert Fromm. It was very sensitively performed, from the purely musical point of view, by Venetia Gatsos and Judith Paplow, but Miss Gatsos' English was not clear enough to give one a proper idea of the text which Fromm had set with such obvious care and affection. The lack of a mimeographed text sheet was Mistake No. 1.

OTHER ERRORS

Mistake No. 2 lay in accepting a student work, the violin sonata by Christopher Lantz, and assigning it to students—Oleg Kovalenko and Robert Schunamann — for performance. Mistake No. 3 lay in giving the Subotnick and the Oliveros little or no rehearsal, so that they had to be rehearsed before the audience.

To be sure, this sort of thing is not uninteresting, especially when the performers are such skilled professionals as those assembled under Gerhard Samuel for the "Serenade" and under Thomas Nee for the "Variations," but it wastes time that could be put to bet use with two rehearsed p formances. After rehearsi the "Serenade," Samu played it straight throu Nee did not show M Oliveros the same courte This was unfair. The c servatory ought to give her and us—at least one uninte rupted run - through befc the festival is over.

This afternoon's progr includes works of Elliott C ter, David del Tredici, K neth Gaburo, William May and Timothy Thompson.

PAULINE OLIVEROS -

Music by Modern Composers

Oliveros Work Is Impressive

By ALEXANDER FRIED

Pauline Oliveros' "Variations" for mixed instrumental sextet was by miles the most impressive work in a Pacifica Foundation Awards concert of new American chamber music, Friday night at the San Francisco Museum of Art.

This young San Franciscan is evidently a brilliantly talented composer, and a lot can be expected from her in years to come.

Incidentally, Miss Oliveros proved that any musical idiom at all in which a piece is written (be it ever so strange or experimental) can be acceptable, so long as the inner feeling that goes into it is sensitive and creative.

Her "Variations" is a very avantgarde sort of "color-tone" music. It doesn't aim to be melodious. Rather it presents its tone patterns in pointillist spurts, murmurs, splashes and meaningful pauses of abstract sound.

ATMOSPHERE

In this manner, her piece was alive and fascinating every moment. It had atmosphere. It had emotional value and a continuing suspense and fulfillment.

Not many years ago, American composers used to grieve because no one wanted to perform their music, and few people wanted to listen to it.

Now things have changed, most of all in chamber music, a field in which contemporary American scores show up these days in program after program.

Last night's concert, sponsored by KPFA after a national composition contest, packed the museum auditorium to overflowing, with an amazingly large, attentive audience, mostly of East Bay and local sophisticates. At 1- st half o fthe program was very worth while.

The crowd had to bear a lot of suffering when it sat through a hopelessly boresome, sterile 12-tone Quartet for clarinet and strings, by Donald Martino of Yale University. How in the world did such a work ever get into a program of prizewinners?

But there was a rewarding spark of feeling and novel tone color in "Three Praises," a somewhat devout and somewhat Near Eastern trio by Robert Lombardo, of New York, for flute, viola and a lively doublebrass.

BLAKE POEMS

Also on the program were two laborious songs, self-consciously set to poems of Blake, by the Bay area composer, Philip Winsor.

A fair enough ratio of interesting passages turned up in two other works by New Yorkers — the "Concertante" for harpsichord, oboe and strings by Charles Wuorinen, and a "Concerto de Camera" for viola and a small orchestra by William Sydeman.

Gerhard Samuel provided the concert with good services as a conductor. Even in the small group pieces a conductor was necessary because most of the music was trickily difficult.

Performers included such Bay area notables as Nathan Rubin, viola, Kent Rose, violin, Walter Subke, flute, Leland Lincoln, oboe, Morton Subotnick, clarinet, Marvin Nelson, trumpet, Marvin Tartak, harpsicord, Dwight Peltzer, piano, and singers Carol Bogard and James Standard.

Stimulating Sounds Too New to Be Named

By Alfred Frankenstein

Tape recorder music was the latest thing until Saturday night, when it was capped by something newer still in a concert at the San Francisco Conservatory of Music.

This thing that is newer still has no special name as yet. It was exemplified by an improvisation wherein two musicians, Pauline Oliveros and Morton Subotnick, worked with two others, Lynn Palmer and John Graham, who know how to act and speak and have a gift for saying things that are so outrageously inconsequential as to take on a strange kind of meaning.

While the musicians were busy, mostly with percussive sounds, and the two others were acting and singing and whatnot, Ramon Sender was taping the goings-on, and the taped sound came back, often in greatly altered forms, on speakers located at various points in the hall. As a result, the past of this improvisation became part of its present, and this use of the past as both substance and subject for an improvisation in the present seems to me a most remarkable idea.

Like all new ideas, it needs polishing, and its demonstration Saturday night was over-long. But it is probably going to go somewhere. I found it, even in the over-extended form of Saturday night's program, one of the most stimulating things that has happened in years.

The program also involved much tape-recorder music of the old-fashioned, traditional kind, including a delightful study in the sonorities of marimba and flute by Bruno Maderna, an exhilarating study in the sonorities of struck metal by Luigi Nono, and a grandly dramatic study in "abstract" sonorities by Luciano Berio. James Tenney's "Analog No. 1" seemed pale. Henri Pousseur's "Three Faces of Liege" showed how electronic composition can be employed for atmospheric and programmatic effects of a highly conventional sort without falling into banality, or at least not often.

PAULINE OLIVEROS - Footnote 4.

Ludwig Frowns

Far Out on Divisadero

By Arthur Bloomfield

The San Francisco Tape Music Center paid its respects to Beethoven last night. But not exactly in a manner that would have gladdened the heart of Josef Krips.

A bust of Ludwig perched on the piano as Pauline Oliveros' "Pieces of Eight" unwound amidst a concatenation of alarm clocks, cuckoo clock, cash register and assorted glissandos, burps and bellows from an ensemble of eight performers who looked rather more plausible than they sounded.

THE BUST had a wretched expression on its face, as if Ludwig had just heard one of his symphonies played upside down, backwards, or maybe at 62 rpm.

And we doubt if he enjoyed being paraded up and down the aisles, eyes blinking red, while feverish "ushers" rattled collection bowls and organ music filled the hall.

It's not that we don't get the jest, but Miss Oliveros didn't quite hit the jackpot of whimsy on this one. A more diverting affair was the trip to Mars engineered by Ramon Sender and Anthony Martin in an item titled "In the Garden."

This begins rather quietly, if not so innocently, with comic projections of the sex life of some birds and bees (biology lab never looked quite like this), but there's brimstone ahead.

A PAIR of monsters appear, an anguished clarinet squeals, and blinking lights set up dancing rhythms from one end of the room to the other. It's all quite wild, imaginative, and absorbing. A never-never world of sound and motion which reaches out and grabs you.

Some of the same Solisti di Divisadero Street who unburdened themselves of Miss Oliveros' sonic message were also concerned with an Impromptu by Folke Rabe, currently here on a Swedish government grant and rehearsing with the Dancers Workshop.

The trombone, cello, bass clarinet and piano did not make traditional sounds. What they did do, in conjunction with a busy percussionist, was to create a bitingly fascinating equivalent of seething tension, and the inevitable explosions.

It was as if the musicians were saying — in sound instead of words — aw shucks. Or something considerably stronger than that.

PAULINE OLIVEROS
Masterful translation

Music

Musical Peanuts And Eden, Too

By Dean Wallace

This week's program at the Tape Music Center has just about everything from Charles Schulz' "Peanuts" to the Book of Genesis; from delicate tonal confections to the most raucous ear-splitting racket; and from sublime expression to infantile absurdity.

It has, in short, something for everyone and I'm not sure it's all needed.

There is not much sense, for example, in recapitulating some of the more pedestrian experiments of John Cage. Yet, that is exactly what Folke Rabe has done in his two contributions to the program—the "indeterminacy" of multiple radio reception and the improvised Bronx cheer.

Pauline Oliveros, on the other hand, is a master at translating the ideas of the theater-of-the-absurd into a quasi-musical situation.

Her "Pieces of Eight" is a witty romp, full of inane surprises such as the oboe player who does a Dangerous Dan McGrew by entering in a fur-lined parka, laboriously unpacking his instrument, playing an utterly mad cadenza of about eight seconds duration, re-donning his parka and trudging off once more into the night.

The piece also reaches some sort of philosophical climax in a solo for cash register, which along with some of the other shenanigans was more than somewhat redolent of the pioneering work of the late Gerard Hoffnung, who once wrote a concerto for vacuum cleaner. All good clean fun, in a word.

The Expulsion from Eden is retold in a surprisingly effective piece titled "In the Garden," with electronic noise by Ramon Sender and projected animation by Anthony Martin, who used a pantograph, some bits of cellophane and little more except his own fertile imagination.

There was music on the program, too, by the way— a couple of highly sensitive, low-density creations by jazz composer Mel Powell, performed by those thoroughly excellent musicians who bear the modest name of the Mills Performing Group. And, finally, a marvelous study in musical and electronic sound textures titled "Antiphonies," by Gerald Shapiro.

A capacity crowd attended the Monday night performance, and, if they tell their friends, the place will probably be full for tonight's final repeat.

CONCERT IS GIVEN FOR THE FUN OF IT

Pranks and Musical Jokes Enliven Carnegie Recital

By THEODORE STRONGIN

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

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

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

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

Pauline Oliveiros's "Theater Piece" made use of taped, distorted trombone sounds, oddly pleasant, mournful ones. Meanwhile, a live trombonist lighted candles on the dark stage and caused what looked like garden sprayers set up vertically, to whirl around by blowing through plastic tubes that at the same time made trombone-like noises. The trombonist finally blew out the candles, also through plastic tubes.

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

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

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

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

PAULINE OLIVEROS - Footnote 6:

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SAN FRANCISCO CHRONICLE

Conservatory Concert

An Adventurous Trombone Man

By Robert Commanday

If Mozart could write for a glass harmonica and Haydn, for a baryton, surely contemporary composers can write for a Dempster. A Dempster is more than an instrument, actually it is one Stuart Dempster, a man who can do most anything either musical or rambunctious involving labial vibration, singing or tapping in and around a trombone.

This leading exponent of the Adventurous Trombone recently returned from a far-flung recital trip, was the featured artist at the San Francisco Conservatory Artists Ensemble concert in the Conservatory on Monday.

UNIFIED

Andrew Imbrie, commissioned by Dempster to write a trombone work, calls essentially for Dempster the Musician in the "Three Sketches" heard in their premiere. Special "effects," Imbrie uses only sparingly to highlight a moment or punctuate according to expressive need. This is an outstanding work, direct and meaningful.

The Three Sketches, connected and unified, consist of a wide-ranged Andante, a Furioso movement with a scherzo trio, and a perfectly beautiful aria moving into the final allegro of considerable momentum and a convincing, strong release at the end. Dempster was first-rate. His pianist, David Hemmingway, was keen in Imbrie's intricate rhythm and coloristic effects, not decisive and persuasive enough on the strong gestures.

Barney Childs, another commissioner of Dempster's, not having much musical to say or at least to stick with, must rely on Dempster the Effectsmaster. His Music for Trombone and Piano starts a hundred times, or as many times as there are separate unrelated impulses. Dempster and the pianist, Loren Rush, seemed in very close accord and on the qui vive controlling the time suspenses between multitudinous events.

PROWLING

The third commissioned work was a Theater Piece for Trombone Player and Tape by Pauline Oliveros. Miss Oliveros has developed a certain notoriety as a happenings-maker under the shade of a foundation grant and with a small indulgent following of titillants at Mills College. It's cheaper than rockets and lots more fun.

In this chapter which could be entitled "Trombonish Bark in the Dark," Dempster is discovered by flickers of light, to be prowling all over and under a piano and scraping its strings. (Choreography by Elizabeth Harris). Later, against near and far tape echoes of his own sounds, he plays lengths of garden hose, each fitted with trombone mouthpieces. Three lead to funnel-bells in which lighted candles are set flickering; three lead to lawn sprinklers set whirring, trumpeting and spewing clouds of cigarette smoke. The seventh, connected only to Dempster, is played while being whirled madly in a circle over his head for a mad Doppler finale. Why not!

STUART DEMPSTER
Musical and rambunctious

The splendid baritone Milton Williams was the making of a fine work by Salvatore Marürano called "Ballad." Over a mike he crooned beautifully popular ballads, and sang movingly, blues — songs like "You are too beautiful my dear," "I'm going to move to the outskirts of town." The pop songs were the cantus firmus to which a sextet conducted by Alan Johnson played a discrete, open-textured commentary, and later turned to all-percussion support behind the blues.

Closer to straight jazz procedures was Terry Riley's "For Ann." This was a controlled chance-improvisation work. Over a conventional rhythm background, melody instruments in Johnson's septet took off from a unison tune, repeating individual portions. It was unlike good jazz in that it was harmonically less interesting than Frere Jacques, which is why canons and rounds aren't played much in concert or jazz sessions either.

Page 26—S.F. Examiner ☆☆ Tues., May 23, 1967

Avant-Garde Concerts Offered a Suggestion

By ALEXANDER FRIED

A grant from the San Francisco Foundation is enabling the San Francisco Conservatory Artists Ensemble to put on an interesting, adventurous series of avant-garde concerts at the conservatory.

Perhaps the grant is not large enough to cover a slight improvement I would like to suggest in the arrangement of the concerts.

In that case, since I estimate the improvement might cost about $4.80 a concert, I hereby offer to be one of 10 tycoons who would raise the sum by donating 48 cents apiece.

By such means, the Artists Ensemble — which does nervy things in new music and performs them well — could have provided last night's concert with a few lines of program notes. For lack of the notes, the program cast bothersome, useless mystification on what went on.

I don't mean "square," pedantic notes. I mean just brief, essential information.

Proper notes could have indicated where non-local composers Salvatore Martirano and Barney Childs are active these days; when local Andrew Imbrie wrote his "Three Sketches for Trombone"; what Pauline Oliveros had in mind in her bizarre "Theater Piece for Trombone Player and Tape," and what was the compositional method — partly ruled by chance — in Terry Riley's "For Ann."

Imbrie's piece was the most substantial of the evening, and with help from Martirano, Childs and Riley made the concert very worth while.

While the "Sketches" were fresh in mind and individuality, they entered into the spirit not of the latest avant-garde devices, but rather the atonal traditional (now a half century old) of Schoenberg.

They ranged from passionate to meditative moods. In them, Imbrie again revealed his rare ability to give atonal dissonance a lyrical feeling, as well as expressionistic bite and force.

Trombonist Stuart Dempster was paired with pianist David Hemmingway in Imbrie's work, and was aided by Loren Rush in Child's "Music for Trombone and Piano." Though this work's snorts, yelps, flutters and slow motion trombone slides were freakish, it still suggested aspects of fine feeling.

Aided by a small instrumental group and conductor Alan Johnson, baritone Milton Williams put a caressing voice (and falsettos) into Martirano's "Ballad," with its frankly banal words and its passages of sentimentality, spirituals, blues and jazz. But the banality was embedded in an effective serious far-out musical idiom.

In "For Ann," with a different instrumental grouping, the program at last settled down to a continuity of repose — consisting of a steady flow of jazzy rhythm and simple, disjointed fragments of tune. As a whole, the piece was successful in keeping up a semi-monotonous, semi-stimulating jazz hypnosis.

Miss Oliveros' "Theater Piece," with "choreography" or stage direction by Elizabeth Harris, had Dempster crawling under the piano; lighting candles, blowing them out by playing at them through a hose, and so on; and making goofy sounds to match.

The piece was like a good-natured nightmare, and I found in it no musical sense whatsoever.

PAULINE OLIVEROS
Footnote 8.

16

Music and Theater Share Same Circuit At Electric Circus

By THEODORE STRONGIN

In a most beguiling way, Pauline Oliveros rode the fine line between music and theater in her "Electronic Music Theater of the Absurd," given in the Electric Ear series at the Electric Circus Monday night.

Miss Oliveros, a West Coast electronic composer, is a sensitive young woman whose awareness wanders freely into all sorts of corners no one else would notice. She gave the audience a preview of the whimsical, reflective quality of her mind in her first piece, "Some Sound Observations, With Amplified Manhattan."

While live sounds collected outside on St. Marks Place were amplified and projected into the theater, Miss Oliveros, sitting on a dais in the center of the cavelike Circus, read a series of ruminations that she had written for a magazine article.

They mostly concerned Miss Oliveros's feelings about sound in general. She would like to hear the sound a spider makes spinning a web, and she wondered aloud what microbes hear. Her associations were penetrting, gentle, witty and full of sensory awareness.

She also offered the premiere of a work commission by the violist, Jacob Glick, who, dressed in white tie and tails, was on hand to play it. Or, rather, to act it out.

Miss Oliveros breached the boundary between musician and magician. After drawing a pentagram on the floor (the traditional symbol of magic), Mr. Glick showed his adeptness with card tricks, disappearing coins and cigarettes. He also played the viola d'amore a bit. His delivery was as droll and absurd as Miss Oliveros's directions to him.

Elsewhere, in another work, "Beautiful Soop," cultured voices, electronically fractured, read poems of Lewis Carroll over a whippoorwill-like accompaniment (among other sounds), while a nostalgic, childlike light show based on the alphabet and on simple words such as "cat" and "bat" was projected on the walls.

"Sound Observations" and "Beautiful Soop" were first New York performances, as was "Big Mother Is Watching You," in which Miss Oliveros deserted whimsey for dense, searing sound. "Night Jar," Mr. Glick's piece, had its world premiere.

NY TIMES JULY 10, 1968

Wayne Johnson

Oliveros concert is fascinating fun

Arts and Entertainment Editor

The Contemporary Group had fun last night, and it seemed apparent that the large audience in the Hub auditorium (the biggest crowd I've ever seen at a Contemporary Group concert) had fun, too.

The evening was devoted to music-theater pieces by Pauline Oliveros, a witty, entertaining, highly imaginative woman who teaches at the University of California at San Diego and is firmly established as one of the leaders of the avant garde in this country.

The program had nothing to do with traditional music and the traditional concert-hall experience. Unlike most "serious" concerts which are firmly rooted in the past, last night's concert (which for all its fun-and-games was still essentially serious) lived actively and vitally in the present and spun off hints of the future.

THE INTENT of the concert was not only to explore new sound combinations, new music, but also to suggest new ways of presenting muicians — not just as musical performers but as total performers in a total-theater situation. The execution was as fascinating as the intent.

The most interesting, most substantial portion of the program was the premiere performance of "The Wheel of Fortune," which was commissioned and performed by William O. Smith, the director of the Contemporary Group and a clarinetist and composer of some renown.

The piece, which is partly scripted and partly improvisatory, presents not only various aspects of Smith the Muician but also various facets of Smith the Man.

In the piece, Smith comes on stage wearing a costume which integrates in a striking, amusing manner the traditional black of the concert performer and the motley of the fool. In a manner that is partly ritualistic and partly fun-and-games, Smith outlines a "magic circle" (which is defined by masking tape, a chalk mark and nine blinking yellow lights of the kind used on construction barricades).

WORKING WITHIN THIS CIRCLE, Smith explores and explains the various features of his personality and experience. He talks about himself (in French and Italian, as well as English), does some simple (and funny) magic tricks, discusses his name (and all the other kinds of "smiths," in a virtuoso verbal "aria"), reveals his fascination with procedures and complex operations, and ends the piece with about 10 minutes of improvising (great playing!) on the clarinet in a variety of styles which expresses his own musical history.

The piece is fun and funny, but it's more than an extended gag. It adds up to a fascinating, entertaining portrait of a man who expresses himself primarily through his clarinet but whose expression—and need for expression—are shaped by many non-musical influences.

Stuart Dempster, another U. W. faculty member associated with the Contemporary Group, had wild fun with "Theater Piece for Trombone Player and Tape," which Miss Oliveros wrote for him in 1966. On a stage which is semi-darkened most of the time, Dempster crawls under and around (and seemingly through) a piano, scrapes the piano's strings, yaps and barks like a dog, and plays two Rube Goldberg contraptions: one consists of three lengths of garden hose fitted on one end with trombone mouthpieces and on the other with reflecting bells in which candles are burning; the other has hose fitted to twirling lawn sprinklers which, when Dempster makes them spin, spew out something that looks like smoke and smells like talcum powder.

All this is accompanied by a wide variety of trombone sounds on tape — sounds which Dempster pre-taped and which were then arranged (and sometimes distorted) by Miss Oliveros. The Dempster piece is great good fun, but it lacks the human depth and fascination of the piece Miss Oliveros created for Smith.

THE PROGRAM opened with a tape piece called "Bye Bye Butterfly." The Butterfly of the title is Puccini's Cio-Cio-San, the sound of whose first aria gets surrounded — and ultimately swallowed up — by a variety of electronic sound squiggles.

The other piece on the concert was called "Events," which consisted of the showing of a generally uninteresting film accompanied by an interesting sound environment created by live musicians on stage (Miss Oliveros playing the accordion and Lynn Lonidier, the filmmaker, playing the cello) and by members of the Contemporary Group moving throughout the audience playing various instruments.

The droning, enveloping sound was highly effective for seven or eight minutes — but the piece lasted twice that long.

H Section The Seattle Times

Wayne Johnson

Three hats for Bill Smith

Arts and Entertainment Editor

William O. Smith is a well known and respected musician with impressive credentials: director of the Contemporary Group at the University of Washington, composer, clarinet virtuoso and jazz player who has performed his own works and those written especially for him throughout the United States and Europe.

He is also the crazily-dressed cat in the accompanying photo, which shows him rigged out as he will be in his next concert appearance.

Bill Smith

Now it takes no great flash of insight to guess that this is not going to be the usual common-garden-variety concert.

Smith will carry three hats and his favorite pair of shoes on stage during the Contemporary Group's first show of the season, which is scheduled for 8 p. m. Wednesday in the Hub auditorium and which will be devoted to the music-theater pieces of Pauline Oliveros, one of the most prominent avant-gardists in the country.

The program will also feature a work Miss Oliveros wrote for a Dempster. If you don't readily recall that particular instrument, don't think your musical education is deficient. It's not an instrument at all. It's a trombone player—Stuart Dempster, who is also a U. W. music faculty member associated with the Contemporary Group.

"Pauline doesn't write for instruments," said Smith, during an interview in which he kept his shoes on and wore no hats at all. "She writes for individuals. No one else can play the piece she wrote for me, and only Stu can perform the piece she did for him."

The work Miss Oliveros created for Smith is called "The Wheel of Fortune," and it will have its world premiere Wednesday night. The piece she wrote for Dempster—"Theater Piece for Trombone and Tape"—dates back to 1966.

"PAULINE WORKS with and tries to project the whole personality of the person she's writing for," said Smith. "She wants to put across whatever that person means to her. In my piece, I speak, act, mime, do magic, and improvise on six notes.

"The piece begins like a magic ritual, and then the script tells me to 'tell the audience a brief story about yourself in French' and then 'tell a little known fact about Benny Goodman.' And so on. The piece uses slides taken from the Tarot pack, some stuff on tape, and my playing for two-to-five minutes of the 12-to-15 minute piece.

"The criticism of this sort of thing is, of course, 'Yeah, but that's not music!' It is total theater. As long as we musicians perform in a theater situation, why can't we use all the capabilities of the theater? Why do we always have to come on in our black suits and just go through the whole concert ritual? I'm extremely interested in anything that gets us out of the traditional situation—out of musicians' traditional bag—anything that gets away from the musician just performing politely and the audience just sitting there."

DEMPSTER IS ALSO committed to the non-traditional bag. In fact, a year or so ago at the U. W., he performed a piece during most of which he was enclosed, trombone and all, in a big black bag.

He'll be out of that bag Wednesday night but still very much into the music-theater-piece bag. In Miss Oliveros' work for him, Dempster will play lengths of garden hose fitted with trombone mouthpieces, and there will be trumpeting lawn sprinklers spewing smoke. And the whole affair will be illuminated by flickering candles and—you betcha—an antic wit.

Miss Oliveros, who will be here for Wednesday's show, was a founder (along with Morton Subzotnick and Ramon Sender) of the San Francisco Tape Music Centre, now located at Mills College.

She has toured extensively throughout the United States, Europe and Japan, has won awards for her recordings, and is in considerable demand as a composer of music-theater pieces. She now teaches at the University of California at San Diego.

OTHER OF HER WORKS programmed for Wednesday night include Bye Bye Butterfly (for electronic tape) and Events (a film with live soundtrack).

Yeah, but is it music?

"I'm not just a musician," said Smith. "Primarily, I'm a human being. And the important thing is not just to push the buttons down at the right time, but to be a total, alive, vital human being all the time."

Arts and entertainment
Books
Travel
Sunday, October 11, 1970
H 1

PAULINE OLIVEROS - Footnote 9.

UNIVERSITY OF WASHINGTON DAILY TWO FRIDAY, OCTOBER 16, 1970

Kaleidoscope

Howard Stateman, Editor
subheads by Leslie Haight

Events

by Pfeljenns Geheuterbruch
Special to The DAILY

A concert by the University Contemporary Group in a full HUB Aud. Wednesday night was devoted to the works of Pauline Oliveros. The composer was in attendance and took part in the performance of one piece.

The concert opened with an Electronic Tape from 1965, Bye, Bye Butterfly, which is remarkable for its quality and effect. This was followed by the premiere of Wheel of Fortune which was commissioned and performed by William O. Smith, who, along with Robert Suderburg, is co-director of the Contemporary Group.

The piece requires a performer to perform magic, mime, wear a most humorous costume, and recite off-hand bits of trivia and nonsense.

In point of fact, only in the last half of the piece did Mr. Smith actually play his clarinet, rather than use it as a wand. Then he sat down in the middle of a ring of flashing lights and accomplished about five or ten minutes of the most excellent improvisation accompanied by an electronic tape (which drew immediate comments from some small children in the audience and someone's dog).

Following a brief intermission a film by Lynn Lonidier was shown with a live soundtrack provided by Miss Oliveros on the accordion and Miss Lonidier on the cello; one, or both, or either of these performers began to sing an improvised drone adding a very Indian sound.

This was heightened when various members of the Contemporary Group, waiting in the audience with their instruments, began to join in and walk about the auditorium.

In a matter of time a goodly part of the audience was droning along with the players and walking around also. The piece seemed to hover over a few concrete tones and, often as not, magically resolved on a tonic triad very quietly . . . something like a Brucknerian Raga.

The meaning of it was quite clear, Peace: not the type that's negotiated, signed, and broken, but the immutable conception of inner peace. The therapeutic effect on the audience was marvelous. The name of the film is Events.

Theater Piece for Trombone Player and Tape followed another intermission. The trombone player is the estimable Stuart Dempster, but note that there is no mention made of anyone actually playing the trombone, or even bringing one on stage. Rather, two large apparati from some garden shed were arranged on opposite ends of the stage. One held candles and blew them out when played, the other simply spinning and smoking. This was simultaneous with a tape of noises which Professor Dempster has discovered how to produce with a trombone. The tape continued to play as the performer went to his hands and knees to bark and yip at the sudden glare from matches, the bumbs and wails which the tape emitted, and anything else worth barking at.

"But is it music?" queried a weak voice in the back.

Indeed, as we sat and listened it became clear that somewhere tonal craftsmanship has crossed a border which separates it from Mozart, Shoenburg, and the Rolling Stones. The second and final works were not so much concert pieces as, to use the composer's own phrase, 'Theater Pieces.' No longer is the main concern the representation of ideas as with earlier music, but instead the distortion of reality, that is to say, real noises and real things.

In this respect it differs from earlier music in the same way that pop and op-art differ from Rubens and Piccasso. It is with this in mind that I propose the term 'Audile-Art,' or 'Aud-Art' to label the emerging school of composition which Pauline Oliveros so excellently represents.

Of course her work is not simply audile in nature. It would better have been preserved on video-tape than simple auditory tape. But in about three or six months such a tape will have been processed and available for listening in the Record Library . . . although, frankly, something is lost without those flashing lights.

(to page 16)

Oliveros In Exciting Concert

BY STEPHANIE MILLER

The music of Pauline Oliveros shows how thoroughly exciting and engrossing electronic music can be when properly combined with other instruments and other media.

Given the added boost of the talented Contemporary Group at their opening concert of the 1970-71 season at the University of Washington HUB auditorium last night, her music provides an intense experience in musical theater.

The Contemporary Group's presentation of music theater, the first concert of its kind, was a happening from which no one left unmoved.

A potpourri of multi-media from lights to props jolted the audience into total involvement with the performers.

The four works ranged from the whimsical "Theater Piece for Trombone Player and Tape," commissioned and played by music faculty member Stuart Dempster, to the solemn and highly emotional "Events," a film by Lynn Lonidier with live soundtrack by Miss Oliveros and musicians of The Contemporary Group.

The opening "Bye Bye Butterfly," was written by Miss Oliveros in 1965 when she founded, along with Morton Subotnick and Ramon Sender, the San Francisco Tape Music Center, that is now housed at Mills College. It was played in a darkened auditorium to help the audience concentrate.

Beginning with what sounded like a faulty amplifier, the high-pitched sounds threatened to sting the teeth or drill the ear drums.

To this accompaniment thematic patterns and voices were woven through the work to create a chilling and sensational musical structure.

The world premiere of "The Wheel of Fortune" was commissioned by and written for music faculty member William O. Smith who is also director of The Contemporary Group.

It is a superb feat of the creative process, a work impinged with an irony which recalls the theater of Samuel Beckett.

Based on the reading of the Tarot cards, which are "read" like a sophisticated ouija board, the work is a synthesis of mime, magic and music which evokes a kind of occult electric current.

Smith's dextrous handling of the three roles was not as mystifying as the card worship implies. Surrounded by eight yellow flashing beacons and standing in front of slides of the cards, Smith alternately whipped small cards from his sleeve, delivered random verbiage about the significance of a sieve or the symbolism of a shoe, performed magic tricks and finally sat down among the beacons and improvised a piece on his clarinet.

He carried off the highly imaginative work with great aplomb.

Lynn Lonidier's lights and flashing beacons created a rhythmic, visual accompaniment to Smith's agile improvisation. And the costume by Sigrid Lonidier, with its myriad scarves and mismatched trouser legs, was a comic delight.

Somber undertones follow most of Miss Oliveros' music. The film "Events" brought handkerchiefs to the eyes of many.

The abstract rendering of floating figures, feet moving about, people on swings and conversing with each other without sound, is essentially melancholic.

But it was the absolute purity of the music played by The Contemporary Group as they wandered aimlessly down the aisles that struck the emotional note.

The final "Theater Piece for Trombone Player and Tape," written in 1966, and commissioned by Stuart Dempster, sent Dempster crawling under a piano with his trombone, scraping the strings, lighting and spitting out matches with a noisy "fsspht," swirling lawn sprinklers which emitted incense, barking like a dog, clearing his throat and generally doing just about everything zany and bizarre.

50 S★ Thurs., Oct. 15, 1970 Seattle Post-Intelligence

The closest I've come to performing in an Oliveros piece was a brief stint at piano-moving, as part of the performance of Aeolian Music at Bowdoin College (May, 1969). Composed for the five Aeolian Chamber Players, the piece also called for a number of "extras" -page-turners, piano movers, someone to sweep the floor, someone carrying a transistor radio across the stage, etc.- and I found myself put to work in this capacity. I've also assisted with lighting in a performance by trombonist Stuart Dempster of Theatre Piece (again at Bowdoin, January 1967), and witnessed Doublebasses at Twenty Paces in performance at U. Cal. Santa Barbara (April 1969).

In three different pieces, then, I've been placed at different vantage-points with respect to the stage-action. It may be interesting, though, that in each of them I've felt myself to be a direct "participant" in the unfolding of the work. My job in Aeolian Music -in fact, the tasks of all the auxiliary players- demanded rapid timing and tight coordination with the activities of the five musicians; I think we all felt that we were performers on an equal footing with the instrumentalists. As we were also quite well-known to the college audience (the extras included the chairman of my department, a resident artist, a popular instructor and some students) our new roles -and the seriousness with which we undertook them- carried a special significance. As for my work in Theatre Piece, I consider this real "performing," with spotlights instead of my usual instrument; I alternated various spots, playing these upon Dempster as he stood (in total darkness) waving his Doppler-hose-lasso-trombone, and tried to set up various rhythms, attacks and a general counterpoint to his music. I've since played with lights in this way only once, in a performance of Dan Lentz's Gospel Meeting in Rotterdam (this time I shone them directly at the audience), and had the same feeling of real command over an "instrument."

"Participation" as a member of the audience is more difficult to describe in retrospect, but I recall that Doublebasses at Twenty Paces engaged me more than passively. The initial pretext of the piece, as a duel or contest between the two bass players, moves the audience in this direction anyway - making us, for

the moment, spectators at a unique kind of sporting event. Audience involvement of a different kind (but definitely "active") exists in Aeolian Music as well; a number of the audience joined in the telepathic improvisation at the end of the work, quietly humming pitches. (The piece ends when all instrumental sounds have ceased and nothing but the vocal sonority remains.)

I don't know enough of the Oliveros literature to relate it to a "style." From the three pieces I've experienced first-hand, and the half dozen or so others I've heard about, though, I might make two comments:

(1) In each piece there seems to be a sudden transition from a generally comic -perhaps slapstick- atmosphere to something quite "serious," at times even menacing. Given the genial, whimsical nature of the earlier activities, the concluding sections then take on a vivid, overwhelming character - really terrifying in the doublebass duo or the trombone Theatre Piece, or atmospheric and dream-like in Aeolian Music. The lighting effects in the three pieces stress this duality: it is as though a bright, sunny state must inevitably give way to its counterpart at night (the darkness, in turn, being either sinister or gentle). Or, stated in other terms, an abstract, cerebral kind of rapid-fire game-playing invariably leads to a complementary state of sensuousness (and motionlessness). The ends of these pieces are hardly "funny;" if any one word describes them all, it is "mystical." What I remember most are not the obviously humorous moments, but the religious imagery, the Beethoven symbolism, the yin-yang metamorphosis - perhaps this says more about the listener than the music, but other people share my feelings here.

(2) The pieces are designed perfectly for the performers who've commissioned them; in this sense they become surrealistic "portraits" of specific individuals or groups. Certainly the trombone piece is Dempster: barking, growling, crawling about under the piano, activating pin-wheels and candles. I don't know whether Doublebasses at Twenty Paces was written for Bert Turetzky or not, but after seeing him in it I can't imagine the piece without him; it exploits his verbal non-stop virtuosity, his physical presence, even his particular interests in the bass itself. Aeolian Music was created, according to its composer, after the

Aeolian Chamber Players had sent her a group photograph of themselves. Not having met them, she worked with their personalities as projected through the pictorial medium; it's all the more surprising, then, that the piece is accurate to the nth degree in capturing the idiosyncracies of the five instrumentalists! As if to prove the point, the Aeolians replaced their pianist after the photograph had been mailed to California. The new pianist's physical appearance and personality were totally unlike that of his predecessor; strangely enough, the lone flaw in the Bowdoin performance was that the piano part was entirely"wrong" for some reason I couldn't explain at the time. Now that I think of it, it would have been a beautiful vehicle for the man in the photograph.

Elliott Schwartz

PAULINE OLIVEROS - Tocotone LP

The Cunningham Dance Company in Berkeley

By Marilyn Tucker

There is a certain compelling boredom that extends throughout an evening of theater with Merce Cunningham, his dancers, technicians and entourage.

There are sparks of brilliance, but they flash by so quickly. In the meantime, one waits and watches hopefully, with about the same level of intensity that you might watch one of the notable underground films focusing on a window, or people's bottoms or nine hours of a man sleeping.

At Sunday night's second and final performance of the company at the University of California's Zellerbach Auditorium in Berkeley, major interest was sustained in the opening piece, a revival of "Rain Forest."

There was some kind of dance line developed as bodies slithered about at first as if wallowing in primordial ooze, gradually becoming jerky and agitated until Cunningham freaks out solo for a final thrust.

Andy Warhol's decor of helium-inflated large aluminum pillow was quite marvelous, as were the lighting and David Tudor's funky electronic score.

JOHN CAGE
A very funny man

MISSING

What was missing in "Rain Forest," and a welcome loss it was, was Cunningham's constant predisposition to whimsy. Cunningham has all these obviously well trained bodies at his disposal, and most of the time they are given to cavorting about, prancing, doing their little leaps and jumps and kicks. Theatrical irrelevance at its most excruciating.

The scores are independent, of course, from the stage action. Pauline Oliveros' "Canfield," repeated from the previous evening's premiere but in its "32-minute version," was an insufferable drag. Here were Gordon Mumma and John Cage, with an occasional outburst from Tudor, doing a sideshow act about sound effects — with style overtones of Huntley-Brinkley, Bob and Ray, and John and Marcia. Do I really care that this one particular sound is like the Spoleto squeak? No, John, I do not. On stage, the lighting was brilliant.

"Canfield" and later "How to Pass, Kick, Drop and Run" were presented as substitutes for the announced premieres of "Objects" and "Tread," cancelled because of Carolyn Brown's indisposition.

DANCING

The dancing, by full ensemble, in "How to Pass . . . " is not unlike a hippie's football game. And how's that for a surprise? But John Cage is a very funny man, and he presented the "score" by sitting at a little side table, smoking cigarettes, drinking champagne (how I envied him), and reading from his autobiographical writings. The writings are all in the form of short, witty anecdotes, sort of an avant garde Joe Miller joke book.

I hope Cage knows that his material is so good that a lot of people are using it, especially on late-night television. Whatever else he is, John Cage is a masterful story teller. When he's talking, to heck with all those gym-clad, braless cuties and their friends jousting about on stage.

IN FLIGHT — Participants in a program of sonic meditations at Voorhees Chapel tune in on themselves for the meditation, 'Teach Yourself to Fly.'

By MARILYN BALLAS
Home News Staff Writer

They were in flight, those assembled in Voorhees Chapel. But you couldn't tell by looking.

Except for a hint of blue at the front of the room, the chapel was flooded with darkness. A handful were gathered, kneeling, at the platform. Most were seated throughout the auditorium.

Each had his own sound — a siren, a groan, a hum, a whistle, a cluck — which was his vehicle for the sonic meditation, "Teach Yourself to Fly."

And one did not realize how effectively they had learned to fly until it was all over. The house lights went up, and they sat — perhaps for five minutes — silent and still. Then they started coming down and taking the first timid steps toward Pauline Oliveros, composer from Leucadia, Calif.

It was an Evening of Sonic Meditations at the Douglass College chapel.

Miss Oliveros, who conceived the sonic meditation, said it is an outgrowth of her studies with the sonic-psychical qualities of a single pitch, and later with T'ai Chi, a style of Japanese music that is meditative and which stresses the feminine, or passive aspect of music.

Miss Oliveros, working on the West Coast with a permanent enemble of 10 women, has developed several sonic meditations, four of which were presented at the program here this week.

For her appearance at Douglass—which included three days of workshops preparatory to the culminative program—she was accompanied by one other member of the ensemble, Lin Barron, a cellist working toward a master's degree in music at the University of California at San Diego.

Sonic meditation, according to Miss Oliveros, is "not music in the ordinary sense. There is no audience, because everyone is included in the meditation. And we are not trying to perform, so it's not a concert."

Its object is "to make you feel better . . . to help you arrive at a new kind of awareness by becoming more concerned with your relationship to the environment," she continues.

A faculty member at the University of California, Miss Oliveros says sonic meditation is "a way of tuning into the environment, rather than rejecting it."

Some 200 students and faculty from Douglass, Livingston and Rutgers participated in the Voorhees Chapel meditations.

With house lights on and prior to the official start of the program, there was the greeting meditation. In mimeographed instructions, Miss Oliveros advised participants to begin by "sitting quietly and 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, greet the person by producing your pitch image until another person enters the space."

The result? It was music — crystal clear vocal chords, each participant contributing his own unvarying pitch. The color was created by the various individual pitches, the gradual building, then waning symphony that was sounded for each person as he entered the chapel.

It was an a capella choir at its sonic best, but without benefit of composition. Each hummer was his own composer, picking up his cue from his environment.

Less successful, at least for this writer and the handful who left the auditorium at this point, was the sonic Rorschach. Performed in darkened house with benefit of eight candles, the room was flooded with pre-recorded white sound (the noise you get between radio stations, Miss Oliveros explains), hardly audible as it began, working up gradually to an ear-deafening level. Participants were advised to sit or lie down for the duration of this meditation, which asked nothing else of them but their silence.

As the white sound grew louder, it seemed the atmosphere in the room became edgy, restless. One wondered how conducive it all was to meditating.

One wondered, too, at Miss Oliveros' attempt here: It gave this writer a headache.

Environmental Dialogue, performed in a darkened house with a green light flooding the altar, was the third meditation. Here, the participant was advised to observe his own breathing. "As you become aware of sounds from the environment, gradually begin to reinforce the pitch of the environmental sound source. Reinforce either vocally or with an instrument," the instructions read.

Scattered hums and whistles—and one line groan—were heard from among those gathered. The result was eerie, yet pleasant, and one imagined the possibilities outdoors, with the ripple of a brook, the song of a bird to tune in on.

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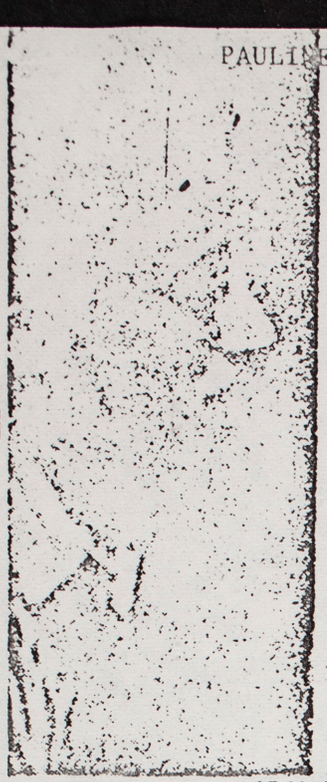
r tion.

Groans, Hums Become Vehicles For 'Flight'



AP Photo

SONIC MEDITATION — Composer Pauline Oliveros, left foreground, and the rest of The Ensemble, gather for a program of Sonic Meditations, each using her voice, in a single pitch, to relate to her environment.

There was, after all, limited sonic environment in the darkened, stilled chapel.

In "Teach Yourself to Fly," the final meditation, each participant again was asked to observe his own breathing, and as it became audible, "gradually introduce your voice and-or instrument. Color your breathing very softly at first with sound. Let the intensity increase very slowly as you observe it. Continue until all others are quiet."

And so it was. They did fly, each one within himself. Flights made visible by the utter silence, the utter stillness of the landings.

PAULINE OLIVEROS

I. PUBLICATIONS

A. Articles

Three Themes, Numus West 1-72
Five Scenes, Numus West 2-72
Five Questions 40 Answers, The Composer Fall 1971, Vol. 3, No. 1
Don't Call Them Lady Composers, The New York Times, Sept. 13, 1970
The Poetics of Environmental Sound, BMI Educational Journal, Fall 1969, Vol. 1, No. 3
Tape Delay Techniques for Electronic Music, The Composer, Nov. 1969
Some Sound Observations, Source III, 1968
Karl Kohn: Concerto Mutabile, Perspectives of New Music, Spring-Summer, Vol. II, No. II

B. Compositions

Meditations on the Point of the Compass, Media Press
Outline for Flute, Percussion and String Bass, Media Press
Pieces of Eight, Notations, John Cage, Something Else Press
Jar Piece, BMI, Canada
The C(s) for Once, BMI, Canada, Educational Journal Canavangard
Aeolian Partitions, Bowdoin College Press
$\int Y^* dT = 1$, Source
George Washington Slept Here Too, Soundings I, 15102 Polk St., Sylmar, Ca. 91342
Why Don't You Write A Short Piece, Soundings I
Sound Patterns, Edition Tonos, Darmstadt
Sound Patterns, Joseph Boonin, Inc., 831 Main St., Hackensack, N.J., 07601

C. Recordings

"I of IV" New Sounds in Electronic Music, Odyssey 32160160
"Sound Patterns" Extended Voices, Odyssey 32160156
"Sound Patterns" 20th Century Choral Music, ARSNOVA AN 1005
Outline for Flute, Percussion & String Bass, The Contemporary Contra Bass Nonesuch H 71237

II. COMMISSIONS

1971 The Flaming Indian (Dedicated to Joan of Arc) for voices, instruments and electronics. Commissioned by Gerald Shapiro for the New Music Ensemble of Providence, R.I.

Link - an environmental theater piece for Palomar College, commissioned by Larry Livingston for Palomar College Premiere performance, May 5, 1972 at Palomar College, San Marcos, Calif.

II. COMMISSIONS (continued)

To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation - for orchestra, pipe organ, electronic music system and light. Commissioned by Howard Hersh for the San Francisco Conservatory of Music. Premiere Performance at Grace Cathedral, San Francisco, Calif., Jan. 29, 1971.

1970 Meditations on the Points of the Compass - for large chorus and percussion. Commissioned by David Nott for the Illinois Weslayan Choir. Premiere during Midwestern tour, March, 1970.

1969 In Memoriam Nikola Tesla, Cosmic Engineer for several musicians with extensive electronic devices commissioned by Choreographer Merce Cunningham for his work Canfield. Premiered by the Cunningham Dance Co. on tour, March, 1969.

1969 Aeolian Partitions for Flute Clarinet, Violin, Cello and Piano commissioned by Bowdoin College for the Aeolian Players. Premiere performance at Bowdoin College, Brunswick, Maine, by the Aeolian Players.

1970 Music for Expo 70 for 2 cellos, accordion and 3 voices. Tape version to be modified by the acoustics of the Pepsi Dome designed by EAT. Commissioned by EAT (Experiments in Art and Technology) for the Pepsi Cola Co. pavillion at Expo 70, Osaka, Japan. Premiere, April 14, 1970 in Osaka.

1969 The Wheel of Fortune - a theater piece for clarinet player. Commissioned by William O. Smith. Premiere performance at the University of Washington, Seattle, Wash., Oct.,1970.

Please Don't Shoot the Piano Player He is Doing The Best He Can - a theater piece for an ensemble of soloists. Commissioned by Daniel Lentz for the California Time Machine. Premiere performance University of California, Santa Barbara, Oct., 1969.

1968 Valentine - a theater piece for 4 players with amplification. Commissioned by Gordon Mumma for the Sonic Arts Group. Premiere performance, Carnegie Hall, N.Y.C., June 7, 1968.

Night Jar - a theater piece for Viola d'amore player. Commissioned by Jacob Glick. Premiere performance at the Electric Circus, N.Y.C., July 8, 1968.

1966 The Bath - for soloist and 4 tape recorders. Commissioned by Ann Halprin for the Dancers Workshop. Premiere at 321 Divisadero, San Francisco, Calif., Oct., 1966.

1966 Theater Piece for Trombone Player - for Garden Hose instruments, designed and constructed by Elizabeth Harris, tape and lighting effects. Commissioned by Stuart Dempster. Premiere performance at the San Francisco Tape Music Center, San Francisco, Calif.,

II. COMMISSIONS (continued)

March 11, 1966.

1965 Light Piece for David Tudor - for amplified piano, 4 channel tape and prismatic lighting effects by Anthony Martin. Commissioned by David Tudor. Premiere at the San Francisco Tape Music Center, San Francisco, Calif., Nov., 1965.

1965 Pieces of Eight (dedicated to Long John Silver) for Wind Octet, objects, lighting and tape. Commissioned by Barney Childs for the Contemporary Players at the University of Arizona. Premiere performance conducted by Barney Childs at the University of Arizona, Tucson, Ariz., March, 1965.

1964 Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato, See Saw Version. See Saw and mobile designed and constructed by Elizabeth Harris with lighting by Anthony Martin. Commissioned by David Tudor. Premiere performance at the San Francisco Tape Music Center, San Francisco, Calif., March, 1964 with the composer, David Tudor and Ahmed the Mynah Bird performing.

1963 Seven Passages - 2 channel tape. Commissioned by Dancer Elizabeth Harris. Premiere performance at The Marines Memorial Theater, San Francisco, Calif., Winter, 1963.

1963 Outline for Flute, Percussion and String Bass. Commissioned by Bertram Turetzky. Premiere performance at Yale University, Spring, 1963.

Music for Theater

1965 The Chronicles of Hell - 2 channel tape. Commissioned by R.G. Davis for the San Francisco Mime Troupe production oq the play "The Chronicles of Hell" by Gelderohde. Premiere Winter 1965.Tour.

The Exception and the Rule - for actors as musicians with environmental sound sources. Commissioned by R.G. Davis for the San Francisco Mime Troupe. Premiere Spring 1965, San Francisco, Calif.

Candelaio - for singers. Commissioned by R.G. Davis for the San Francisco Mime Troupe. Premiere Summer 1965, Sausilito, Calif.

1962 Lulu - for prepared piano, flute and actors. Commissioned by Leonard Woolf for the San Francisco Poetry Center Festival. Premiere performance San Francisco, Museum of Art, San Francisco, Calif., Spring, 1962.

1958 Cock a Doodle Dandy - for accordion played by the composer. Commissioned by Herbert Blau for the Actors Workshop. Premiere at Marines Memorial Theater, Spring, 1958, San Francisco, Calif.

III. COMPOSITIONS

1972

1000 Acres for String Quartet

Phantom Fathom - An evening ritual. Mixed media events including meditations and an exotic potluck dinner. First performance California State University, Long Beach, July 19, 1972 (requested by Keith Humble).

What To Do - for any number of performers. Performers may be unspecialized. Sonic and mixed media events.

Post Card Theater - for unspecialized performers. Mixed media events involving post cards. First performance, Leucadia, Jan., 1972.

1971 Link* - An environmental theater piece
The Flaming Indian* for voice, electronics and instruments

XII Sonic Meditations for group work over a long period of time. Performers may be unspecialized.

1970 Meditation on the Points of the Compass** for chorus and percussion

Why Don't You Write A Short Piece?** Theater piece for one performer. First performance, Univ. of Calif., San Diego, Nov. 5, 1970.

Bog Road with Bird Call Patch for tape and live electronic music system. 4 channels. A sonic environment. First performance - Hope College, Holland, Michigan, Oct. 7, 1970.

Arrangement by Douglas Leedy with Further Arrangements by Pauline Oliveros and Roger Davis. A collaborative theater piece for organist, flutist, conductor, string quartet and Magician. First performance, Hope College, Holland, Michigan, October 7, 1970.

To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation* Chamber Version for strings flutes, pipe organ, electronic music system and lighting. First performance, Oct. 7, 1970, Hope College, Holland, Michigan.

Music for Tai Chi - Improvisation instructions for accordion strings, winds, percussion and voices. Requested by Al Chung Liang Huang for the Kairos Festival of Arts. First performance Rancho Santa Fe, Calif., Aug. 22, 1970.

Music for Expo 70* - for accordion, 2 cellos, three voices.

III. COMPOSITIONS (continued)

1969

Please Don't Shoot The Piano Player, He is Doing the Best He Can* A theater piece for an ensemble of soloists.

Events - a live sound track for the film by Londier. Accordion, cello, voices and other instruments. The audiences participates in the singing.

Aeolian Partitions*** A theater piece for flute, clarinet, violin, cello and piano.

In Memoriam Nikola Tesla, Cosmic Engineer* for several musicians with extensive electronic devices.

The Wheel of Fortune* - A theater piece for clarinet soloist.

$\int Y^* Y \, d\tau = 1$ ** for 4 bassoons, 4 cellos, 4 singer-readers, amplified prepared piano, heart beat and Shakuhachi, lights and theatrical events. Staging by Mary Nee. First performance Feb., 1969, U. of California San Diego.

The Dying Alchemist Preview for narrator, violinist, trumpet, piccolo, percussion and slide sequence by Lynn Lonidier. First performance U. of California San Diego, Feb., 1969.

AOK for accordion, 8 country fiddlers, chorus, conductors and tape delay system. The accordionist performs from the top of a revolving spool circled by the violinists, chorus and outer circle of conductors. First performance, Feb., 1969, U. of California San Diego.

1968

Double Basses at Twenty Paces - A theater piece for 2 string bass players, conductor/referee, seconds, tape (2 channel) and slide projection. Requested by Bertram Turetzky. First performance U. of California Ext. San Diego, Jan., 1969.

O HA AH - A theater piece for chorus, conductor and two percussionists.

Festival House - A theater piece for orchestra, mimes, light, film and slides. Requested by Tom Nee. First performance New Hampshire Music Festival, Chocorua, N.H., July, 1968, Conducted by Tom Nee.

Night Jar* - A theater piece for Viola d'amore Player.

III. COMPOSITIONS (continued)

Valentine* - A theater piece for the Sonic Arts Union.

Evidence for Competing Bimolecular and Termolecular Mechanisms in the Hydrochlorination of Cyclohexene - A modular theater piece for specialized and unspecialized performers. Sonic and mixed media events with audience participation. First performance U. of California San Diego, Jan., 1968.

Alien Bog - 2 channel tape. Electronic music. First performance Tapeathon, 136 Embarcadero, San Francisco, Calif., July 22, 1967.

Beautiful Soop - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Mills Bog - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Music for Lysistrata - 2 channel tape, electronic music. First performance - Mills College, Oakland, Calif., April, 1967.

Circuitry - for 5 percussionists, voltage controlled light score and light events. First performance Mills College, Oakland, Calif., June, 1967.

Engineers Delight for Piccolo and Seven Conductors (Not Electric) - for piccolo and seven conductors with light projections and tape delay system. First performance - University of Illinois, Feb., 1967.

1966

The Bath*** - for soloist and 4 tape recorders

Hallo - A theater piece for Halloween, tape delay system, instruments, amplified piano, mimes and light projections. First performance - Mills College, Oakland, Calif., Halloween, 1966.

I of IV*** - 2 channel tape - electronic music[1]. First performance - Mills College, Oakland, Calif., Jan., 1967.

II of IV - 2 channel tape - electronic music[1]. First performance Tapeathon, San Francisco, Calif., July 22, 1967.

The Day I Disconnected The Erase Head and Forgot to Reconnect It[1] 2 channel tape - electronic music. First performance San Francisco, Calif. Tapeathon, July 22, 1967.

5000 Miles[1]- 2 channel tape - electronic music. First performance Tapeathon, San Francisco, Calif., July 22, 1967.

III. COMPOSITIONS (continued)

Big Mother Is Watching You[1] - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Participle Dangling in Honor of Gertrude Stein[1] - 2 channel tape. Electro Acoustic Music with mobile and film. First performance - Minneapolis, Minn., Winter, 1967.

The C(s) for Once** - for trumpets, flutes, voices, organ and tape delay system. First performance - Ann Arbor, Michigan, Feb., 1966.

Theater Piece for Trombone Player* - for garden hose instruments constructed by Elizabeth Harris and tape.

1965

Cat O Nine Tails - a theater piece for mimes with 2 channel tape. First performance - Walker Art Center, July, 1965, Minneapolis, Minn.

Winter Light - for 2 channel tape, mobile and figure. First performance - Elizabeth Harris on tour, Minneapolis, Minn., Winter 1966.

Mnemonics V - 2 channel tape. Electronic Music. First performance - Encore Theater, San Francisco, Calif., Jan. 1965.

Mnemonics III - 2 channel tape. Electronic Music.

A Theater Piece - for 15 actors, film projections and tape. First performance - Encore Theater, San Francisco, Calif. featuring the San Francisco Mime Troupe in collaboration with Elizabeth Harris and Ronald Chase.

Rock Symphony - 2 channel tape - first performance Encore Theater, San Francisco, Calif., Jan., 1965.

Covenant - 2 channel tape for film sound track. Electro acoustic music.

George Washington Slept Here - for amplified violin, film, projections and tape. First performance - San Francisco Tape Music Center, Nov. 10, 1965.

The Chronicles of Hell* - 2 channel tape.

Pieces of Eight* - a theater piece for wind octet and tape

III. COMPOSITIONS (continued)

Before the Music Ends - 2 channel tape and dancer. First performance - San Francisco State College, Nov., 1965.

Light Piece for David Tudor* - 4 channel tape, amplified piano, and prismatic lighting effects.

1964

Apple Box - for 2 performers, amplified apple boxes and small sound sources. First performance Center Harbor, New Hampshire, August, 1964, Hear Festival.

Apple Box Orchestra for 10 performers amplified apple boxes and small sound sources. First performance - Encore Theater, Jan., 1965.

Five - for trumpet and dancer. First performance Television Station, KQED San Francisco, Calif., Winter 1964.

Duo for Accordion and Baudoneor with Possible Mynah Bird Obligato, See Saw Version*

1963

Outline for flute, percussion and string bass***

Seven Passages* - 2 channel tape, mobile and dancer electro acoustic music.

1961

Time Perspectives - 4 channel tape. Electro acoustic music. First performance - The San Francisco Conservatory of Music, San Francisco, Calif., Dec. 18, 1961.

Trio for Trumpet, Accordion and String Bass. First performance - New Hampshire Music Festival, July, 1964.

Trio for Flute, Piano and Page Turner. First performance - Composers Forum at San Francisco Museum of Art, 1961.

Sound Patterns*** - for mixed chorus. Gandeamus Prize, 1962

1960

Variations for Sextet - for flute, clarinet, trumpet, horn, cello and piano. First performance - American Composers Workshop. Conducted by Tom Nee. San Francisco Conservatory of Music, San Francisco, Calif., 1960. Pacifica Foundation National Prize.

III. COMPOSITIONS (continued)

1957

Three Songs for Soprano and Piano. I An Interlude of Rare Beauty, Robert Duncan. II Spider Song, Robert Duncan. III Song from Maximus. VII Charles Olsen.

* See Commissions
** See Publications
*** See Commissions and Publications
**** See Recordings

PAULINE OLIVEROS

10

LECTURES

1967 Recent Developments in Electronic Music and the New Music Theater, Feb. 10. San Francisco Public Library

Rock 'n' Roll Is Electronic Music, Rock 'n' Roll Conference, UC Extension, March 18, 1967, Mills College, Oakland.

Electronic Music, San Francisco City College

1968 Some Aspects of New Music, American Association of University Women, Del Mar, April.

On I of IV, Pacifica Foundation, Radio Station KPFA, Berkeley, Calif.

1969 The Sound of Things To Come, Panelist. International Music Conference, New York, Sept.

The Poetics of Environmental Sound, U.C. Santa Barbara, Jan., and Deep Springs College, Feb.

"I am a musician. I compose. I hear, see, touch, taste and smell. Any element I choose, is mine to compose my music with.", New World of Sound, UCSD Extension, Jan.

Beautiful Soop, Southwestern College, Chula Vista, May.

Telepathic Improvisation, Bowdoin College, Brunswick, Maine

Telepathic Improvisation, Sarah Lawrence College, May

Flux Panel, UCSD Art Gallery, March.

1970 A Visit with Pauline Oliveros, Pacifica Foundation, Radio Station KPFA, Sept.

Environmental Sound Perception, NHK TV, Tokyo, April

Interview, Architectural Journal, Kyoto, April

The Day I Disconnected the Erase head and Forgot to Reconnect It, Brown Univ., Providence, R.I., Oct. 9.

My Composition Right or Wrong, U. of Washington, Seattle, Oct. 15.

Why Not Baroque Physics? Physics Colloquium, Hope College, Holland, Mich., Oct. 5.

Music at Expo 70, Sept., KPFA, Berkeley, Calif.

The Performance of Theater Pieces, Dec. 24. KPFA, Berkeley, Calif.

LECTURES

1971 Women in Art, Panelist, San Diego State College.

In Sonic Meditations, Douglas College, Rutgers, N.J., Oct.

In Sonic Meditations, San Diego State College, April

Telepathy and Sonic Meditation, Conn. Weslayan, Middletown, Conn., Feb.

1972 Sonic Meditations, University of Oregon, Perceptions of Women, Feb.

Sonic Meditations, UC Santa Cruz, June

On New Music, American Society of University Women, UCSD, May.

The Absence of Sound: Its Potential, Focus: Shelter for Mankind, Architectural Conference, Calif. State University, Los Angeles, Sept. 23, 1972.

Pauline Oliveros

Curriculum Vita since January 1977

I. Publications:

Interview - "Pauline Oliveros," Desert Plants: Conversations with 23 American Composers by Walter Zimmerman, published by ARC Canada, 1977.

Compositions -

1. Crow Two: A Ceremonial Opera, published by ARC Canada, 1977 in Desert Plants: Conversations with 23 American Composers by Walter Zimmerman.
2. Trio for Flute, Piano and Page Turner(1973), Smith Publications, American Music, 1977.
3. Willowbrook Generations and Reflections(1976), Smith Publications, American Music, 1977.
4. To Valerie Solonas and Marilyn Monroe in Recognition of their Desperation(1970), Smith Publications, American Music, 1977.

II. Commissions:

Rose Moon - A ceremonial for chorus and percussion, commissioned by Connecticut Wesleyan for the Wesleyan Singers, Neely Bruce Director. First performance April 2 and 3, 1977 at Wesleyan.

III. Compositions:

Theater of Substitution: Blind/Dumb/Director (April 1977); First performance CME, April 29 - May 1, 1977.

Horse Sings from Cloud with Bird Friends, song for voice and accordion, (May 1977).

King Kong Sing Along - for Chorus; First performance at World Trade Center, Annual Festival of the Avant Garde, June 1977.

Rose Moon - (see Commissions)

IV. Awards/Activities:

1st Prize for Bonn Feier (formerly entitled Link): Awarded by the City of Bonn in Germany during the annual Beethoven Festival. The prizes were offered by "Stadtmusik" (works which involved outdoor areas in the city and extra musical elements). Performance took place May 14-21, 1977 in Bonn.

Reaearch Grant ($1500) from Research Committee of Academic Senate, University of California, for a Live Instrument Processor.

Professional Activities

Member of Advisory Board, Journal of Theoretical Biology

Member of Composer/Librettist Panel, National Endowment for the Arts

Professional Activities (Continued)

1975	Feb. 24	Lecture, Crow Two, Oasis House, Chicago, Illinois.
	Mar. 23-27	Lecture: performing and composing Workshop: Sonic Meditations Performance: A Ceremony of Sounds Spring Conference on Performance Art at Woman's Building, Los Angeles, California
	April	Workshop: Crow Two. Ethnopoetics Conference Center for 20th Century Studies, University of Wisconsin, Milwaukee.
	April-May	Lecture and performance - Sonic Meditations and Rose Mountain Song, Stephens College, Columbia, Missouri
	May	Performance: Sonic Meditations and Rose Mountain Song, Lecture to Women's Studies Class, Penn State, State College, Pennsylvania Lecture - Crow Two - University of Maryland, Baltimore County.
	June	Performance Sonic Meditations and Rose Mountain Song, State University at Bellingham, Washington
	June 30	Crow Two - Art Park, Lewiston, New York.

Pauline Oliveros

Curriculum Vitae Update January 1974

I. Publications

A. Articles

Many Strands, Numus West, 3-73.
Divisions Underground, Numus West, 4-73.
On Sonic Meditations, Performance (in Press)

B. Compositions

Sonic Meditations, Source #10, Music of the Avant Guard.
Sonic Meditations I-XI, Something Else Press, Yearbook.
Sonic Meditations XII-XXV, Performance (in Press).

C. Recordings

Trio for Flute, Piano and Page Turner (1961), Advance Recordings, FGE 9S.
Jar Piece (1966), MS2111 - manufactured and distributed in Canada by Marathon Music Inc.

II. Commissions

1974 The Dying Alchemist - A Theater Piece - commissioned by The Center For Creative and Performing Arts at the State University of New York at Buffalo.

III. Compositions

1973 Sonic Meditations XII-XXV
Phantom Fathom (II) from the Theater of The Ancient Trumpeters: A ceremonial participation evening.

1972 Dialogue With Basho: a written sonic meditation.
Sonic Images: an auditory fantasy designed to trigger auditory imagination in the participants.

IV. Awards and Fellowships

1973-1974 John Simon Guggenheim Fellowship for music composition - A Ceremonial Opera.

1973 Winter Quarter - Project for Music Experiment, Music Department, University of California, San Diego, Faculty Fellowship for: A Systematic Exploration of Meditation Techniques as They Might Apply to Performance Practice.

1971 Summer - University of California - Summer Faculty Fellowship for work on a theater piece book.

1962 Gaudemus Foundation - Bilthoven, Holland. Award for the best foreign work: Sound Patterns For Mixed Chorus (1961).

1961 Pacifica Foundation Directors Award for Variations For Sextet (1960).

V. Grants

1973 University of California Research Board for Biopotentials for Electronic Music - $3,600.

Professional Activities

Workshop in sonic meditation with the ♀ ensemble, California Institute For Women, October 1972, Frontera, California.
Exhibition - Sonic Images, Gallery A402, California Institute of the Arts, Valencia, California, November-December 1972.
Lecture - Sonic Images - Focus. Shelter for Mankind, a conference held at California State University Los Angeles, September 1972.
Performance - What to Do, Annual Avant Garde Festival of New York, October 28, 1972.
Performance - Phantom Fathom II from the theater of the Ancient Trumpeters, UC San Diego, Music Gallery, March 10, 1973.
Performance and Lectures - Sonic Images, Dialogue With Basho and Sonic Meditations.
University of North Dakota, Grand Forks, North Dakota, March 11, 12, 13, 1973.
Walker Art Center, Minneapolis, Minnesota, March 13-14, 1973.
University of Wisconsin, River Falls, Wisconsin, March 14.
Merce Cunningham Studio, New York City, March 17-18.
Connecticut Weslayan, Middletown, Connecticut, March 20.
State University of New York at Albany, New York, March 22.
Livingston College, Rutgers, New Brunswick, New Jersey, March 26.
York University, Toronto, Ontario, March 28-29.
Bennington College, Bennington, Vermont, April 3.
Dartmouth College, Hanover, New Hampshire, April 4,5,6.
Lecture - Ensemble Performance: Panel Discussion American Society of University Composers, Arizona State University, Tempe, Arizona, April 7.

Pauline Oliveros

1972-1973

Publications

Many Strands Numus West 3/73

Professional Activities

Workshop in Sonic Meditation with Female Ensemble, California Institute for Women, October 1972, Frontera, California

Exhibition - Sonic Images, Gallery A402, California Institute of the Arts, Valencia, California, November-December 1972

Lecture - Sonic Images - Focus - Shelter for Mankind, California State University, Los Angeles, September 1972

Performance - What To Do, Annual Avant Garde Festival of New York, October 28, 1972

Performance and Lecture - Sonic Images and Dialogue with Basho, California Institute of the Arts, Valencia, California, January 1973

Performance - Phanton Fathom from the Theater of the Ancient Trumpeters, UC San Diego Music Gallery, March 10, 1973

Performance and Lecture - Sonic Images, Dialogue with Basho, Sonic Meditation
University of North Dakota, Grand Forks, N.D., March 11, 12, 13, 1973
Walker Art Center, Minneapolis, Minn., March 13-14, 1973
University of Wisconsin, River Falls, Wis., March 14, 1973
Cunningham Studio, New York City, March 17-18, 1973
Connecticut Wesleyan, Middletown, Conn., March 20, 1973
State University of New York at Albany, N.Y., March 22, 1973
Livingston College, Rutgers, New Brunswick, N.J., March 26, 1973
York University, Toronto, Ontario, March 28-29, 1973
Bennington College, Bennington, Vermont, April 3, 1973
Dartmouth College, Hanover, N.H.. April 4, 5, 6, 1973

Lecture - Ensemble Performance, American Society of University Composers, Arizona State University, Tempe, Arizona, April 7, 1973

PAULINE OLIVEROS

LECTURES

1967 Recent Developments in Electronic Music and the New Music Theater, Feb. 10. San Francisco Public Library

Rock 'n' Roll Is Electronic Music, Rock 'n' Roll Conference, UC Extension, March 18, 1967, Mills College, Oakland.

Electronic Music, San Francisco City College

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1969 The Sound of Things To Come, Panelist. International Music Conference, New York, Sept.

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Beautiful Soop, Southwestern College, Chula Vista, May.

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LECTURES

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In Sonic Meditations, San Diego State College, April

Telepathy and Sonic Meditation, Conn. Weslayan, Middletown, Conn., Feb.

1972 Sonic Meditations, University of Oregon, Perceptions of Women, Feb.

Sonic Meditations, UC Santa Cruz, June

On New Music, American Society of University Women, UCSD, May.

The Absence of Sound: Its Potential, Focus: Shelter for Mankind, Architectural Conference, Calif. State University, Los Angeles, Sept. 23, 1972.

PAULINE OLIVEROS

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY

Fall Quarter 1967

Electronic Sound/Music 204
Basic Musicianship I/Music 2A
Projects & Studies in Music/Music-Fine Arts 3

Winter Quarter 1968

Basic Musicianship II/Music 2B
Independent Study-Undergraduate Student/Music 199
The Nature of Music/Music 1B

Spring Quarter 1968

Recording and the Specialized Use of Electronics during Performance /Music 202C
Independent Study-Undergraduate Student/Music 199
The Nature of Music/Music 1C

Fall Quarter 1968

Basic Musicianship I/Music 2A
The Nature of Music/Music 1A
Independent Study-Undergraduate Student/Music 199
Independent Study-Graduate Student/Music 299

Winter Quarter 1969

Basic Musicianship II/Music 2B
Electronics in Music/Music 105A
Independent Study-Undergraduate Student/Music 199
Independent Study-Graduate Student/Music 299

Spring Quarter 1969

Electronics in Music/Music 105B
Electronics in Music/Music 205
Independent Study-Undergraduate Student/Music 199
Independent Study-Graduate Student/Music 299

Fall Quarter 1969

The Nature of Music/Music 1A
Melody Writing for Solo Instruments/Music 101B
Audio Circuitry for Musicians/Music 202

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY (continued)

Winter Quarter 1970

Electronics in Music/Music 105A
Audio Circuitry for Musicians/Music 202

Spring Quarter 1970

Electronics in Music/Music 105B
Departmental Seminar/Music 198
Specialized Use of Electronics during Performance/Music 202

Fall Quarter 1970

Audio Circuitry for Musicians/Music 120
Performance Projects/Music 201
Electronics in Music/Music 205

Winter Quarter 1971

Electronics in Music/Music 105A
Survey of Electronic Music/Music 114B
Composition/Music 203

Spring Quarter 1971

The Nature of Music/Music 1C
Electronics in Music/Music 105B

Fall Quarter 1971

The Nature of Music/Music 1A
Departmental Seminar/Music 198
Independent Study-Undergraduate Student/Music 199
Composition/Music 203A
Departmental Seminar/Music 298
Independent Study-Graduate Student/Music 299

Winter Quarter 1972

Electronics in Music/Music 105A
Departmental Seminar/Music 198
Composition/Music 203B
Departmental Seminar/Music 298

Spring Quarter 1972

Departmental Seminar/Music 198

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY (continued)

Spring Quarter 1972 (continued)

Electronics in Music/Music 205
Composition/Music 203C
Departmental Seminar/Music 298

Fall Quarter 1972

Electronics in Music/Music 105A
Electronics in Music/Music 105B
Independent Study-Undergraduate Student/Music 199
Independent Study-Graduate Student/Music 299

Winter Quarter 1973

--On leave to the Project for Music Experiment as Faculty-in-Residence, Assistant Research Musician--

Spring Quarter 1973

Composition/Music 203
Electronics in Music/Music 120

PAULINE OLIVEROS

FOOTNOTES*

1. Modern Music Festival opens.

2. Music by Modern Composers.

3. Recorded by Alvin Lucier for Odyssey 3216:0156
Kenneth Gaburo for Ars Nova AN 1005
Published by Joseph Boonin Inc., Hackensack, N.J.

4. Stimulating Sounds Too New To Be Named

5. Ludwig Frowns
Musical Peanuts

6. Concert Is Given For The Fun of It
An Adventurous Trombone Man
Avant-Garde Concerts

7. Odyssey Record 3216 0.60

7a. See Tape Dealy Techniques for Electronic Music, The Composer, Vol. 1, No. 3, Nov., 1969.

8. Music and Theater Share Same Circuit

9. Oliveros Concert is Fascinating Fun
Three Hats for Bill Smith
Kaleidoscope
Oliveros in Exciting Concert
(Also, see footnote 5).

10. Some Thoughts on Pauline Oliveros

11. The Cunninghma Dance Company in Berkeley

12. Published by Media Press, Illinois

13. In Flight by Marilyn Balas

*Please see following pages.

Modern Music Festival Opens

By Alfred Frankenstein

The San Francisco Conservatory of Music started something new and important yesterday afternoon when it presented the first concert in a seven-program festival of modern American music. Since it was the start of a locally unprecedented venture, several mistakes were made, but the committee in charge made no mistake at all when it selected Morton Subotnick's "Serenade" to open this program and Pauline Oliveros' "Variations" to conclude it.

Both of these are ensemble pieces in the tradition of Anton Webern, a tradition which places heavy emphasis on sparks, spangles, flutters, and coruscations of sound, brings tone color and nuance into the central place formerly occupied by harmony, and rarefies rhythm to the point at which it becomes something else for which, as yet, we have no term.

VARIED EFFECT

Similar as these two pieces are in idiom, they are totally different in effect, and therein lay the value of placing them on the same program. The Subnotick is light, gracious, playful, lyrical—everything one thinks of in connection with the word "serenade." The Oliveros is intensely serious, forceful, vastly dramatic in its implications, and truly symphonic in its breadth of values. Like the music of Webern himself, it convinces you that the crack of doom rides on the next 64th-note, and the softer that 64th-note, the more awe-inspiring in its delivery. Webernism is fashionable nowadays, but Subotnick and Miss Oliveros transcend that. Both pieces are quite good, but the one by Miss Oliveros is, I think, the most remarkable I have yet heard by any of the younger American composers.

Tuneful, richly harmonized, skillfully expressive traditionalism came to the fore in a song cycle entitled "The Crimson Sap," by the Boston composer Herbert Fromm. It was very sensitively performed, from the purely musical point of view, by Venetia Gatsos and Judith Paplow, but Miss Gatsos' English was not clear enough to give one a proper idea of the text which Fromm had set with such obvious care and affection. The lack of a mimeographed text sheet was Mistake No. 1.

OTHER ERRORS

Mistake No. 2 lay in accepting a student work, the violin sonata by Christopher Lantz, and assigning it to students—Oleg Kovalenko and Robert Schunamann — for performance. Mistake No. 3 lay in giving the Subotnick and the Oliveros little or no rehearsal, so that they had to be rehearsed before the audience.

To be sure, this sort of thing is not uninteresting, especially when the performers are such skilled professionals as those assembled under Gerhard Samuel for the "Serenade" and under Thomas Nee for the "Variations," but it wastes time that could be put to bet use with two rehearsed p formances. After rehearsi the "Serenade," Samu played it straight throu Nee did not show M Oliveros the same courte This was unfair. The c servatory ought to give her and us—at least one unint rupted run - through befc the festival is over.

This afternoon's progr includes works of Elliott C ter, David del Tredici, K neth Gaburo, William May and Timothy Thompson.

PAULINE OLIVEROS - Footnote 1.

Music by Modern Composers

Oliveros Work Is Impressive

By ALEXANDER FRIED

Pauline Oliveros' "Variations" for mixed instrumental sextet was by miles the most impressive work in a Pacifica Foundation Awards concert of new American chamber music, Friday night at the San Francisco Museum of Art.

This young San Franciscan is evidently a brilliantly talented composer, and a lot can be expected from her in years to come.

Incidentally, Miss Oliveros proved that any musical idiom at all in which a piece is written (be it ever so strange or experimental) can be acceptable, so long as the inner feeling that goes into it is sensitive and creative.

Her "Variations" is a very avantgarde sort of "color-tone" music. It doesn't aim to be melodious. Rather it presents its tone patterns in pointillist spurts, murmurs, splashes and meaningful pauses of abstract sound.

ATMOSPHERE

In this manner, her piece was alive and fascinating every moment. It had atmosphere. It had emotional value and a continuing suspense and fulfillment.

Not many years ago, American composers used to grieve because no one wanted to perform their music, and few people wanted to listen to it.

Now things have changed, most of all in chamber music, a field in which contemporary American scores show up these days in program after program.

Last night's concert, sponsored by KPFA after a national composition contest, packed the museum auditorium to overflowing, with an amazingly large, attentive audience, mostly of East Bay and local sophisticates. At 1- st half o fthe program was very worth while.

The crowd had to bear a lot of suffering when it sat through a hopelessly boresome, sterile 12-tone Quartet for clarinet and strings, by Donald Martino of Yale University. How in the world did such a work ever get into a program of prizewinners?

But there was a rewarding spark of feeling and novel tone color in "Three Praises," a somewhat devout and somewhat Near Eastern trio by Robert Lombardo, of New York, for flute, viola and a lively doublebrass.

BLAKE POEMS

Also on the program were two laborious songs, self-consciously set to poems of Blake, by the Bay area composer, Philip Winsor.

A fair enough ratio of interesting passages turned up in two other works by New Yorkers — the "Concertante" for harpsichord, oboe and strings by Charles Wuorinen, and a "Concerto de Camera" for viola and a small orchestra by William Sydeman.

Gerhard Samuel provided the concert with good services as a conductor. Even in the small group pieces a conductor was necessary because most of the music was trickily difficult.

Performers included such Bay area notables as Nathan Rubin, viola, Kent Rose, violin, Walter Subke, flute, Leland Lincoln, oboe, Morton Subotnick, clarinet, Marvin Nelson, trumpet, Marvin Tartak, harpsicord, Dwight Peltzer, piano, and singers Carol Bogard and James Standard.

The closest I've come to performing in an Oliveros piece was a brief stint at piano-moving, as part of the performance of Aeolian Music at Bowdoin College (May, 1969). Composed for the five Aeolian Chamber Players, the piece also called for a number of "extras" -page-turners, piano movers, someone to sweep the floor, someone carrying a transistor radio across the stage, etc.- and I found myself put to work in this capacity. I've also assisted with lighting in a performance by trombonist Stuart Dempster of Theatre Piece (again at Bowdoin, January 1967), and witnessed Doublebasses at Twenty Paces in performance at U. Cal. Santa Barbara (April 1969).

In three different pieces, then, I've been placed at different vantage-points with respect to the stage-action. It may be interesting, though, that in each of them I've felt myself to be a direct "participant" in the unfolding of the work. My job in Aeolian Music -in fact, the tasks of all the auxiliary players- demanded rapid timing and tight coordination with the activities of the five musicians; I think we all felt that we were performers on an equal footing with the instrumentalists. As we were also quite well-known to the college audience (the extras included the chairman of my department, a resident artist, a popular instructor and some students) our new roles -and the seriousness with which we undertook them- carried a special significance. As for my work in Theatre Piece, I consider this real "performing," with spotlights instead of my usual instrument; I alternated various spots, playing these upon Dempster as he stood (in total darkness) waving his Doppler-hose-lasso-trombone, and tried to set up various rhythms, attacks and a general counterpoint to his music. I've since played with lights in this way only once, in a performance of Dan Lentz's Gospel Meeting in Rotterdam (this time I shone them directly at the audience), and had the same feeling of real command over an "instrument."

"Participation" as a member of the audience is more difficult to describe in retrospect, but I recall that Doublebasses at Twenty Paces engaged me more than passively. The initial pretext of the piece, as a duel or contest between the two bass players, moves the audience in this direction anyway - making us, for

the moment, spectators at a unique kind of sporting event. Audience involvement of a different kind (but definitely "active") exists in Aeolian Music as well; a number of the audience joined in the telepathic improvisation at the end of the work, quietly humming pitches. (The piece ends when all instrumental sounds have ceased and nothing but the vocal sonority remains.)

I don't know enough of the Oliveros literature to relate it to a "style." From the three pieces I've experienced first-hand, and the half dozen or so others I've heard about, though, I might make two comments:

(1) In each piece there seems to be a sudden transition from a generally comic -perhaps slapstick- atmosphere to something quite "serious," at times even menacing. Given the genial, whimsical nature of the earlier activities, the concluding sections then take on a vivid, overwhelming character - really terrifying in the doublebass duo or the trombone Theatre Piece, or atmospheric and dream-like in Aeolian Music. The lighting effects in the three pieces stress this duality: it is as though a bright, sunny state must inevitably give way to its counterpart at night (the darkness, in turn, being either sinister or gentle). Or, stated in other terms, an abstract, cerebral kind of rapid-fire game-playing invariably leads to a complementary state of sensuousness (and motionlessness). The ends of these pieces are hardly "funny;" if any one word describes them all, it is "mystical." What I remember most are not the obviously humorous moments, but the religious imagery, the Beethoven symbolism, the yin-yang metamorphosis - perhaps this says more about the listener than the music, but other people share my feelings here.

(2) The pieces are designed perfectly for the performers who've commissioned them; in this sense they become surrealistic "portraits" of specific individuals or groups. Certainly the trombone piece is Dempster: barking, growling, crawling about under the piano, activating pin-wheels and candles. I don't know whether Doublebasses at Twenty Paces was written for Bert Turetzky or not, but after seeing him in it I can't imagine the piece without him; it exploits his verbal non-stop virtuosity, his physical presence, even his particular interests in the bass itself. Aeolian Music was created, according to its composer, after the

Footnote 10. cont'd

Aeolian Chamber Players had sent her a group photograph of themselves. Not having met them, she worked with their personalities as projected through the pictorial medium; it's all the more surprising, then, that the piece is accurate to the nth degree in capturing the idiosyncracies of the five instrumentalists! As if to prove the point, the Aeolians replaced their pianist after the photograph had been mailed to California. The new pianist's physical appearance and personality were totally unlike that of his predecessor; strangely enough, the lone flaw in the Bowdoin performance was that the piano part was entirely"wrong" for some reason I couldn't explain at the time. Now that I think of it, it would have been a beautiful vehicle for the man in the photograph.

Elliott Schwartz

PAULINE OLIVEROS

11

LECTURES

1971 Women in Art, Panelist, San Diego State College.

In Sonic Meditations, Douglas College, Rutgers, N.J., Oct.

In Sonic Meditations, San Diego State College, April

Telepathy and Sonic Meditation, Conn. Weslayan, Middletown, Conn., Feb.

1972 Sonic Meditations, University of Oregon, Perceptions of Women, Feb.

Sonic Meditations, UC Santa Cruz, June

On New Music, American Society of University Women, UCSD, May.

The Absence of Sound: Its Potential, Focus: Shelter for Mankind, Architectural Conference, Calif. State University, Los Angeles, Sept. 23, 1972.

Lectures

"Mandala Form in my Music," Clark University, Worcester, Mass. (March 1977)

"On Rose Moon," Wesleyan University, Middletown, Conn. (April 1977)

"On Rose Moon," University of Illinois, Urbana, Illinois

Performances (Personal Appearnces)

Rose Moon (conductor), Wesleyan University, Middletown (April 1977).

Bonn Feier (supervisor) Bonn, Germany (May 1977).

Horse Sings From Cloud with Bird Friends, Radio France, Paris (May 28, 1977) (vocal and accordion).

Theater of Substitution (performer) CME, UCSD (April 1977).

Pauline Oliveros

Curriculum Vita since January 1977

I. Publications:

Interview - "Pauline Oliveros," Desert Plants: Conversations with 23 American Composers by Walter Zimmerman, published by ARC Canada, 1977.

Compositions -

1. Crow Two: A Ceremonial Opera, published by ARC Canada, 1977 in Desert Plants: Conversations with 23 American Composers by Walter Zimmerman.
2. Trio for Flute, Piano and Page Turner(1973), Smith Publications, American Music, 1977.
3. Willowbrook Generations and Reflections(1976), Smith Publications, American Music, 1977.
4. To Valerie Solonas and Marilyn Monroe in Recognition of their Desperation(1970), Smith Publications, American Music, 1977.

II. Commissions:

Rose Moon - A ceremonial for chorus and percussion, commissioned by Connecticut Wesleyan for the Wesleyan Singers, Neely Bruce Director. First performance April 2 and 3, 1977 at Wesleyan.

III. Compositions:

Theater of Substitution: Blind/Dumb/Director (April 1977); First performance CME, April 29 - May 1, 1977.

Horse Sings from Cloud with Bird Friends, song for voice and accordion, (May 1977).

King Kong Sing Along - for Chorus; First performance at World Trade Center, Annual Festival of the Avant Garde, June 1977.

Rose Moon - (see Commissions)

IV. Awards/Activities:

1st Prize for Bonn Feier (formerly entitled Link): Awarded by the City of Bonn in Germany during the annual Beethoven Festival. The prizes were offered by "Stadtmusik" (works which involved outdoor areas in the city and extra musical elements). Performance took place May 14-21, 1977 in Bonn.

Reaearch Grant ($1500) from Research Committee of Academic Senate, University of California, for a Live Instrument Processor.

Professional Activities

Member of Advisory Board, Journal of Theoretical Biology

Member of Composer/Librettist Panel, National Endowment for the Arts

Lectures

"Mandala Form in my Music," Clark University, Worcester, Mass. (March 1977)

"On Rose Moon," Wesleyan University, Middletown, Conn. (April 1977)

"On Rose Moon," University of Illinois, Urbana, Illinois

Performances (Personal Appearnces)

Rose Moon (conductor), Wesleyan University, Middletown (April 1977).

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Horse Sings From Cloud with Bird Friends, Radio France, Paris (May 28, 1977) (vocal and accordion).

Theater of Substitution (performer) CME, UCSD (April 1977).

1969

PAULINE OLIVEROS

RECENT COMPOSITIONS

Festival House for orchestra, chorus, mimes, film and projections, July, 1968.

O Ha Ah, for mixed chorus, September 1968.

"I Heard a Boy Singing...". November 1968.

Double Basses at Twenty Paces, November 1968.

The Dying Alchemist, multi-media, December 1968.

Canfield, for dance, January 1969.

A O K, large ensemble, January 1969.

S d = 1^3, January 1969.

PUBLICATIONS - COMPOSITIONS

Jar Piece, Broadcast Music, Inc.; New York.

Aeolian Partitions, Bowdoin College Press, Brunswick, Maine.

PUBLICATIONS - RECORDINGS

(forthcoming) Outline for Flute, Percussion and String Bass, Nonesuch Records, 1970.

PUBLICATIONS - ARTICLES

"The Poetics of Environmental Sound," Broadcast Music Incorporated Education Journal, Fall, 1969.

"Tape Delay Techniques for Electronic Music," The Composer, November, 1969.

LECTURES

"The Sound of Things to Come," Panelist, International Music Conference, New York, September, 1969.

"Aeolian Partitions," Bowdoin College, Maine, May, 1969, and Sarah Lawrence College, Bronxville, New York, May, 1969.

"Electronic Music," Southwestern College, Chula Vista, May, 1969.

Pauline Oliveros

Curriculum Vitae Update January 1974

I. Publications

A. Articles

Many Strands, Numus West, 3-73.
Divisions Underground, Numus West, 4-73.
On Sonic Meditations, Performance (in Press)

B. Compositions

Sonic Meditations, Source #10, Music of the Avant Guard.
Sonic Meditations I-XI, Something Else Press, Yearbook.
Sonic Meditations XII-XXV, Performance (in Press).

C. Recordings

Trio for Flute, Piano and Page Turner (1961), Advance Recordings, FGE 9S.
Jar Piece (1966), MS2111 - manufactured and distributed in Canada by Marathon Music Inc.

II. Commissions

1974 The Dying Alchemist - A Theater Piece - commissioned by The Center For Creative and Performing Arts at the State University of New York at Buffalo.

III. Compositions

1973 Sonic Meditations XII-XXV
Phantom Fathom (II) from the Theater of The Ancient Trumpeters: A ceremonial participation evening.

1972 Dialogue With Basho: a written sonic meditation.
Sonic Images: an auditory fantasy designed to trigger auditory imagination in the participants.

IV. Awards and Fellowships

1973-1974 John Simon Guggenheim Fellowship for music composition - A Ceremonial Opera.

1973 Winter Quarter - Project for Music Experiment, Music Department, University of California, San Diego, Faculty Fellowship for: A Systematic Exploration of Meditation Techniques as They Might Apply to Performance Practice.

1971 Summer - University of California - Summer Faculty Fellowship for work on a theater piece book.

1962 Gaudemus Foundation - Bilthoven, Holland, Award for the best foreign work: Sound Patterns For Mixed Chorus (1961).

1961 Pacifica Foundation Directors Award for Variations For Sextet (1960).

V. Grants

1973 University of California Research Board for Biopotentials for Electronic Music - $3,600.

Professional Activities

Workshop in sonic meditation with the ♀ ensemble, California Institute For Women, October 1972, Frontera, California.
Exhibition - Sonic Images, Gallery A402, California Institute of the Arts, Valencia, California, November-December 1972.
Lecture - Sonic Images - Focus. Shelter for Mankind, a conference held at California State University Los Angeles, September 1972.
Performance - What to Do, Annual Avant Garde Festival of New York, October 28, 1972.
Performance - Phantom Fathom II from the theater of the Ancient Trumpeters, UC San Diego, Music Gallery, March 10, 1973.
Performance and Lectures - Sonic Images, Dialogue With Basho and Sonic Meditations.
University of North Dakota, Grand Forks, North Dakota, March 11, 12, 13, 1973.
Walker Art Center, Minneapolis, Minnesota, March 13-14, 1973.
University of Wisconsin, River Falls, Wisconsin, March 14.
Merce Cunningham Studio, New York City, March 17-18.
Connecticut Weslayan, Middletown, Connecticut, March 20.
State University of New York at Albany, New York, March 22.
Livingston College, Rutgers, New Brunswick, New Jersey, March 26.
York University, Toronto, Ontario, March 28-29.
Bennington College, Bennington, Vermont, April 3.
Dartmouth College, Hanover, New Hampshire, April 4,5,6.
Lecture - Ensemble Performance: Panel Discussion American Society of University Composers, Arizona State University, Tempe, Arizona, April 7.

Pauline Oliveros

I. Grants, Fellowships, and Awards

Design and development of a voltage-controlled directional audio mixer for use in music composition and performance, (principal investigator) University of California Research Grant, 1968-70.

Director's Award for Variations for Sextet, Pacifica Foundation, 1961

Best Foreign Work Award for Sound Patterns for Mixed Chorus, Foundation Gaudeamus, Bilthoven, Holland, 1963.

Commissions: To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation, for orchestra, light and electronic music system, by the San Francisco Conservatory of Music; Meditations on the Points of the Compass, by David Nott and the Illinois Wesleyan Choir; Teach Yourself to Fly for trombone player Stuart Dempster and tape, by Stuart Dempster.

Composer in residence, Hope College, Holland, Michigan, Sept., 1970; University of Washington, Seattle, Wash, Oct, 1970; Connecticut Wesleyan, Middletown, Conn., Feb., 1971; San Francisco Conservatory of Music, San Francisco, Calif., Jan., 1971.

II. Publications

Don't Call Them Lady Composers, New York Times, March, 1971.

"The Magical Music of Pauline Oliveros," Craig Palmer, Coast FM and Fine Arts, vol. 1, No. 7, July 1970.

"The Poetics of Environmental Sound," Broadcast Music Incorporated Education Journal, Fall, 1969.

"Tape Delay Techniques for Electronic Music," The Composer, November, 1969.

Jar Piece, Broadcast Music, Inc., New York; Aeolian Partitions, Bowdoin College Press, Brunswick, Maine.

Outline for Flute, Percussion and String Bass, Nonesuch Records, 1970; Sound Patterns, NMCE,III, Ars Nova Records, March, 1971.

Lectures: "The Sound of Things to Come," Panelist, International Music Conference, New York, Sept, 1969; "Aeolian Partitions," Bowdoin College, Maine, May, 1969, and Sarah Lawrence College, Bronxville, New York, May, 1969; "Electronic Music," Southwestern College, Chula Vista, May, 1969.

III. Courses taught, 1969-71

The Nature of Music; Electronics in Music; Survey of Electronic Music; Audio Circuitry for Musicians; Advanced Performance Projects; Composition; Seminar in Electronic Music Projects; Theoretical Studies (Participation); Independent Study (Thesis Research); Melody Writing for Solo Instruments; Specialized Use of Electronics in Performance.

IV. Recent Performances

Pauline Oliveros has formed the ♀ Ensemble, consisting of 9 members. The instrumentation includes accordion, 2 cellos, bass clarinet, violin and 4 singers. Performances of this group have included Music for Expo 70 (to be released on a private recording by EAT), Music for Tai Chi Workshop Kairos, Rancho Santa Fe, Calif; Music for Tai Chi, Long Beach State College; Noon Meditation, Salk Institute, Feb., 1971; Women's Liberation Poetry Reading, UCSD Art Gallery, March, 1971; Sonic Meditations, San Diego State College, April, 1971.

Premier Performances, Oct. 7, 1970, Hope College, Holland, Michigan: To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation, Arrangement, by Douglas Leedy with further Arrangements by Pauline Oliveros and Roger Davis (collaborative theater piece); Bog Road With Bird Call Patch(tape and live Buchla system, 4 channels);

Why Don't You Write a Short Piece?, theater piece for one performer, first performance, Depat. Seminar, UCSD, Nov. 5, 1970.

Career Narrative Update 1973-1976

In the winter of 1973, I was awarded a Faculty Fellowship in the UCSD Project for Music Experiment, which enabled me to devote full time to an exploration of meditation techniques as applied to composing, performing and listening. (For further explanation see "Meditation Project: A Report," in the CME Archives, and "On Sonic Meditation," The Painted Bride Quarterly Vol. 3, No. 1, Winter 1976).* This research helped to clarify and further motivate the composition and performance of my Sonic Meditations which are available from Smith Publications, Baltimore, Maryland.

Sonic Meditations are compositions in the oral tradition. Most of these meditations were practiced many times alone or in a group before being committed to paper in prose form. For a time it seemed easier to work with people who had little or no musical training because the paradigm of the roles of composer, performer and audience came into question with these works. [1] (See "Meditate on Sound," Tom Johnson, Village Voice). People without musical training were more open to these forms and no musical skills were necessary.

As meditative practices in the traditional forms of Zen, Yoga, Sufism and etc. began to emerge in this country, many musicians began to go through changes. Many of the younger musicians have now had some form of meditation training and are able to participate with some understanding of the performance practice involved. A central point in this practice is switching into a non-manipulative, receptive mode of consciousness. The musician (performer, composer, auditor) becomes more like a channel through which the sonic material flows than one who actively, willfully places and orders tones. (See "On Crow Two: A Ceremonial Opera," a paper presented to the International Symposium on Ethnopoetics at the Center for 20th Century Studies, University of Wisconsin at Milwaukee.) *

In 1974, I and members of the ♀ Ensemble were invited to Berlin, to give a 10-day "Seminar in Sonic Meditations," culminating in a program given at the Metamusik Festival at the National Gallerie. We were able to transmit the instructions to non-English speaking people by modeling the meditations.

Crow Two: A Ceremonial Opera was commissioned for the Creative Associates by the Center for Creative and Performing Arts at the State University of New York at Buffalo with funds from the National Endowment for the Arts. Research begun during the Meditation Project was continued during my Guggenheim Fellowship in 1973-74 and resulted in the composition of Crow Two. It was a combination of meditations both new and old (from Sonic Meditations). I was now composing with my meditations. Combinations of meditations could vary from performance to performance depending on the circumstances, i.e. people available, their understanding of the performance practice and other conditions. The best performance of Crow Two occurred March 6, 1974 at the opening of the Mandeville Center for the Arts at UCSD. (Most of the audience from La Jolla

* See attachments to file.

including Chancellor McElroy had been driven away by the previous music and did not hear this performance!) This performance involved about 30 people. Some came from different parts of the country; Julius Eastman from Buffalo, Al Huang from Illinois. Many of the performers had several years experience with my work and were able to influence the less experienced. For the first time in 7 years, I was able to observe rather than provide the model for the performance practice. It was a very satisfying experience for me. Feedback from those audience members who had not fled with the chancellor was very positive. [3](See Karen Reynolds NUMUS WEST, vol 2, no. 2, Spring 1975) *

After Crow Two I became interested in more personal work. I began to sing and play on my accordion a meditation entitled Rose Mountain Slow Runner. I set myself the task, after establishing an accordion drone, of singing long tones until the tones seem to change of their own accord. At least part of the performance is unheard by any audience because I am listening mentally to tonal changes which do not occur. The results are felt or perceived in some other mode than auditory. The effect generally is reported to be deep relaxation. The meditation affects me in this way also. Although it is welcome, an audience is not necessary for Rose Mountain Slow Runner. The affects on the performer are paramount.

I became increasingly interested in forms which release performers from the contracted audience. In 1975 I fulfilled a long-standing invitation to write a piece for trumpeter Jack Logan. He described to me his interest in a friend's daily journal of significant personal events and his recent acquisition of Elephant Tusk trumpets. The resulting piece was Elephant Call: The performer is asked to select a trumpet and take it to some outdoor environment. There, he is to think of a person he has known, dead or alive, and to call that person with one sound. Each time he performs this ritual, he is to record all the pertinent data; the person called, his feelings about the person, feedback from the environment, the environment, and any subsequent communication from the person called, such as messages, appearances, dreams, etc. After a year or more of performances then a significant document would become available from the performer in the form of writings, photographs and recordings.

Under the influence of changes in personal consciousness from my work with meditation, and conceptual artists such as Linda Montano, Eleanor Antin and Barbara Smith, I was led into my Theater of Substitution. Who am I? Can I be someone else? Can someone else be me? See Being Pauline: A Narrative of Substitution by Jackson MacLow, Big Deal 4. *

* See attachments to file.

Footnote 1

the village VOICE May 24, 1976 34

MUSIC

Meditate on Sound

'Meditation music has attracted two of the most stimulating musical minds I know of—Pauline Oliveros and Philip Corners.'

BY TOM JOHNSON

One important genre of new music is consistently overlooked because it never takes place in widely advertised public events, but rather in workshops and relatively intimate gatherings, where everyone can feel free to take part. It involves meditation, and thus overlaps somewhat with the activities of meditation groups and sensory awareness groups, but it has been developed by composers and must be considered primarily a form of music.

In a way this is a new form of religious music. Of course, it has nothing to do with organized religion, but it does owe much to Eastern religious teaching, such as one finds in Sufi Inayat Khan's "Music," and it is oriented toward spiritual values. It is not a popular activity, and never will be, any more than Zen meditation or philosophical debate ever will. Yet it is an important development—particularly since it has independently attracted two of the most stimulating musical minds I have ever come in contact with—Pauline Oliveros and Philip Corner.

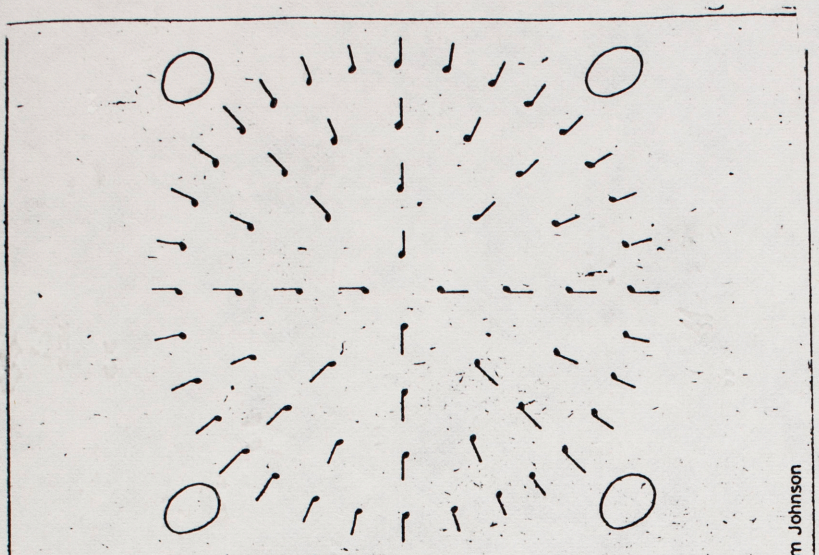
Oliveros is a California composer who has been working in this direction for some time. Several years ago I attended a session she led at the Cunningham studio. Much of the evening was devoted to "Teach Yourself to Fly," an absorbing situation in which one is asked to breathe normally, very very gradually allowing one's breath to become vocal sound. I gained some useful nonverbal insights that night, but one shouldn't expect much to happen without an appropriate atmosphere and an experienced leader. I don't think you can really "teach yourself," despite the title.

Recently I have been studying Oliveros's "Sonic Meditations" XII-XXV, published in the winter issue of the Painted Bride Quarterly. They are clearly expressed, and rich in implications. One meditation involves saying a single word very, very slowly, others involve group chanting, some deal with imaginary sounds or remembered sounds, and any one of them could probably keep serious meditators busy for several sessions. One can be quoted in toto, since it is defined so briefly. But don't confuse brevity with simplicity:

"Re Cognition
Listen to a sound until you no longer recognize it."

Other recent Oliveros works are intended for formal presentation to an audience, but these, too, sometimes involve elements of meditation. In a large theatrical work called "Crow II," for example, part of the music is for four flute players, who are asked to determine which pitches to sustain by attempting to send and receive telepathic messages. The audience is also invited to try to tune in on any psychic messages and anticipate what pitch the flutists will play next. Regardless of whether any psychic communication actually takes place, the problem becomes an absorbing meditation, especially for the flute players, and brings an air of intense concentration into the performance situation.

Corner's work with meditation



Music as mandala

Tom Johnson

music has gone on mostly in the context of "Sounds out of Silent Spaces," a group which he formed several years ago, and which I have been participating in this year. The format varies. Sometimes quite a few guests attend and participate, and sometimes only the regulars are there. Sometimes Corner's ideas dominate, but a good many of the group's activities originate with other individuals. The mood and profundity of the sessions can vary greatly, but my personal experiences with two of Corner's meditations demonstrate what the high points can be like.

One afternoon about eight of us set about the task of simply sustaining a unison "oo" for a long time. With the men singing in their upper range, the women in their lower range, and everyone remaining very soft, the blend was so remarkable that after a while it became difficult to distinguish one voice from another. On a material level, I became conscious of the way the tone moved around slightly in space, depending on who was taking a breath at the moment, and of the tiny fluctuations that occurred when someone would drift slightly out of tune. On a more spiritual level, the tone became something like a mandala, and after focusing my attention on it for some time, my whole self, as well as merely my voice, seemed to become part of that tone.

Another meditation sometimes done in "Sounds out of Silent Spaces" has to do with trying to sing extremely low tones. Like most meditation problems, this is not easy, and one can't expect results every time. But once, when my concentration was particularly keen, and the atmosphere particularly tranquil, I found a deep resonance somewhere in my chest that I had never found before and may never find again. Some would no doubt consider this a mystical experience, but being basically a skeptic, I simply considered it a minor triumph in a general quest for greater self-awareness.

Oliveros and Corner have dug deeper into this area, and for a longer time, than any other musicians I know of, but it would be unfair to end the discussion here. Joan La Barbara, for example, has evolved vocal solos which she performs like meditations. One has to do with chanting sounds suggested as she touches various objects. This is no game. It is done with intense concentration, in a genuine attempt to allow touch sensations to stimulate sound images.

Charlie Morrow recently put together a useful workbook on chanting, which he sometimes uses in workshops, and in which he presents a number of elementary studies or "recipes" designed to enable people to begin to tune in on their breathing and voices. Morrow is particularly interested in tribal cultures, and he considers some of his own chants to be healing pieces, but like the other composers, he makes no exaggerated mystical claims.

William Hellermann, who is known primarily as a guitarist and a composer of instrumental works, recently turned in the direction of meditation music, presenting several audience-participation works at The Brook just last week. His score "en-trances" is particularly interesting. It requests participants to find their own personal place in the room, similar to an exercise that Don Juan set for Carlos Castaneda, and it continues to explore numerous chanting techniques, including singing into another person's back. When it's done a certain way, some people feel the vibrations clear down to their fingertips. □

The University of Wisconsin - Milwaukee

MILWAUKEE, WISCONSIN 53201

● CENTER FOR TWENTIETH CENTURY STUDIES
of the College of Letters and Science

Area Code 414: 963-4141

March 4, 1975

Professor Pauline Oliveros
Department of Music
University of California, San Diego
La Jolla, CA 92037

Dear Professor Oliveros:

Our International Symposium on Ethnopoetics will take place April 9-12, 1975 on the Milwaukee campus of the University of Wisconsin. It is our hope that you will be able to join us for these important events, and that you will participate as a discussant in our workshops on total translation, performance and ritual, social transformations, and bilingualism.

Unfortunately, our budget does not allow us to defray your travel costs. But since this symposium should prove of very high interest to you and to those hearing you, I hope that you will find the means to join us.

Please let me know of your plans at the earliest opportunity. In the meantime I am very much looking forward to greeting you here in April.

Sincerely yours,

Michel Benamou

Michel Benamou
Director

MB/dw
Encl.

University of California - San Diego

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1975 to June 30, 1976

Date November 8, 1976

Name Oliveros, Pauline (Last, First, Middle) Academic Title Associate Professor

Department Music Campus Muir

Report changes in home address, academic degrees, citizenship, and marriage ____

I. TEACHING (including University Extension teaching)*

1. Courses taught (including tutorials)
   Music 2 A & B, Music 203, Music 206 B, Music 299, Music 195 A (2)
   Extension Woman Composer's Workshop - July, 1975
2. New courses devised and instituted

   206 B - Theater and Mixed Media Pieces
3. Systematic efforts undertaken to improve instruction
   Continued study at the Institute for the Study of Attention, Solana Beach, Calif.
4. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses)

   None
5. Post-doctoral scholars supervised (give names)

   None
6. Academic advising activities
   Undergraduate Coordinator
   Thesis Advising

II. PUBLICATIONS, RESEARCH, AND OTHER CREATIVE ACTIVITY*

List all research and creative accomplishments, including works of art, musical compositions, and other activities of this nature. Cite only items not previously submitted.

Give a full bibliographical citation for each item, or an equivalent reference if the work being cited is not represented in the form of publication. (Do not submit any material that is in progress or in press.) List separately publications for which you were supervisor but not co-author (indicate your role).

See Attached Sheet

Distribution: Original to Academic Personnel, copies for: original advancement file, departmental personnel file, individual, and Dean's or Director's Office (where applicable)

* If you need additional space please attach extra sheet.

III. COMMITTEE SERVICE*

1. Committees of the Academic Senate
   Committee on Educational Policy Subcommittee

2. Administrative committees

   Instructional Media (Users)

3. College, department or other University committees : UCSD:
   Electronics Committee, Composition Comittee, Search Committee
   Center for Music Experiment Advisory Board Member

IV. PROFESSIONAL ACTIVITIES*

1. Invited lectures, papers at meetings and similar activities

   See Attached

2. Service to editorial boards of scholarly journals or other publications

3. Service to scholarly or professional societies

4. Service to educational or governmental agencies

   Advisory Committee - Composer Librettist Program
   National Endowment for the Arts

5. Service to University Extension

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research unit, principal investigator)

VI. AWARDS*

1. Prizes, honors, commendations

2. Fellowships and extra-mural grants

Pauline Oliveros — Signature

Dec 6, 1976 — Date

*If you need additional space please attach extra sheet.

ATTACHMENT

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1975 to June 30, 1976

Professor Pauline Oliveros, Music Department

II. Publications, Research, and Other Creative Activity

A. Articles:

ON SONIC MEDITATIONS; Painted Bride Quarterly, Vol. 3, No. 1, Winter, 1976

SINGLE STROKE ROLL MEDITATION, Percussionist, Vol XII, No. 3, Spring, 1975

B. Video Document (2 hours)

UNNATURAL ACTS BETWEEN CONSENTING ADULTS (An interview theater piece with Robert Ashley and Carol Vencius. Huckleberry Linda - performed by Linda Montano.

ROSE MOUNTAIN SLOW RUNNER - a composition for voice and accordion in the oral tradition. (Performance by the composer)

VIDEO PRODUCTION BY ROBERT ASHLEY. Part 1 of a series entitled MUSIC WITH ROOTS IN THE AETHER, a documentation of eight American composers. (This series establishes the trend towards oral tradition now existing among the avant-garde.)

C. Compositions:

CROW TWO: A ceremonial opera, Alcheringa:Ethnopoetics New Series, Vol 1, No. 2, 1975.

LINK: An environmental theater piece for specialized and non-specialized performers.

SONIC MEDITATION XXVI: Womens Work - Ed. Knowles & Lockwood, Hunter College Music Department.

Commissions:

WILLOW BROOK REFLECTIONS AND GENERATIONS: January, 1976. Commissioned by Willow Brook High School for the Wind Ensemble. Director Don DeRoche, Illinois.

ELEPHANT CALL (for trumpet): December, 1975. Commissioned by Jack Logan, San Diego State University.

TO THOSE IN THE GRAY NORTHWESTERN RAINFOREST: (for voices and/or instruments). February, 1976. Commissioned by Caldua Eclair, Vancouver, Canada.

Commissions (continued):

FROM ROLLING THUNDER: March, 1976. Commissioned for Paul William Simons by Moira Roth.

MEDITATION FOR SID: January, 1976. Commissioned by Ruth Nichols, Berkeley, Ca.

THEATER OF SUBSTITUTION: August, 1975

IV. Professional Activities

Performances (selected):

Theater of Substitution: August, 1975, Camera work Gallery - San Anselmo

Theater of Substitution: November, 1975, Performed by Jackson McLow, New York City.

Theater of Substitution: Performed by David Jones, Tug Boat, San Diego.

Theater of Substitution: February, 1976, Piano Theater Concert, Mandeville Center, UCSD.

Performances As Guest In Residence:

CROW TWO: October, 1975, Northern Illinois University

ROSE MOUNTAIN SLOW RUNNER: October, 1975, De Kalb, Illinois

ROSE MOUNTAIN SLOW RUNNER: All year - National Public Radio

GRAVITY IS THE FOURTH DIMENSION: April 17, 1976,Mills College, Oakland, Calif.

TO THOSE IN THE GRAY NORTHWESTERN RAIN FOREST: April 17, 1976, Mills College, Oakland, Calif.

OUTLINE FOR FLUTE PERCUSSION AND STRING BASS and to Valerie Solanis and Marilyn Monroe in recognition of their desperation - March, 1976, St. Paul Chamber Orchestra; St. Paul, Minnesota.

ROSE MOUNTAIN SLOW RUNNER: June, 1976, Experimental Inter-Media Foundation, New York City.

CROW TWO: May, 1976, Experimental Inter-Media Foundation, New York City.

Lectures:

COMPOSING METHODS - October, 1975, De Paul University, Chicago, Illinois

Panel Discussion With Critic Michael Steinberg - October, 1975, Northern Illinois University, De Kalb, Ill.

COMPOSING METHODS - December, 1975, San Diego State University, San Diego, Ca.

ELEPHANT CALL - March, 1975, University of Wisconsin, River Falls, Wisconsin

Lectures: (continued)

Pre Concert Lecture to St. Paul Chamber Orchestra Socity on CROW TWO - March, 1976, Hunter College, New York.

CROW TWO - April, 1976, Hunter College, New York

Workshops:

SONIC MEDITATION: February, 1976, Woman's Space, Los Angeles, Calif.

Research:

Intermedia and Integration of the Arts

Study of artistic interactions while in residence at the Experimental Intermedia Foundation in New York City during my sabbatical leave April, May and June, 1976.

Preparation for the composition of CROWS NEST, an intermedia work in collaboration with filmmaker and choreographer Elaine Summers, Director of the Experimental Intermedia Foundation, New York City.

Attendance at the New Theater Festival--A six day festival of performances by experimental theaters from many regions of the U.S.A. and foreign countries at the University of Baltimore, Maryland County, for the purpose of studying the application of theatrical techniques to musical situations. - June, 1976.

Pauline Oliveros

Pauline Oliveros is a composer, an Associate Professor of Music and the Director Designate of the Center for Music Experiment at the University of California at San Diego. Her research interests include investigations of modes of consciousness in relation to composition and performance, electronics in music, and experimental intermedia.

She is the originator of Sonic Meditations, which are compositions in the oral tradition utilizing a variety of meditation techniques. (Sonic Meditations are available from Smith Publications, 1014 Wilmington, Baltimore, MD. 21223). Her article "On Sonic Meditation" appears in The Painted Bride Quarterly, Vol. 3, No. 1, Winter 1976-527 South St. Philadelphia, PA 19147.

Recent Compositions include:

"Crow Two"--A ceremonial opera commissioned by the Creative Associates at the Center for Creative and Performing Arts, State University of New York, Buffalo, N.Y.

"Elephant Call for Trumpeter"--Commissioned by Jack Logan, San Diego State University.

"Rose Mountain Slow Runner"--A Composition in the oral tradition for voice and accordian.

Vital Statistics:

Pauline Oliveros, Leucadia, California. Birthdate: 5-30-32, Houston, Texas, 9:38 PM, St. Joseph's. Social Security No: 452-44-4878.

Current Address: Music Department, Univ. of Calif. at San Diego, Mandeville Center, B-026, La Jolla, Ca. 92093.

(Dec. 7, 1976)

SAN DIEGO: DEPARTMENT OF MUSIC
LA JOLLA, CALIFORNIA

December 21, 1976
Winter Solstice

To: Paul Saltman
Vice Chancellor of Academic Affairs

From: Pauline Oliveros

Subject: Sabbatical Leave Report (Spring Quarter 1976)

I. Activities during leave

A. Travel Itineraries

March 15, 1975	San Francisco, California
March 17	St. Paul, Minnesota
March 24	New York City
April 17	Oakland, California
May 1	New York City
June 5	Houston, Texas
June 10	Baltimore, Maryland
June 16	New York City

B. Institutions visited and persons contacted

1) University of Wisconsin, River Falls
Lecture to Music Department "Elephant Call", hosted by composer Conrad de Jong

2) St. Paul Chamber Orchestra
Guest in Residence - Performances of "To Valerie Solana and Marilyn Monroe in Recognition of Their Desperation" and "Outline for Flute, Percussion and String Bass" with the composer conducting. Lecture to the Women's Philharmonic Society. Host, Dennis Russell Davies, Musical Director.

3) Macalister College
Lecture - Host Alvin King.

4) Experimental Intermedia Foundation - New York City
Director, Elaine Summers
Residency, April-June
Intermedia Studies
Performances, Rose Mountain Slow Runner, June 21
Crow Two, May 30
Composition: Crows Nest, an intermedia collaboration with Elaine Summers, film maker/choreographer

5) Hunter College, New York
Lecture to Mixed Media class: On Crow Two, Hostesses - Ruth Anderson and Anna Lockwood composers

6) Mills College, Center for Contemporary Music
Performance - "Gravity is the Fourth Dimension", Host David Behrman composer

7) University of Baltimore, Maryland County
Workshop with Lee Breuer, Director of Experimental Theater Group, Mabou Mines

C. Performances Attended

1) Mixed Media Collaboration, Juan Downey Artist, Anna Lockwood composer, Elaine Summers filmmaker. Video anthology

2) Sounds Out of Silent Spaces, Meditative Musical Collaborations led by composer Philip Corner. Experimental Intermedia Foundation

3) Films by sculptor Hans Breder. Experimental Intermedia Foundation

4) Quarry, An Experimental Opera by Meridith Monk composer/choreographer. La Mama Theater

5) Concert of works by Tom Johnson. Experimental Intermedia Foundation

6) Concert of works by Yoshi Wadanabe. Experimental Intermedia Foundation

7) Rain Forest an Electronic/Sculptural Environment by David Tudor and collaborators. Contemporary Art Museum, Houston, Texas

8) Trans America, a video environment by Juan Downey. Contemporary Art Museum, Houston, Texas

9) Concert of Meditative Works by Ruth Anderson and Anna Lockwood The Brook, New York City

10) The Moving Earth Company. 7 hour performance of light. Parts 1 through 7 by choreographer Kei Tai Kei. St. John of the Devine

11) Agnes Martin Paintings, Pace Gallery

12) Concert of Works by Carole Weber. Center for International Arts

13) Concert of Theater Pieces by William Hellerman, The Brook

14) Prospective Encounters. Works by Brown, Rochberg and Deak. Conducted by Pierre Boulez. Cooper Union

15) The Odori Festival. Folk Dances of Japan, Madison Square Garden

16) Concert of Works by Pierre Ruiz, Experimental Intermedia Foundation

17) Concert of Works by Richard Hayman and Sare Dienes, Experimental Intermedia Foundation

18) Theater Pieces by Jill Kroesen, Experimental Intermedia Foundation

19) Leonard Crow Dog, Souix Indian Medicine Man, New Wilderness Foundation, Washington Square Church

20) The Great Outdoors, Dance Program by choreographer Nancy Toff with music by Jon Gibson. Experimental Intermedia Foundation

21) Intermedia Works by Joan Jonas, choreographer and video artist. Video and film anthology

22) Spiderwoman Theater, The Brook

23) Light Touch, Mixed Media by Bob Whitman, Whitman Studio

24) Contemporary Chamber Music. Works by Wolff, List, Juocksi Bley, The Kitchen

25) Contemporary Music of Buenos Aires. Astor Piazzolo, Carnegie Hall

26) Tibetan Puja (Music Ceremony) Monastery, Coldsprings, New York

27) Sounds Out of Silent Spaces (2), Experimental Intermedia Foundation

28) Ruckus Manhatten - Intermedia by Artist Red Grooms, Marlborough Gallery

29) The New Theater Festival organized by Herb Blau at the University of Maryland, Baltimore County. 6 days of workshops, critical commentary and 4 different performances daily by Experimental Theater Groups from all parts of the USA and some foreign companies.

30) Two Rituals by the Dujom Rimpoche from Tibet, Community Church auditorium

31) Music and Sound Poetry by Poet Jackson MacLow, New Wilderness Foundation, Washington Square Church

32) Healing Service by Hilda, St. John of the Devine

33) Guru Gita (chanting) Muktananda, Siddha Yoga Dam, Fallsburg, New York

D. Other Activities

Preparation of materials for forthcoming publications by Smith American Music Series

1) Willowbrook Generations and Reflections

2) Double Basses at Twenty Paces

3) Trio for Flute, Piano and Page Turner

4) ~~Born Fine~~ Bonn Eglier (formerly entitled Link)

5) Pieces of Eight

6) To Valerie Solanas and Marilyn Monroe In Recognition of their Desperation

II. Progress report

Because of an unexpected invitation to be Guest in Residence at the Expermental Intermedia Foundation in New York City and because of the cancellation of the Symposium on Performance Art at Western Washington University, I deferred the part of my original project which involved analysis of theater

pieces composed by my colleagues and myself during our years together at the San Francisco Tape Music Center.

In New York and Baltimore I was able to attend a large number of performances, which, with the exception of the Agnes Martin painting, all involve the integration of the arts. This has enabled me to assess the current trends and compare these trends to my own work, and the work of my colleagues.

At the Experimental Intermedia Foundation I was able to plan two new works:
Crows Nest is an intermedia collaboration with Elaine Summers, choreographer and filmmaker, involving films, music and dancers.
Untitled is a collaboration with choreographer Al Chung Liang Huang.
(This work was commissioned by the Experimental Intermedia Foundation with funds from the NEA).

I took classes, during my stay, in Kinesiology. My residency also permitted me to study the operation of the EI Foundation in preparation for my Directorship of CME.

I believe that my residency at EIF enabled me to accomplish as much as I intended. When my monograph is completed in 1977 I have received an invitation to publish in Unpublished Editions which is referreed by an Avant Garde group consisting of Poets Dick Higgins, Jackson MacLow, Performance Artists Geoff Hendricks and Alison Knowles.

Pauline Oliveros

cc Provost John Stewart
✓Chairman Tom Nee

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1974 to June 30, 1975

Pauline Oliveros

Date October 1, 1975

NAME OLIVEROS PAULINE
Last First Middle

ACADEMIC TITLE Associate Professor

DEPARTMENT Music

CAMPUS Muir

Report changes in home address, academic degrees, citizenship, and marriage

I. TEACHING (including University Extension teaching)*

1. Courses taught (including tutorials)
   Music 2ABC
   Music 203ABC
   Music 297
   Music 299
2. New courses devised and instituted

3. Systematic efforts undertaken to improve instruction

4. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses)
   Bruce Rittenbach "Musical Applications of Bio-Potentials"
   Stephen Bristow "They Are Leaving"
   Charles Buel "Four Theater Pieces"
   Vladimir Voos "Sophia Prunikos"
5. Post-doctoral scholars supervised (give names)

6. Academic advising activities
   Undergraduate co-ordinator: advised all majors
   Graduate advisor

II. PUBLICATIONS, RESEARCH, AND OTHER CREATIVE ACTIVITY*

List all research and creative accomplishments, including works of art, musical compositions, and other activities of this nature. Cite only items not previously submitted. See attached.

Give a full bibliographical citation for each item, or an equivalent reference if the work being cited is not represented in the form of publication. (Do not submit any material that is in progress or in press.) List separately publications for which you were supervisor but not co-author (indicate your role).

*If you need additional space please attach extra sheet.

Copy for Department

16,925 sets-5,'75 (S6253s4)—M-4, 5, 6

III. COMMITTEE SERVICE*

1. Committees of the Academic Senate
   Undergraduate Scholarship Committee

2. Administrative committees
   Ad Hoc Personnel Committee 3.
   Summer Activity in the Mandeville Center

3. College, department or other University committees
   Interdisciplinary Sequence: Humanities
   Chairman Composition Committee
   Chairman Mandeville Festival Events for Music Dept.
   Ad Hoc Committee TA allocation: CME Advisory Board

IV. PROFESSIONAL ACTIVITIES*

1. Invited lectures, papers at meetings and similar activities
   Crow Two: A Ceremonial opera: given at Center for 20th Century Studies, Univ. of Wisconsin Milwaukee
   Ethnopoetics: An International Symposium of Poets & Scholars; April 1975
2. Service to editorial boards of scholarly journals or other publications

3. Service to scholarly or professional societies
   Corporate Treasurer of the Institute for the Study of Attention, Solana Beach

4. Service to educational or governmental agencies

5. Service to University Extension

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research unit, principal investigator)
Acting Chairman - Summer '75

VI. AWARDS*

1. Prizes, honors, commendations

2. Fellowships and extra-mural grants

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*If you need additional space please attach extra sheet.

PAULINE OLIVEROS ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

II. Publications, Research and Other Creative Activity

Publications: Articles

"Pauline Oliveros: An Interview" by Elinor Kefalas, Hi Fidelity Magazine, June 1975.

"In Memorium Nikola Tesla," Merce Cunningham: Ed. James Klosty, E. P. Dutton & Co.

Publications: Compositions

Sonic Meditations, Smith Publications.

Commissions:

1975 A Ceremony of Sounds
Tamar Read, Collegium Musicum, University of North Dakota, Grand Forks, N.D.

1974 Crow Two: A Ceremonial Opera
For the Creative Associates, Center for Creative and Performing Arts, State University of New York, Buffalo, N.Y.

Compositions:

(See commissions)

1975 Rose Mountain Songs

Professional Activities:

1974 July Visiting professor, Music Dept., summer session, York University, Toronto, Canada

Sept. Panelist: Composer, librettist translator program, National Endowment for the Arts, Washington, D.C.

Oct. Workshop series and performance of sonic meditation, Metamusik Festival, Nationale Gallerie, Berlin, Germany.

Feb. Lecture to Women's Studies Class, California Institute for the Arts, Valencia, California.

Feb. 22 Workshop and performance of Sonic Meditations Oberlin Conservatory of Music, Ohio.

Professional Activities (Continued)

1974	Feb. 24	Lecture, Crow Two, Oasis House, Chicago, Illinois.
	Mar. 23-27	Lecture: performing and composing Workshop: Sonic Meditations Performance: A Ceremony of Sounds Spring Conference on Performance Art at Woman's Building, Los Angeles, California
	April	Workshop: Crow Two. Ethnopoetics Conference Center for 20th Century Studies, University of Wisconsin, Milwaukee.
	April-May	Lecture and performance - Sonic Meditations and Rose Mountain Song, Stephens College, Columbia, Missouri
	May	Performance: Sonic Meditations and Rose Mountain Song, Lecture to Women's Studies Class, Penn State, State College, Pennsylvania Lecture - Crow Two - University of Maryland, Baltimore County.
	June	Performance Sonic Meditations and Rose Mountain Song, State University at Bellingham, Washington
	June 30	Crow Two - Art Park, Lewiston, New York.

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1973 to June 30, 1974

Date 30 September 1974

NAME OLIVEROS Pauline
Last First Middle

ACADEMIC TITLE ASSOCIATE PROFESSOR

DEPARTMENT MUSIC

CAMPUS San Diego

Report changes in home address, academic degrees, citizenship, and marriage

I. TEACHING*

1. ~~Courses taught (including tutorials)~~

correction noted: On leave to accept Guggenheim Award for the year

2. New courses devised and instituted

3. Systematic efforts undertaken to improve instruction

4. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses)
M.A. Thesis, Mass for Pentecost, Heidi Von Gunden

5. Post-doctoral scholars supervised (give names)

6. Academic advising activities

II. PUBLICATIONS, RESEARCH, AND OTHER CREATIVE ACTIVITY*

List all research and creative accomplishments, including works of art, musical compositions, and other activities of this nature. Cite only items not previously submitted.

Give a full bibliographical citation for each item, or an equivalent reference if the work being cited is not represented in the form of publication. (Do not submit any material that is in progress or in press.) List separately publications for which you were supervisor but not co-author (indicate your role).

*If you need additional space please attach extra sheet.

Copy for Department

17,225 sets-6,'74(R8671s4)—M-4, 5, 6

III. COMMITTEE SERVICE*

1. Committees of the Academic Senate

2. Administrative committees

3. College, department or other University committees

IV. PROFESSIONAL ACTIVITIES*

1. Invited lectures, papers at meetings and similar activities

2. Service to editorial boards of scholarly journals or other publications

3. Service to scholarly or professional societies

4. Service to educational or governmental agencies

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research unit, principal investigator)

VI. AWARDS*

1. Prizes, honors, commendations

2. Fellowships and extra-mural grants
Guggenheim Fellowship

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*If you need additional space please attach extra sheet.

Pauline Oliveros

Curriculum Vitae Update January 1974

I. Publications

A. Articles

Many Strands, Numus West, 3-73.
Divisions Underground, Numus West, 4-73.
On Sonic Meditations, Performance (in Press)

B. Compositions

Sonic Meditations, Source #10, Music of the Avant Guard.
Sonic Meditations I-XI, Something Else Press, Yearbook.
Sonic Meditations XII-XXV, Performance (in Press).

C. Recordings

Trio for Flute, Piano and Page Turner (1961), Advance Recordings, FGE 9S.
Jar Piece (1966), MS2111 - manufactured and distributed in Canada by Marathon Music Inc.

II. Commissions

1974 The Dying Alchemist - A Theater Piece - commissioned by The Center For Creative and Performing Arts at the State University of New York at Buffalo.

III. Compositions

1973 Sonic Meditations XII-XXV
Phantom Fathom (II) from the Theater of The Ancient Trumpeters: A ceremonial participation evening.

1972 Dialogue With Basho: a written sonic meditation.
Sonic Images: an auditory fantasy designed to trigger auditory imagination in the participants.

IV. Awards and Fellowships

1973-1974 John Simon Guggenheim Fellowship for music composition - A Ceremonial Opera.

1973 Winter Quarter - Project for Music Experiment, Music Department, University of California, San Diego, Faculty Fellowship for: A Systematic Exploration of Meditation Techniques as They Might Apply to Performance Practice.

1971 Summer - University of California - Summer Faculty Fellowship for work on a theater piece book.

1962 Gaudemus Foundation - Bilthoven, Holland, Award for the best foreign work: Sound Patterns For Mixed Chorus (1961).

1961 Pacifica Foundation Directors Award for Variations For Sextet (1960).

V. Grants

1973 University of California Research Board for Biopotentials for Electronic Music - $3,600.

Professional Activities

Workshop in sonic meditation with the ♀ ensemble, California Institute For Women, October 1972, Frontera, California.
Exhibition - Sonic Images, Gallery A402, California Institute of the Arts, Valencia, California, November-December 1972.
Lecture - Sonic Images - Focus. Shelter for Mankind, a conference held at California State University Los Angeles, September 1972.
Performance - What to Do, Annual Avant Garde Festival of New York, October 28, 1972.
Performance - Phantom Fathom II from the theater of the Ancient Trumpeters, UC San Diego, Music Gallery, March 10, 1973.
Performance and Lectures - Sonic Images, Dialogue With Basho and Sonic Meditations.
University of North Dakota, Grand Forks, North Dakota, March 11, 12, 13, 1973.
Walker Art Center, Minneapolis, Minnesota, March 13-14, 1973.
University of Wisconsin, River Falls, Wisconsin, March 14.
Merce Cunningham Studio, New York City, March 17-18.
Connecticut Weslayan, Middletown, Connecticut, March 20.
State University of New York at Albany, New York, March 22.
Livingston College, Rutgers, New Brunswick, New Jersey, March 26.
York University, Toronto, Ontario, March 28-29.
Bennington College, Bennington, Vermont, April 3.
Dartmouth College, Hanover, New Hampshire, April 4,5,6.
Lecture - Ensemble Performance: Panel Discussion American Society of University Composers, Arizona State University, Tempe, Arizona, April 7.

Pauline Oliveros - Professional Activities 1974

Guest Lecturer:

Mills College, Oakland, Ca.
March 1974
On Sonic Meditations

Otis Art Institute, Los Angeles
March 1974
Workshop on Sonic Meditations

San Jose State University
April 1974

Visiting Professor:

Summer Composition Seminar
State Univ. of N.Y. at Buffalo
June 1974

Corporate Secretary and member of the Board of Directors for the Institute for the Study of Attention, Solana Beach, Calif.

Pauline Oliveros

1972-1973

Publications

Many Strands Numus West 3/73

Professional Activities

Workshop in Sonic Meditation with Female Ensemble, California Institute for Women, October 1972, Frontera, California

Exhibition - Sonic Images, Gallery A402, California Institute of the Arts, Valencia, California, November-December 1972

Lecture - Sonic Images - Focus - Shelter for Mankind, California State University, Los Angeles, September 1972

Performance - What To Do, Annual Avant Garde Festival of New York, October 28, 1972

Performance and Lecture - Sonic Images and Dialogue with Basho, California Institute of the Arts, Valencia, California, January 1973

Performance - Phanton Fathom from the Theater of the Ancient Trumpeters, UC San Diego Music Gallery, March 10, 1973

Performance and Lecture - Sonic Images, Dialogue with Basho, Sonic Meditation
University of North Dakota, Grand Forks, N.D., March 11, 12, 13, 1973
Walker Art Center, Minneapolis, Minn., March 13-14, 1973
University of Wisconsin, River Falls, Wis., March 14, 1973
Cunningham Studio, New York City, March 17-18, 1973
Connecticut Wesleyan, Middletown, Conn., March 20, 1973
State University of New York at Albany, N.Y., March 22, 1973
Livingston College, Rutgers, New Brunswick, N.J., March 26, 1973
York University, Toronto, Ontario, March 28-29, 1973
Bennington College, Bennington, Vermont, April 3, 1973
Dartmouth College, Hanover, N.H.. April 4, 5, 6, 1973

Lecture - Ensemble Performance, American Society of University Composers, Arizona State University, Tempe, Arizona, April 7, 1973

1972-1973

Compositions

Sonic Images An Auditory Fantasy
A Series of Questions Designed to Trigger the Auditory Imaginations of the Participants September 1972

Dialogue with Basho A Written Sonic Meditation October 1972

Sonic Meditations XII - XVIII January-February 1973

Phantom Fathom (II) From the Theater of the Ancient Trumpeters
A Ceremonial Participation Evening

Awards and Grants

John Simon Guggenheim Fellowship for Music Composition, Research Board, University of California, San Diego, $3,600 for Biopotentials for Electronic Music

PAULINE OLIVEROS

I. PUBLICATIONS

A. Articles

Three Themes, Numus West 1-72
Five Scenes, Numus West 2-72
Five Questions 40 Answers, The Composer Fall 1971, Vol. 3, No. 1
Don't Call Them Lady Composers, The New York Times, Sept. 13, 1970
The Poetics of Environmental Sound, BMI Educational Journal, Fall 1969, Vol. 1, No. 3
Tape Delay Techniques for Electronic Music, The Composer, Nov. 1969
Some Sound Observations, Source III, 1968
Karl Kohn: Concerto Mutabile, Perspectives of New Music, Spring-Summer, Vol. II, No. II

B. Compositions

Meditations on the Point of the Compass, Media Press
Outline for Flute, Percussion and String Bass, Media Press
Pieces of Eight, Notations, John Cage, Something Else Press
Jar Piece, BMI, Canada
The C(s) for Once, BMI, Canada, Educational Journal Canavangard
Aeolian Partitions, Bowdoin College Press
$SY^* dT = 1$, Source
George Washington Slept Here Too, Soundings I, 15102 Polk St., Sylmar, Ca. 91342
Why Don't You Write A Short Piece, Soundings I
Sound Patterns, Edition Tonos, Darmstadt
Sound Patterns, Joseph Boonin, Inc., 831 Main St., Hackensack, N.J., 07601

C. Recordings

"I of IV" New Sounds in Electronic Music, Odyssey 32160160
"Sound Patterns" Extended Voices, Odyssey 32160156
"Sound Patterns" 20th Century Choral Music, ARSNOVA AN 1005
Outline for Flute, Percussion & String Bass, The Contemporary Contra Bass Nonesuch H 71237

II. COMMISSIONS

1971 The Flaming Indian (Dedicated to Joan of Arc) for voices, instruments and electronics. Commissioned by Gerald Shapiro for the New Music Ensemble of Providence, R.I.

Link - an environmental theater piece for Palomar College, commissioned by Larry Livingston for Palomar College Premiere performance, May 5, 1972 at Palomar College, San Marcos, Calif.

Pauline Oliveros

Curriculum Vita since January 1977

I. Publications:

Interview - "Pauline Oliveros," Desert Plants: Conversations with 23 American Composers by Walter Zimmerman, published by ARC Canada, 1977.

Compositions -

1. Crow Two: A Ceremonial Opera, published by ARC Canada, 1977 in Desert Plants: Conversations with 23 American Composers by Walter Zimmerman.
2. Trio for Flute, Piano and Page Turner(1973), Smith Publications, American Music, 1977.
3. Willowbrook Generations and Reflections(1976), Smith Publications, American Music, 1977.
4. To Valerie Solonas and Marilyn Monroe in Recognition of their Desperation(1970), Smith Publications, American Music, 1977.

II. Commissions:

Rose Moon - A ceremonial for chorus and percussion, commissioned by Connecticut Wesleyan for the Wesleyan Singers, Neely Bruce Director. First performance April 2 and 3, 1977 at Wesleyan.

III. Compositions:

Theater of Substitution: Blind/Dumb/Director (April 1977); First performance CME, April 29 - May 1, 1977.

Horse Sings from Cloud with Bird Friends, song for voice and accordion, (May 1977).

King Kong Sing Along -- for Chorus; First performance at World Trade Center, Annual Festival of the Avant Garde, June 1977.

Rose Moon - (see Commissions)

IV. Awards/Activities:

1st Prize for Bonn Feier (formerly entitled Link): Awarded by the City of Bonn in Germany during the annual Beethoven Festival. The prizes were offered by "Stadtmusik" (works which involved outdoor areas in the city and extra musical elements). Performance took place May 14-21, 1977 in Bonn.

Reaearch Grant ($1500) from Research Committee of Academic Senate, University of California, for a Live Instrument Processor.

Professional Activities

Member of Advisory Board, Journal of Theoretical Biology

Member of Composer/Librettist Panel, National Endowment for the Arts

Lectures

"Mandala Form in my Music," Clark University, Worcester, Mass. (March 1977)

"On Rose Moon," Wesleyan University, Middletown, Conn. (April 1977)

"On Rose Moon," University of Illinois, Urbana, Illinois

Performances (Personal Appearnces)

Rose Moon (conductor), Wesleyan University, Middletown (April 1977).

Bonn Feier (supervisor) Bonn, Germany (May 1977).

Horse Sings From Cloud with Bird Friends, Radio France, Paris (May 28, 1977) (vocal and accordion).

Theater of Substitution (performer) CME, UCSD (April 1977).

Pauline Oliveros

Curriculum Vitae Update January 1974

I. Publications

A. Articles

Many Strands, Numus West, 3-73.
Divisions Underground, Numus West, 4-73.
On Sonic Meditations, Performance (in Press)

B. Compositions

Sonic Meditations, Source #10, Music of the Avant Guard.
Sonic Meditations I-XI, Something Else Press, Yearbook.
Sonic Meditations XII-XXV, Performance (in Press).

C. Recordings

Trio for Flute, Piano and Page Turner (1961), Advance Recordings, FGE 9S.
Jar Piece (1966), MS2111 - manufactured and distributed in Canada by Marathon Music Inc.

II. Commissions

1974 The Dying Alchemist - A Theater Piece - commissioned by The Center For Creative and Performing Arts at the State University of New York at Buffalo.

III. Compositions

1973 Sonic Meditations XII-XXV
Phantom Fathom (II) from the Theater of The Ancient Trumpeters: A ceremonial participation evening.

1972 Dialogue With Basho: a written sonic meditation.
Sonic Images: an auditory fantasy designed to trigger auditory imagination in the participants.

IV. Awards and Fellowships

1973-1974 John Simon Guggenheim Fellowship for music composition - A Ceremonial Opera.

1973 Winter Quarter - Project for Music Experiment, Music Department, University of California, San Diego, Faculty Fellowship for: A Systematic Exploration of Meditation Techniques as They Might Apply to Performance Practice.

1971 Summer - University of California - Summer Faculty Fellowship for work on a theater piece book.

1962 Gaudemus Foundation - Bilthoven, Holland, Award for the best foreign work: Sound Patterns For Mixed Chorus (1961).

1961 Pacifica Foundation Directors Award for Variations For Sextet (1960).

V. Grants

1973 University of California Research Board for Biopotentials for Electronic Music - $3,600.

Professional Activities

Workshop in sonic meditation with the ♀ ensemble, California Institute For Women, October 1972, Frontera, California.
Exhibition - Sonic Images, Gallery A402, California Institute of the Arts, Valencia, California, November-December 1972.
Lecture - Sonic Images - Focus. Shelter for Mankind, a conference held at California State University Los Angeles, September 1972.
Performance - What to Do, Annual Avant Garde Festival of New York, October 28, 1972.
Performance - Phantom Fathom II from the theater of the Ancient Trumpeters, UC San Diego, Music Gallery, March 10, 1973.
Performance and Lectures - Sonic Images, Dialogue With Basho and Sonic Meditations.
University of North Dakota, Grand Forks, North Dakota, March 11, 12, 13, 1973.
Walker Art Center, Minneapolis, Minnesota, March 13-14, 1973.
University of Wisconsin, River Falls, Wisconsin, March 14.
Merce Cunningham Studio, New York City, March 17-18.
Connecticut Weslayan, Middletown, Connecticut, March 20.
State University of New York at Albany, New York, March 22.
Livingston College, Rutgers, New Brunswick, New Jersey, March 26.
York University, Toronto, Ontario, March 28-29.
Bennington College, Bennington, Vermont, April 3.
Dartmouth College, Hanover, New Hampshire, April 4,5,6.
Lecture - Ensemble Performance: Panel Discussion American Society of University Composers, Arizona State University, Tempe, Arizona, April 7.

PAULINE OLIVEROS

I. PUBLICATIONS

A. Articles

Three Themes, Numus West 1-72
Five Scenes, Numus West 2-72
Five Questions 40 Answers, The Composer Fall 1971, Vol. 3, No. 1
Don't Call Them Lady Composers, The New York Times, Sept. 13, 1970
The Poetics of Environmental Sound, BMI Educational Journal, Fall 1969, Vol. 1, No. 3
Tape Delay Techniques for Electronic Music, The Composer, Nov. 1969
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Karl Kohn: Concerto Mutabile, Perspectives of New Music, Spring-Summer, Vol. II, No. II

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Meditations on the Point of the Compass, Media Press
Outline for Flute, Percussion and String Bass, Media Press
Pieces of Eight, Notations, John Cage, Something Else Press
Jar Piece, BMI, Canada
The C(s) for Once, BMI, Canada, Educational Journal Canavangard
Aeolian Partitions, Bowdoin College Press
$\int Y^* dT = 1$, Source
George Washington Slept Here Too, Soundings I, 15102 Polk St., Sylmar, Ca. 91342
Why Don't You Write A Short Piece, Soundings I
Sound Patterns, Edition Tonos, Darmstadt
Sound Patterns, Joseph Boonin, Inc., 831 Main St., Hackensack, N.J., 07601

C. Recordings

"I of IV" New Sounds in Electronic Music, Odyssey 32160160
"Sound Patterns" Extended Voices, Odyssey 32160156
"Sound Patterns" 20th Century Choral Music, ARSNOVA AN 1005
Outline for Flute, Percussion & String Bass, The Contemporary Contra Bass Nonesuch H 71237

II. COMMISSIONS

1971 The Flaming Indian (Dedicated to Joan of Arc) for voices, instruments and electronics. Commissioned by Gerald Shapiro for the New Music Ensemble of Providence, R.I.

Link - an environmental theater piece for Palomar College, commissioned by Larry Livingston for Palomar College Premiere performance, May 5, 1972 at Palomar College, San Marcos, Calif.

II. COMMISSIONS (continued)

To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation - for orchestra, pipe organ, electronic music system and light. Commissioned by Howard Hersh for the San Francisco Conservatory of Music. Premiere Performance at Grace Cathedral, San Francisco, Calif., Jan. 29, 1971.

1970 Meditations on the Points of the Compass - for large chorus and percussion. Commissioned by David Nott for the Illinois Weslayan Choir. Premiere during Midwestern tour, March, 1970.

1969 In Memoriam Nikola Tesla, Cosmic Engineer for several musicians with extensive electronic devices commissioned by Choreographer Merce Cunningham for his work Canfield. Premiered by the Cunningham Dance Co. on tour, March, 1969.

1969 Aeolian Partitions for Flute Clarinet, Violin, Cello and Piano commissioned by Bowdoin College for the Aeolian Players. Premiere performance at Bowdoin College, Brunswick, Maine, by the Aeolian Players.

1970 Music for Expo 70 for 2 cellos, accordion and 3 voices. Tape version to be modified by the acoustics of the Pepsi Dome designed by EAT. Commissioned by EAT (Experiments in Art and Technology) for the Pepsi Cola Co. pavillion at Expo 70, Osaka, Japan. Premiere, April 14, 1970 in Osaka.

1969 The Wheel of Fortune - a theater piece for clarinet player. Commissioned by William O. Smith. Premiere performance at the University of Washington, Seattle, Wash., Oct.,1970.

Please Don't Shoot the Piano Player He is Doing The Best He Can - a theater piece for an ensemble of soloists. Commissioned by Daniel Lentz for the California Time Machine. Premiere performance University of California, Santa Barbara, Oct., 1969.

1968 Valentine - a theater piece for 4 players with amplification. Commissioned by Gordon Mumma for the Sonic Arts Group. Premiere performance, Carnegie Hall, N.Y.C., June 7, 1968.

Night Jar - a theater piece for Viola d'amore player. Commissioned by Jacob Glick. Premiere performance at the Electric Circus, N.Y.C., July 8, 1968.

1966 The Bath - for soloist and 4 tape recorders. Commissioned by Ann Halprin for the Dancers Workshop. Premiere at 321 Divisadero, San Francisco, Calif., Oct., 1966.

1966 Theater Piece for Trombone Player - for Garden Hose instruments, designed and constructed by Elizabeth Harris, tape and lighting effects. Commissioned by Stuart Dempster. Premiere performance at the San Francisco Tape Music Center, San Francisco, Calif.,

II. COMMISSIONS (continued)

March 11, 1966.

1965 Light Piece for David Tudor - for amplified piano, 4 channel tape and prismatic lighting effects by Anthony Martin. Commissioned by David Tudor. Premiere at the San Francisco Tape Music Center, San Francisco, Calif., Nov., 1965.

1965 Pieces of Eight (dedicated to Long John Silver) for Wind Octet, objects, lighting and tape. Commissioned by Barney Childs for the Contemporary Players at the University of Arizona. Premiere performance conducted by Barney Childs at the University of Arizona, Tucson, Ariz., March, 1965.

1964 Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato, See Saw Version. See Saw and mobile designed and constructed by Elizabeth Harris with lighting by Anthony Martin. Commissioned by David Tudor. Premiere performance at the San Francisco Tape Music Center, San Francisco, Calif., March, 1964 with the composer, David Tudor and Ahmed the Mynah Bird performing.

1963 Seven Passages - 2 channel tape. Commissioned by Dancer Elizabeth Harris. Premiere performance at The Marines Memorial Theater, San Francisco, Calif., Winter, 1963.

1963 Outline for Flute, Percussion and String Bass. Commissioned by Bertram Turetzky. Premiere performance at Yale University, Spring, 1963.

Music for Theater

1965 The Chronicles of Hell - 2 channel tape. Commissioned by R.G. Davis for the San Francisco Mime Troupe production oq the play "The Chronicles of Hell" by Gelderohde. Premiere Winter 1965.Tour.

The Exception and the Rule - for actors as musicians with environmental sound sources. Commissioned by R.G. Davis for the San Francisco Mime Troupe. Premiere Spring 1965, San Francisco, Calif.

Candelaio - for singers. Commissioned by R.G. Davis for the San Francisco Mime Troupe. Premiere Summer 1965, Sausilito, Calif.

1962 Lulu - for prepared piano, flute and actors. Commissioned by Leonard Woolf for the San Francisco Poetry Center Festival. Premiere performance San Francisco, Museum of Art, San Francisco, Calif., Spring, 1962.

1958 Cock a Doodle Dandy - for accordion played by the composer. Commissioned by Herbert Blau for the Actors Workshop. Premiere at Marines Memorial Theater, Spring, 1958, San Francisco, Calif.

III. COMPOSITIONS

1972

1000 Acres for String Quartet

Phantom Fathom - An evening ritual. Mixed media events including meditations and an exotic potluck dinner. First performance California State University, Long Beach, July 19, 1972 (requested by Keith Humble).

What To Do - for any number of performers. Performers may be unspecialized. Sonic and mixed media events.

Post Card Theater - for unspecialized performers. Mixed media events involving post cards. First performance, Leucadia, Jan., 1972.

1971 Link* - An environmental theater piece
The Flaming Indian* for voice, electronics and instruments

XII Sonic Meditations for group work over a long period of time. Performers may be unspecialized.

1970 Meditation on the Points of the Compass** for chorus and percussion

Why Don't You Write A Short Piece?** Theater piece for one performer. First performance, Univ. of Calif., San Diego, Nov. 5, 1970.

Bog Road with Bird Call Patch for tape and live electronic music system. 4 channels. A sonic environment. First performance - Hope College, Holland, Michigan, Oct. 7, 1970.

Arrangement by Douglas Leedy with Further Arrangements by Pauline Oliveros and Roger Davis. A collaborative theater piece for organist, flutist, conductor, string quartet and Magician. First performance, Hope College, Holland, Michigan, October 7, 1970.

To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation* Chamber Version for strings flutes, pipe organ, electronic music system and lighting. First performance, Oct. 7, 1970, Hope College, Holland, Michigan.

Music for Tai Chi - Improvisation instructions for accordion strings, winds, percussion and voices. Requested by Al Chung Liang Huang for the Kairos Festival of Arts. First performance Rancho Santa Fe, Calif., Aug. 22, 1970.

Music for Expo 70* - for accordion, 2 cellos, three voices.

III. COMPOSITIONS (continued)

1969

Please Don't Shoot The Piano Player, He is Doing the Best He Can* A theater piece for an ensemble of soloists.

Events - a live sound track for the film by Londier. Accordion, cello, voices and other instruments. The audiences participates in the singing.

Aeolian Partitions*** A theater piece for flute, clarinet, violin, cello and piano.

In Memoriam Nikola Tesla, Cosmic Engineer* for several musicians with extensive electronic devices.

The Wheel of Fortune* - A theater piece for clarinet soloist.

$\int Y^* Y \, d\tau = 1$ ** for 4 bassoons, 4 cellos, 4 singer-readers, amplified prepared piano, heart beat and Shakuhachi, lights and theatrical events. Staging by Mary Nee. First performance Feb., 1969, U. of California San Diego.

The Dying Alchemist Preview for narrator, violinist, trumpet, piccolo, percussion and slide sequence by Lynn Lonidier. First performance U. of California San Diego, Feb., 1969.

AOK for accordion, 8 country fiddlers, chorus, conductors and tape delay system. The accordionist performs from the top of a revolving spool circled by the violinists, chorus and outer circle of conductors. First performance, Feb., 1969, U. of California San Diego.

1968

Double Basses at Twenty Paces - A theater piece for 2 string bass players, conductor/referee, seconds, tape (2 channel) and slide projection. Requested by Bertram Turetzky. First performance U. of California Ext. San Diego, Jan., 1969.

O HA AH - A theater piece for chorus, conductor and two percussionists.

Festival House - A theater piece for orchestra, mimes, light, film and slides. Requested by Tom Nee. First performance New Hampshire Music Festival, Chocorua, N.H., July, 1968, Conducted by Tom Nee.

Night Jar* - A theater piece for Viola d'amore Player.

III. COMPOSITIONS (continued)

Valentine* - A theater piece for the Sonic Arts Union.

Evidence for Competing Bimolecular and Termolecular Mechanisms in the Hydrochlorination of Cyclohexene - A modular theater piece for specialized and unspecialized performers. Sonic and mixed media events with audience participation. First performance U. of California San Diego, Jan., 1968.

Alien Bog - 2 channel tape. Electronic music. First performance Tapeathon, 136 Embarcadero, San Francisco, Calif., July 22, 1967.

Beautiful Soop - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Mills Bog - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Music for Lysistrata - 2 channel tape, electronic music. First performance - Mills College, Oakland, Calif., April, 1967.

Circuitry - for 5 percussionists, voltage controlled light score and light events. First performance Mills College, Oakland, Calif., June, 1967.

Engineers Delight for Piccolo and Seven Conductors (Not Electric) - for piccolo and seven conductors with light projections and tape delay system. First performance - University of Illinois, Feb., 1967.

1966

The Bath*** - for soloist and 4 tape recorders

Hallo - A theater piece for Halloween, tape delay system, instruments, amplified piano, mimes and light projections. First performance - Mills College, Oakland, Calif., Halloween, 1966.

I of IV*** - 2 channel tape - electronic music[1]. First performance - Mills College, Oakland, Calif., Jan., 1967.

II of IV - 2 channel tape - electronic music[1]. First performance Tapeathon, San Francisco, Calif., July 22, 1967.

The Day I Disconnected The Erase Head and Forgot to Reconnect It[1] 2 channel tape - electronic music. First performance San Francisco, Calif. Tapeathon, July 22, 1967.

5000 Miles[1]- 2 channel tape - electronic music. First performance Tapeathon, San Francisco, Calif., July 22, 1967.

III. COMPOSITIONS (continued)

Big Mother Is Watching You[1] - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Participle Dangling in Honor of Gertrude Stein[1] - 2 channel tape. Electro Acoustic Music with mobile and film. First performance - Minneapolis, Minn., Winter, 1967.

The C(s) for Once** - for trumpets, flutes, voices, organ and tape delay system. First performance - Ann Arbor, Michigan, Feb., 1966.

Theater Piece for Trombone Player* - for garden hose instruments constructed by Elizabeth Harris and tape.

1965

Cat O Nine Tails - a theater piece for mimes with 2 channel tape. First performance - Walker Art Center, July, 1965, Minneapolis, Minn.

Winter Light - for 2 channel tape, mobile and figure. First performance - Elizabeth Harris on tour, Minneapolis, Minn., Winter 1966.

Mnemonics V - 2 channel tape. Electronic Music. First performance - Encore Theater, San Francisco, Calif., Jan. 1965.

Mnemonics III - 2 channel tape. Electronic Music.

A Theater Piece - for 15 actors, film projections and tape. First performance - Encore Theater, San Francisco, Calif. featuring the San Francisco Mime Troupe in collaboration with Elizabeth Harris and Ronald Chase.

Rock Symphony - 2 channel tape - first performance Encore Theater, San Francisco, Calif., Jan., 1965.

Covenant - 2 channel tape for film sound track. Electro acoustic music.

George Washington Slept Here - for amplified violin, film, projections and tape. First performance - San Francisco Tape Music Center, Nov. 10, 1965.

The Chronicles of Hell* - 2 channel tape.

Pieces of Eight* - a theater piece for wind octet and tape

III. COMPOSITIONS (continued)

Before the Music Ends - 2 channel tape and dancer. First performance - San Francisco State College, Nov., 1965.

Light Piece for David Tudor* - 4 channel tape, amplified piano, and prismatic lighting effects.

1964

Apple Box - for 2 performers, amplified apple boxes and small sound sources. First performance Center Harbor, New Hampshire, August, 1964, Hear Festival.

Apple Box Orchestra for 10 performers amplified apple boxes and small sound sources. First performance - Encore Theater, Jan., 1965.

Five - for trumpet and dancer. First performance Television Station, KQED San Francisco, Calif., Winter 1964.

Duo for Accordion and Baudoneor with Possible Mynah Bird Obligato, See Saw Version*

1963

Outline for flute, percussion and string bass***

Seven Passages* - 2 channel tape, mobile and dancer electro acoustic music.

1961

Time Perspectives - 4 channel tape. Electro acoustic music. First performance - The San Francisco Conservatory of Music, San Francisco, Calif., Dec. 18, 1961.

Trio for Trumpet, Accordion and String Bass. First performance - New Hampshire Music Festival, July, 1964.

Trio for Flute, Piano and Page Turner. First performance - Composers Forum at San Francisco Museum of Art, 1961.

Sound Patterns*** - for mixed chorus. Gandeamus Prize, 1962

1960

Variations for Sextet - for flute, clarinet, trumpet, horn, cello and piano. First performance - American Composers Workshop. Conducted by Tom Nee. San Francisco Conservatory of Music, San Francisco, Calif., 1960. Pacifica Foundation National Prize.

III. COMPOSITIONS (continued)

1957

Three Songs for Soprano and Piano. I An Interlude of Rare Beauty, Robert Duncan. II Spider Song, Robert Duncan. III Song from Maximus. VII Charles Olsen.

* See Commissions
** See Publications
*** See Commissions and Publications
**** See Recordings

PAULINE OLIVEROS

LECTURES

1967 Recent Developments in Electronic Music and the New Music Theater, Feb. 10. San Francisco Public Library

Rock 'n' Roll Is Electronic Music, Rock 'n' Roll Conference, UC Extension, March 18, 1967, Mills College, Oakland.

Electronic Music, San Francisco City College

1968 Some Aspects of New Music, American Association of University Women, Del Mar, April.

On I of IV, Pacifica Foundation, Radio Station KPFA, Berkeley, Calif.

1969 The Sound of Things To Come, Panelist. International Music Conference, New York, Sept.

The Poetics of Environmental Sound, U.C. Santa Barbara, Jan., and Deep Springs College, Feb.

"I am a musician. I compose. I hear, see, touch, taste and smell. Any element I choose, is mine to compose my music with.", New World of Sound, UCSD Extension, Jan.

Beautiful Soop, Southwestern College, Chula Vista, May.

Telepathic Improvisation, Bowdoin College, Brunswick, Maine

Telepathic Improvisation, Sarah Lawrence College, May

Flux Panel, UCSD Art Gallery, March.

1970 A Visit with Pauline Oliveros, Pacifica Foundation, Radio Station KPFA, Sept.

Environmental Sound Perception, NHK TV, Tokyo, April

Interview, Architectural Journal, Kyoto, April

The Day I Disconnected the Erase head and Forgot to Reconnect It, Brown Univ., Providence, R.I., Oct. 9.

My Composition Right or Wrong, U. of Washington, Seattle, Oct. 15.

Why Not Baroque Physics? Physics Colloquium, Hope College, Holland, Mich., Oct. 5.

Music at Expo 70, Sept., KPFA, Berkeley, Calif.

The Performance of Theater Pieces, Dec. 24. KPFA, Berkeley, Calif.

LECTURES

1971 Women in Art, Panelist, San Diego State College.

In Sonic Meditations, Douglas College, Rutgers, N.J., Oct.

In Sonic Meditations, San Diego State College, April

Telepathy and Sonic Meditation, Conn. Weslayan, Middletown, Conn., Feb.

1972 Sonic Meditations, University of Oregon, Perceptions of Women, Feb.

Sonic Meditations, UC Santa Cruz, June

On New Music, American Society of University Women, UCSD, May.

The Absence of Sound: Its Potential, Focus: Shelter for Mankind, Architectural Conference, Calif. State University, Los Angeles, Sept. 23, 1972.

PAULINE OLIVEROS

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY

Fall Quarter 1967

Electronic Sound/Music 204
Basic Musicianship I/Music 2A
Projects & Studies in Music/Music-Fine Arts 3

Winter Quarter 1968

Basic Musicianship II/Music 2B
Independent Study-Undergraduate Student/Music 199
The Nature of Music/Music 1B

Spring Quarter 1968

Recording and the Specialized Use of Electronics during Performance /Music 202C
Independent Study-Undergraduate Student/Music 199
The Nature of Music/Music 1C

Fall Quarter 1968

Basic Musicianship I/Music 2A
The Nature of Music/Music 1A
Independent Study-Undergraduate Student/Music 199
Independent Study-Graduate Student/Music 299

Winter Quarter 1969

Basic Musicianship II/Music 2B
Electronics in Music/Music 105A
Independent Study-Undergraduate Student/Music 199
Independent Study-Graduate Student/Music 299

Spring Quarter 1969

Electronics in Music/Music 105B
Electronics in Music/Music 205
Independent Study-Undergraduate Student/Music 199
Independent Study-Graduate Student/Music 299

Fall Quarter 1969

The Nature of Music/Music 1A
Melody Writing for Solo Instruments/Music 101B
Audio Circuitry for Musicians/Music 202

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY (continued)

Winter Quarter 1970

Electronics in Music/Music 105A
Audio Circuitry for Musicians/Music 202

Spring Quarter 1970

Electronics in Music/Music 105B
Departmental Seminar/Music 198
Specialized Use of Electronics during Performance/Music 202

Fall Quarter 1970

Audio Circuitry for Musicians/Music 120
Performance Projects/Music 201
Electronics in Music/Music 205

Winter Quarter 1971

Electronics in Music/Music 105A
Survey of Electronic Music/Music 114B
Composition/Music 203

Spring Quarter 1971

The Nature of Music/Music 1C
Electronics in Music/Music 105B

Fall Quarter 1971

The Nature of Music/Music 1A
Departmental Seminar/Music 198
Independent Study-Undergraduate Student/Music 199
Composition/Music 203A
Departmental Seminar/Music 298
Independent Study-Graduate Student/Music 299

Winter Quarter 1972

Electronics in Music/Music 105A
Departmental Seminar/Music 198
Composition/Music 203B
Departmental Seminar/Music 298

Spring Quarter 1972

Departmental Seminar/Music 198

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY (continued)

Spring Quarter 1972 (continued)

Electronics in Music/Music 205
Composition/Music 203C
Departmental Seminar/Music 298

Fall Quarter 1972

Electronics in Music/Music 105A
Electronics in Music/Music 105B
Independent Study-Undergraduate Student/Music 199
Independent Study-Graduate Student/Music 299

Winter Quarter 1973

--On leave to the Project for Music Experiment as Faculty-in-Residence, Assistant Research Musician--

Spring Quarter 1973

Composition/Music 203
Electronics in Music/Music 120

FOOTNOTES*

1. Modern Music Festival opens.

2. Music by Modern Composers.

3. Recorded by Alvin Lucier for Odyssey 3216:0156
   Kenneth Gaburo for Ars Nova AN 1005
   Published by Joseph Boonin Inc., Hackensack, N.J.

4. Stimulating Sounds Too New To Be Named

5. Ludwig Frowns
   Musical Peanuts

6. Concert Is Given For The Fun of It
   An Adventurous Trombone Man
   Avant-Garde Concerts

7. Odyssey Record 3216 0.60

7a. See Tape Dealy Techniques for Electronic Music, The Composer, Vol. 1, No. 3, Nov., 1969.

8. Music and Theater Share Same Circuit

9. Oliveros Concert is Fascinating Fun
   Three Hats for Bill Smith
   Kaleidoscope
   Oliveros in Exciting Concert
   (Also, see footnote 5).

10. Some Thoughts on Pauline Oliveros

11. The Cunninghma Dance Company in Berkeley

12. Published by Media Press, Illinois

13. In Flight by Marilyn Balas

*Please see following pages.

Modern Music Festival Opens

By Alfred Frankenstein

The San Francisco Conservatory of Music started something new and important yesterday afternoon when it presented the first concert in a seven-program festival of modern American music. Since it was the start of a locally unprecedented venture, several mistakes were made, but the committee in charge made no mistake at all when it selected Morton Subotnick's "Serenade" to open this program and Pauline Oliveros' "Variations" to conclude it.

Both of these are ensemble pieces in the tradition of Anton Webern, a tradition which places heavy emphasis on sparks, spangles, flutters, and coruscations of sound, brings tone color and nuance into the central place formerly occupied by harmony, and rarefies rhythm to the point at which it becomes something else for which, as yet, we have no term.

VARIED EFFECT

Similar as these two pieces are in idiom, they are totally different in effect, and therein lay the value of placing them on the same program. The Subnotick is light, gracious, playful, lyrical—everything one thinks of in connection with the word "serenade." The Oliveros is intensely serious, forceful, vastly dramatic in its implications, and truly symphonic in its breadth of values. Like the music of Webern himself, it convinces you that the crack of doom rides on the next 64th-note, and the softer that 64th-note, the more awe-inspiring in its delivery. Webernism is fashionable nowadays, but Subotnick and Miss Oliveros transcend that. Both pieces are quite good, but the one by Miss Oliveros is, I think, the most remarkable I have yet heard by any of the younger American composers.

Tuneful, richly harmonized, skillfully expressive traditionalism came to the fore in a song cycle entitled "The Crimson Sap," by the Boston composer Herbert Fromm. It was very sensitively performed, from the purely musical point of view, by Venetia Gatsos and Judith Paplow, but Miss Gatsos' English was not clear enough to give one a proper idea of the text which Fromm had set with such obvious care and affection. The lack of a mimeographed text sheet was Mistake No. 1.

OTHER ERRORS

Mistake No. 2 lay in accepting a student work, the violin sonata by Christopher Lantz, and assigning it to students—Oleg Kovalenko and Robert Schunamann — for performance. Mistake No. 3 lay in giving the Subotnick and the Oliveros little or no rehearsal, so that they had to be rehearsed before the audience.

To be sure, this sort of thing is not uninteresting, especially when the performers are such skilled professionals as those assembled under Gerhard Samuel for the "Serenade" and under Thomas Nee for the "Variations," but it wastes time that could be put to bet use with two rehearsed p formances. After rehearsi the "Serenade," Samu played it straight throu Nee did not show M Oliveros the same courte This was unfair. The c servatory ought to give her and us—at least one uninb rupted run - through befc the festival is over.

This afternoon's progr includes works of Elliott C ter, David del Tredici, K neth Gaburo, William May and Timothy Thompson.

PAULINE OLIVEROS - Footnote 1.

Music by Modern Composers

Oliveros Work Is Impressive

By ALEXANDER FRIED

Pauline Oliveros' "Variations" for mixed instrumental sextet was by miles the most impressive work in a Pacifica Foundation Awards concert of new American chamber music, Friday night at the San Francisco Museum of Art.

This young San Franciscan is evidently a brilliantly talented composer, and a lot can be expected from her in years to come.

Incidentally, Miss Oliveros proved that any musical idiom at all in which a piece is written (be it ever so strange or experimental) can be acceptable, so long as the inner feeling that goes into it is sensitive and creative.

Her "Variations" is a very avantgarde sort of "color-tone" music. It doesn't aim to be melodious. Rather it presents its tone patterns in pointillist spurts, murmurs, splashes and meaningful pauses of abstract sound.

ATMOSPHERE

In this manner, her piece was alive and fascinating every moment. It had atmosphere. It had emotional value and a continuing suspense and fulfillment.

Not many years ago, American composers used to grieve because no one wanted to perform their music, and few people wanted to listen to it.

Now things have changed, most of all in chamber music, a field in which contemporary American scores show up these days in program after program.

Last night's concert, sponsored by KPFA after a national composition contest, packed the museum auditorium to overflowing, with an amazingly large, attentive audience, mostly of East Bay and local sophisticates. At 1- st half o fthe program was very worth while.

The crowd had to bear a lot of suffering when it sat through a hopelessly boresome, sterile 12-tone Quartet for clarinet and strings, by Donald Martino of Yale University. How in the world did such a work ever get into a program of prizewinners?

But there was a rewarding spark of feeling and novel tone color in "Three Praises," a somewhat devout and somewhat Near Eastern trio by Robert Lombardo, of New York, for flute, viola and a lively doublebrass.

BLAKE POEMS

Also on the program were two laborious songs, self-consciously set to poems of Blake, by the Bay area composer, Philip Winsor.

A fair enough ratio of interesting passages turned up in two other works by New Yorkers — the "Concertante" for harpsichord, oboe and strings by Charles Wuorinen, and a "Concerto de Camera" for viola and a small orchestra by William Sydeman.

Gerhard Samuel provided the concert with good services as a conductor. Even in the small group pieces a conductor was necessary because most of the music was trickily difficult.

Performers included such Bay area notables as Nathan Rubin, viola, Kent Rose, violin, Walter Subke, flute, Leland Lincoln, oboe, Morton Subotnick, clarinet, Marvin Nelson, trumpet, Marvin Tartak, harpsicord, Dwight Peltzer, piano, and singers Carol Bogard and James Standard.

Stimulating Sounds Too New to Be Named

By Alfred Frankenstein

Tape recorder music was the latest thing until Saturday night, when it was capped by something newer still in a concert at the San Francisco Conservatory of Music.

This thing that is newer still has no special name as yet. It was exemplified by an improvisation wherein two musicians, Pauline Oliveros and Morton Subotnick, worked with two others, Lynn Palmer and John Graham, who know how to act and speak and have a gift for saying things that are so outrageously inconsequential as to take on a strange kind of meaning.

While the musicians were busy, mostly with percussive sounds, and the two others were acting and singing and whatnot, Ramon Sender was taping the goings-on, and the taped sound came back, often in greatly altered forms, on speakers located at various points in the hall. As a result, the past of this improvisation became part of its present, and this use of the past as both substance and subject for an improvisation in the present seems to me a most remarkable idea.

Like all new ideas, it needs polishing, and its demonstration Saturday night was over-long. But it is probably going to go somewhere. I found it, even in the over-extended form of Saturday night's program, one of the most stimulating things that has happened in years.

The program also involved much tape-recorder music of the old-fashioned, traditional kind, including a delightful study in the sonorities of marimba and flute by Bruno Maderna, an exhilarating study in the sonorities of struck metal by Luigi Nono, and a grandly dramatic study in "abstract" sonorities by Luciano Berio. James Tenney's "Analog No. 1" seemed pale. Henri Pousseur's "Three Faces of Liege" showed how electronic composition can be employed for atmospheric and programmatic effects of a highly conventional sort without falling into banality, or at least not often.

PAULINE OLIVEROS - Footnote 4.

Ludwig Frowns

Far Out on Divisadero

By Arthur Bloomfield

The San Francisco Tape Music Center paid its respects to Beethoven last night. But not exactly in a manner that would have gladdened the heart of Josef Krips.

A bust of Ludwig perched on the piano as Pauline Oliveros' "Pieces of Eight" unwound amidst a concatenation of alarm clocks, cuckoo clock, cash register and assorted glissandos, burps and bellows from an ensemble of eight performers who looked rather more plausible than they sounded.

THE BUST had a wretched expression on its face, as if Ludwig had just heard one of his symphonies played upside down, backwards, or maybe at 62 rpm.

And we doubt if he enjoyed being paraded up and down the aisles, eyes blinking red, while feverish "ushers" rattled collection bowls and organ music filled the hall.

It's not that we don't get the jest, but Miss Oliveros didn't quite hit the jackpot of whimsy on this one. A more diverting affair was the trip to Mars engineered by Ramon Sender and Anthony Martin in an item titled "In the Garden."

This begins rather quietly, if not so innocently, with comic projections of the sex life of some birds and bees (biology lab never looked quite like this), but there's brimstone ahead.

A PAIR of monsters appear, an anguished clarinet squeals, and blinking lights set up dancing rhythms from one end of the room to the other. It's all quite wild, imaginative, and absorbing. A never-never world of sound and motion which reaches out and grabs you.

Some of the same Solisti di Divisadero Street who unburdened themselves of Miss Oliveros' sonic message were also concerned with an Impromptu by Folke Rabe, currently here on a Swedish government grant and rehearsing with the Dancers Workshop.

The trombone, cello, bass clarinet and piano did not make traditional sounds. What they did do, in conjunction with a busy percussionist, was to create a bitingly fascinating equivalent of seething tension, and the inevitable explosions.

It was as if the musicians were saying — in sound instead of words — aw shucks. Or something considerably stronger than that.

PAULINE OLIVEROS
Masterful translation

Music

Musical Peanuts And Eden, Too

By Dean Wallace

This week's program at the Tape Music Center has just about everything from Charles Schulz' "Peanuts" to the Book of Genesis; from delicate tonal confections to the most raucous ear-splitting racket; and from sublime expression to infantile absurdity.

It has, in short, something for everyone and I'm not sure it's all needed.

There is not much sense, for example, in recapitulating some of the more pedestrian experiments of John Cage. Yet, that is exactly what Folke Rabe has done in his two contributions to the program—the "indeterminacy" of multiple radio reception and the improvised Bronx cheer.

Pauline Oliveros, on the other hand, is a master at translating the ideas of the theater-of-the-absurd into a quasi-musical situation.

Her "Pieces of Eight" is a witty romp, full of inane surprises such as the oboe player who does a Dangerous Dan McGrew by entering in a fur-lined parka, laboriously unpacking his instrument, playing an utterly mad cadenza of about eight seconds duration, re-donning his parka and trudging off once more into the night.

The piece also reaches some sort of philosophical climax in a solo for cash register, which along with some of the other shenanigans was more than somewhat redolent of the pioneering work of the late Gerard Hoffnung, who once wrote a concerto for vacuum cleaner. All good clean fun, in a word.

The Expulsion from Eden is retold in a surprisingly effective piece titled "In the Garden," with electronic noise by Ramon Sender and projected animation by Anthony Martin, who used a pantograph, some bits of cellophane and little more except his own fertile imagination.

There was music on the program, too, by the way— a couple of highly sensitive, low-density creations by jazz composer Mel Powell, performed by those thoroughly excellent musicians who bear the modest name of the Mills Performing Group. And, finally, a marvelous study in musical and electronic sound textures titled "Antiphonies," by Gerald Shapiro.

A capacity crowd attended the Monday night performance, and, if they tell their friends, the place will probably be full for tonight's final repeat.

CONCERT IS GIVEN FOR THE FUN OF IT

Pranks and Musical Jokes Enliven Carnegie Recital

By THEODORE STRONGIN

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

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

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

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

Pauline Oliveiros's "Theater Piece" made use of taped, distorted trombone sounds, oddly pleasant, mournful ones. Meanwhile, a live trombonist lighted candles on the dark stage and caused what looked like garden sprayers set up vertically, to whirl around by blowing through plastic tubes that at the same time made trombone-like noises. The trombonist finally blew out the candles, also through plastic tubes.

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

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

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

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

PAULINE OLIVEROS - Footnote 6.

PAULINE OLIVEROS - Footnote 6.

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SAN FRANCISCO CHRONICLE

Conservatory Concert

An Adventurous Trombone Man

By Robert Commanday

If Mozart could write for a glass harmonica and Haydn, for a baryton, surely contemporary composers can write for a Dempster. A Dempster is more than an instrument, actually it is one Stuart Dempster, a man who can do most anything either musical or rambunctious involving labial vibration, singing or tapping in and around a trombone.

This leading exponent of the Adventurous Trombone recently returned from a far-flung recital trip, was the featured artist at the San Francisco Conservatory Artists Ensemble concert in the Conservatory on Monday.

UNIFIED

Andrew Imbrie, commissioned by Dempster to write a trombone work, calls essentially for Dempster the Musician in the "Three Sketches" heard in their premiere. Special "effects," Imbrie uses only sparingly to highlight a moment or punctuate according to expressive need. This is an outstanding work, direct and meaningful.

The Three Sketches, connected and unified, consist of a wide-ranged Andante, a Furioso movement with a scherzo trio, and a perfectly beautiful aria moving into the final allegro of considerable momentum and a convincing, strong release at the end. Dempster was first-rate. His pianist, David Hemmingway, was keen in Imbrie's intricate rhythm and coloristic effects, not decisive and persuasive enough on the strong gestures.

Barney Childs, another commissioner of Dempster's, not having much musical to say or at least to stick with, must rely on Dempster the Effectsmaster. His Music for Trombone and Piano starts a hundred times, or as many times as there are separate unrelated impulses. Dempster and the pianist, Loren Rush, seemed in very close accord and on the qui vive controlling the time suspenses between multitudinous events.

PROWLING

The third commissioned work was a Theater Piece for Trombone Player and Tape by Pauline Oliveros. Miss Oliveros has developed a certain notoriety as a happenings-maker under the shade of a foundation grant and with a small indulgent following of titillants at Mills College. It's cheaper than rockets and lots more fun.

In this chapter which could be entitled "Trombonish Bark in the Dark," Dempster is discovered by flickers of light, to be prowling all over and under a piano and scraping its strings. (Choreography by Elizabeth Harris). Later, against near and far tape echoes of his own sounds, he plays lengths of garden hose, each fitted with trombone mouthpieces. Three lead to funnel-bells in which lighted candles are set flickering; three lead to lawn sprinklers set whirring, trumpeting and spewing clouds of cigarette smoke. The seventh, connected only to Dempster, is played while being whirled madly in a circle over his head for a mad Doppler finale. Why not!

STUART DEMPSTER
Musical and rambunctious

The splendid baritone Milton Williams was the making of a fine work by Salvatore Martirano called "Ballad." Over a mike he crooned beautifully popular ballads, and sang movingly, blues — songs like "You are too beautiful my dear," "I'm going to move to the outskirts of town." The pop songs were the cantus firmus to which a sextet conducted by Alan Johnson played a discrete, open-textured commentary, and later turned to all-percussion support behind the blues.

Closer to straight jazz procedures was Terry Riley's "For Ann." This was a controlled chance-improvisation work. Over a conventional rhythm background, melody instruments in Johnson's septet took off from a unison tune, repeating individual portions. It was unlike good jazz in that it was harmonically less interesting than Frere Jacques, which is why canons and rounds aren't played much in concert or jazz sessions either.

PAULINE OLIVEROS - Footnote 6.

Page 26—S.F. Examiner ☆☆ Tues., May 23, 1967

Avant-Garde Concerts Offered a Suggestion

By ALEXANDER FRIED

A grant from the San Francisco Foundation is enabling the San Francisco Conservatory Artists Ensemble to put on an interesting, adventurous series of avant-garde concerts at the conservatory.

Perhaps the grant is not large enough to cover a slight improvement I would like to suggest in the arrangement of the concerts.

In that case, since I estimate the improvement might cost about $4.80 a concert, I hereby offer to be one of 10 tycoons who would raise the sum by donating 48 cents apiece.

By such means, the Artists Ensemble — which does nervy things in new music and performs them well — could have provided last night's concert with a few lines of program notes. For lack of the notes, the program cast bothersome, useless mystification on what went on.

I don't mean "square," pedantic notes. I mean just brief, essential information.

Proper notes could have indicated where non-local composers Salvatore Martirano and Barney Childs are active these days; when local Andrew Imbrie wrote his "Three Sketches for Trombone"; what Pauline Oliveros had in mind in her bizarre "Theater Piece for Trombone Player and Tape," and what was the compositional method — partly ruled by chance — in Terry Riley's "For Ann."

Imbrie's piece was the most substantial of the evening, and with help from Martirano, Childs and Riley made the concert very worth while.

While the "Sketches" were fresh in mind and individuality, they entered into the spirit not of the latest avant-garde devices, but rather the atonal traditional (now a half century old) of Schoenberg.

They ranged from passionate to meditative moods. In them, Imbrie again revealed his rare ability to give atonal dissonance a lyrical feeling, as well as expressionistic bite and force.

Trombonist Stuart Dempster was paired with pianist David Hemmingway in Imbrie's work, and was aided by Loren Rush in Child's "Music for Trombone and Piano." Though this work's snorts, yelps, flutters and slow motion trombone slides were freakish, it still suggested aspects of fine feeling.

Aided by a small instrumental group and conductor Alan Johnson, baritone Milton Williams put a caressing voice (and falsettos) into Martirano's "Ballad," with its frankly banal words and its passages of sentimentality, spirituals, blues and jazz. But the banality was embedded in an effective serious far-out musical idiom.

In "For Ann," with a different instrumental grouping, the program at last settled down to a continuity of repose — consisting of a steady flow of jazzy rhythm and simple, disjointed fragments of tune. As a whole, the piece was successful in keeping up a semi-monotonous, semi-stimulating jazz hypnosis.

Miss Oliveros' "Theater Piece," with "choreography" or stage direction by Elizabeth Harris, had Dempster crawling under the piano; lighting candles, blowing them out by playing at them through a hose, and so on; and making goofy sounds to match.

The piece was like a good-natured nightmare, and I found in it no musical sense whatsoever.

PAULINE OLIVEROS
Footnote 8.

Music and Theater Share Same Circuit At Electric Circus

By THEODORE STRONGIN

In a most beguiling way, Pauline Oliveros rode the fine line between music and theater in her "Electronic Music Theater of the Absurd," given in the Electric Ear series at the Electric Circus Monday night.

Miss Oliveros, a West Coast electronic composer, is a sensitive young woman whose awareness wanders freely into all sorts of corners no one else would notice. She gave the audience a preview of the whimsical, reflective quality of her mind in her first piece, "Some Sound Observations, With Amplified Manhattan."

While live sounds collected outside on St. Marks Place were amplified and projected into the theater, Miss Oliveros, sitting on a dais in the center of the cavelike Circus, read a series of ruminations that she had written for a magazine article.

They mostly concerned Miss Oliveros's feelings about sound in general. She would like to hear the sound a spider makes spinning a web, and she wondered aloud what microbes hear. Her associations were penetrting, gentle, witty and full of sensory awareness.

She also offered the premiere of a work commission by the violist, Jacob Glick, who, dressed in white tie and tails, was on hand to play it. Or, rather, to act it out.

Miss Oliveros breached the boundary between musician and magician. After drawing a pentagram on the floor (the traditional symbol of magic), Mr. Glick showed his adeptness with card tricks, disappearing coins and cigarettes. He also played the viola d'amore a bit. His delivery was as droll and absurd as Miss Oliveros's directions to him.

Elsewhere, in another work, "Beautiful Soop," cultured voices, electronically fractured, read poems of Lewis Carroll over a whippoorwill-like accompaniment (among other sounds), while a nostalgic, childlike light show based on the alphabet and on simple words such as "cat" and "bat" was projected on the walls.

"Sound Observations" and "Beautiful Soop" were first New York performances, as was "Big Mother Is Watching You," in which Miss Oliveros deserted whimsey for dense, searing sound. "Night Jar," Mr. Glick's piece, had its world premiere.

NY Times July 10, 1968

Wayne Johnson

Oliveros concert is fascinating fun

Arts and Entertainment Editor

The Contemporary Group had fun last night, and it seemed apparent that the large audience in the Hub auditorium (the biggest crowd I've ever seen at a Contemporary Group concert) had fun, too.

The evening was devoted to music-theater pieces by Pauline Oliveros, a witty, entertaining, highly imaginative woman who teaches at the University of California at San Diego and is firmly established as one of the leaders of the avant garde in this country.

The program had nothing to do with traditional music and the traditional concert-hall experience. Unlike most "serious" concerts which are firmly rooted in the past, last night's concert (which for all its fun-and-games was still essentially serious) lived actively and vitally in the present and spun off hints of the future.

THE INTENT of the concert was not only to explore new sound combinations, new music, but also to suggest new ways of presenting muicians — not just as musical performers but as total performers in a total-theater situation. The execution was as fascinating as the intent.

The most interesting, most substantial portion of the program was the premiere performance of "The Wheel of Fortune," which was commissioned and performed by William O. Smith, the director of the Contemporary Group and a clarinetist and composer of some renown.

The piece, which is partly scripted and partly improvisatory, presents not only various aspects of Smith the Muician but also various facets of Smith the Man.

In the piece, Smith comes on stage wearing a costume which integrates in a striking, amusing manner the traditional black of the concert performer and the motley of the fool. In a manner that is partly ritualistic and partly fun-and-games, Smith outlines a "magic circle" (which is defined by masking tape, a chalk mark and nine blinking yellow lights of the kind used on construction barricades).

WORKING WITHIN THIS CIRCLE, Smith explores and explains the various features of his personality and experience. He talks about himself (in French and Italian, as well as English), does some simple (and funny) magic tricks, discusses his name (and all the other kinds of "smiths," in a virtuoso verbal "aria"), reveals his fascination with procedures and complex operations, and ends the piece with about 10 minutes of improvising (great playing!) on the clarinet in a variety of styles which expresses his own musical history.

The piece is fun and funny, but it's more than an extended gag. It adds up to a fascinating, entertaining portrait of a man who expresses himself primarily through his clarinet but whose expression—and need for expression—are shaped by many non-musical influences.

Stuart Dempster, another U. W. faculty member associated with the Contemporary Group, had wild fun with "Theater Piece for Trombone Player and Tape," which Miss Oliveros wrote for him in 1966. On a stage which is semi-darkened most of the time, Dempster crawls under and around (and seemingly through) a piano, scrapes the piano's strings, yaps and barks like a dog, and plays two Rube Goldberg contraptions: one consists of three lengths of garden hose fitted on one end with trombone mouthpieces and on the other with reflecting bells in which candles are burning; the other has hose fitted to twirling lawn sprinklers which, when Dempster makes them spin, spew out something that looks like smoke and smells like talcum powder.

All this is accompanied by a wide variety of trombone sounds on tape — sounds which Dempster pre-taped and which were then arranged (and sometimes distorted) by Miss Oliveros. The Dempster piece is great good fun, but it lacks the human depth and fascination of the piece Miss Oliveros created for Smith.

THE PROGRAM opened with a tape piece called "Bye Bye Butterfly." The Butterfly of the title is Puccini's Cio-Cio-San, the sound of whose first aria gets surrounded — and ultimately swallowed up — by a variety of electronic sound squiggles.

The other piece on the concert was called "Events," which consisted of the showing of a generally uninteresting film accompanied by an interesting sound environment created by live musicians on stage (Miss Oliveros playing the accordion and Lynn Lonidier, the filmmaker, playing the cello) and by members of the Contemporary Group moving throughout the audience playing various instruments.

The droning, enveloping sound was highly effective for seven or eight minutes — but the piece lasted twice that long.

H Section The Seattle Times

Wayne Johnson

Three hats for Bill Smith

Arts and Entertainment Editor

William O. Smith is a well known and respected musician with impressive credentials: director of the Contemporary Group at the University of Washington, composer, clarinet virtuoso and jazz player who has performed his own works and those written especially for him throughout the United States and Europe.

He is also the crazily-dressed cat in the accompanying photo, which shows him rigged out as he will be in his next concert appearance.

Bill Smith

Now it takes no great flash of insight to guess that this is not going to be the usual common-garden-variety concert.

Smith will carry three hats and his favorite pair of shoes on stage during the Contemporary Group's first show of the season, which is scheduled for 8 p. m. Wednesday in the Hub auditorium and which will be devoted to the music-theater pieces of Pauline Oliveros, one of the most prominent avant-gardists in the country.

The program will also feature a work Miss Oliveros wrote for a Dempster. If you don't readily recall that particular instrument, don't think your musical education is deficient. It's not an instrument at all. It's a trombone player—Stuart Dempster, who is also a U. W. music faculty member associated with the Contemporary Group.

"Pauline doesn't write for instruments," said Smith, during an interview in which he kept his shoes on and wore no hats at all. "She writes for individuals. No one else can play the piece she wrote for me, and only Stu can perform the piece she did for him."

The work Miss Oliveros created for Smith is called "The Wheel of Fortune," and it will have its world premiere Wednesday night. The piece she wrote for Dempster—"Theater Piece for Trombone and Tape"—dates back to 1966.

"PAULINE WORKS with and tries to project the whole personality of the person she's writing for," said Smith. "She wants to put across whatever that person means to her. In my piece, I speak, act, mime, do magic, and improvise on six notes.

"The piece begins like a magic ritual, and then the script tells me to 'tell the audience a brief story about yourself in French' and then 'tell a little known fact about Benny Goodman.' And so on. The piece uses slides taken from the Tarot pack, some stuff on tape, and my playing for two-to-five minutes of the 12-to-15 minute piece.

"The criticism of this sort of thing is, of course, 'Yeah, but that's not music!' It is total theater. As long as we musicians perform in a theater situation, why can't we use all the capabilities of the theater? Why do we always have to come on in our black suits and just go through the whole concert ritual? I'm extremely interested in anything that gets us out of the traditional situation—out of musicians' traditional bag—anything that gets away from the musician just performing politely and the audience just sitting there."

DEMPSTER IS ALSO committed to the non-traditional bag. In fact, a year or so ago at the U. W., he performed a piece during most of which he was enclosed, trombone and all, in a big black bag.

He'll be out of that bag Wednesday night but still very much into the music-theater-piece bag. In Miss Oliveros' work for him, Dempster will play lengths of garden hose fitted with trombone mouthpieces, and there will be trumpeting lawn sprinklers spewing smoke. And the whole affair will be illuminated by flickering candles and—you betcha—an antic wit.

Miss Oliveros, who will be here for Wednesday's show, was a founder (along with Morton Subzotnick and Ramon Sender) of the San Francisco Tape Music Centre, now located at Mills College.

She has toured extensively throughout the United States, Europe and Japan, has won awards for her recordings, and is in considerable demand as a composer of music-theater pieces. She now teaches at the University of California at San Diego.

OTHER OF HER WORKS programmed for Wednesday night include Bye Bye Butterfly (for electronic tape) and Events (a film with live soundtrack).

Yeah, but is it music?

"I'm not just a musician," said Smith. "Primarily, I'm a human being. And the important thing is not just to push the buttons down at the right time, but to be a total, alive, vital human being all the time."

Arts and entertainment
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Sunday, October 11, 1970
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PAULINE OLIVEROS - Footnote 9.

UNIVERSITY OF WASHINGTON DAILY TWO FRIDAY, OCTOBER 16, 1970

Kaleidoscope

Howard Stateman, Editor
subheads by Leslie Haight

REVIEW

by Pfeijenns Geheuterrbruch
Special to The DAILY

A concert by the University Contemporary Group in a full HUB Aud. Wednesday night was devoted to the works of Pauline Oliveros. The composer was in attendance and took part in the performance of one piece.

The concert opened with an Electronic Tape from 1965, **Bye, Bye Butterfly,** which is remarkable for its quality and effect. This was followed by the premiere of **Wheel of Fortune** which was commissioned and performed by William O. Smith, who, along with Robert Suderburg, is co-director of the Contemporary Group.

The piece requires a performer to perform magic, mime, wear a most humorous costume, and recite off-hand bits of trivia and nonsense.

In point of fact, only in the last half of the piece did Mr. Smith actually play his clarinet, rather than use it as a wand. Then he sat down in the middle of a ring of flashing lights and accomplished about five or ten minutes of the most excellent improvisation accompanied by an electronic tape (which drew immediate comments from some small children in the audience and someone's dog).

Following a brief intermission a film by Lynn Lonidier was shown with a live soundtrack provided by Miss Oliveros on the accordion and Miss Lonidier on the cello; one, or both, or either of these performers began to sing an improvised drone adding a very Indian sound.

This was heightened when various members of the Contemporary Group, waiting in the audience with their instruments, began to join in and walk about the auditorium.

In a matter of time a goodly part of the audience was droning along with the players and walking around also. The piece seemed to hover over a few concrete tones and, often as not, magically resolved on a tonic triad very quietly . . . something like a Brucknerian Raga.

The meaning of it was quite clear, Peace: not the type that's negotiated, signed, and broken, but the immutable conception of inner peace. The therapeutic effect on the audience was marvelous. The name of the film is **Events.**

Theater Piece for Trombone Player and Tape followed another intermission. The trombone player is the estimable Stuart Dempster, but note that there is no mention made of anyone actually playing the trombone, or even bringing one on stage. Rather, two large apparati from some garden shed were arranged on opposite ends of the stage. One held candles and blew them out when played, the other simply spinning and smoking. This was simultaneous with a tape of noises which Professor Dempster has discovered how to produce with a trombone. The tape continued to play as the performer went to his hands and knees to bark and yip at the sudden glare from matches, the bumbs and wails which the tape emitted, and anything else worth barking at.

"But is it music?" queried a weak voice in the back.

Indeed, as we sat and listened it became clear that somewhere tonal craftsmanship has crossed a border which separates it from Mozart, Shoenburg, and the Rolling Stones. The second and final works were not so much concert pieces as, to use the composer's own phrase, 'Theater Pieces.' No longer is the main concern the representation of ideas as with earlier music, but instead the distortion of reality, that is to say, real noises and real things.

In this respect it differs from earlier music in the same way that pop and op-art differ from Rubens and Piccasso. It is with this in mind that I propose the term 'Audile-Art,' or 'Aud-Art' to label the emerging school of composition which Pauline Oliveros so excellently represents.

Of course her work is not simply audile in nature. It would better have been preserved on video-tape than simple auditory tape. But in about three or six months such a tape will have been processed and available for listening in the Record Library . . . although, frankly, something is lost without those flashing lights.

(to page 16)

PAULINE OLIVEROS - Footnote 9.

Oliveros In Exciting Concert

BY STEPHANIE MILLER

The music of Pauline Oliveros shows how thoroughly exciting and engrossing electronic music can be when properly combined with other instruments and other media.

Given the added boost of the talented Contemporary Group at their opening concert of the 1970-71 season at the University of Washington HUB auditorium last night, her music provides an intense experience in musical theater.

The Contemporary Group's presentation of music theater, the first concert of its kind, was a happening from which no one left unmoved.

A potpourri of multi-media from lights to props jolted the audience into total involvement with the performers.

The four works ranged from the whimsical "Theater Piece for Trombone Player and Tape," commissioned and played by music faculty member Stuart Dempster, to the solemn and highly emotional "Events," a film by Lynn Lonidier with live soundtrack by Miss Oliveros and musicians of The Contemporary Group.

The opening "Bye Bye Butterfly," was written by Miss Oliveros in 1965 when she founded, along with Morton Subotnick and Ramon Sender, the San Francisco Tape Music Center, that is now housed at Mills College. It was played in a darkened auditorium to help the audience concentrate.

Beginning with what sounded like a faulty amplifier, the high-pitched sounds threatened to sting the teeth or drill the ear drums.

To this accompaniment thematic patterns and voices were woven through the work to create a chilling and sensational musical structure.

The world premiere of "The Wheel of Fortune" was commissioned by and written for music faculty member William O. Smith who is also director of The Contemporary Group.

It is a superb feat of the creative process, a work impinged with an irony which recalls the theater of Samuel Beckett.

Based on the reading of the Tarot cards, which are "read" like a sophisticated ouija board, the work is a synthesis of mime, magic and music which evokes a kind of occult electric current.

Smith's dextrous handling of the three roles was not as mystifying as the card worship implies. Surrounded by eight yellow flashing beacons and standing in front of slides of the cards, Smith alternately whipped small cards from his sleeve, delivered random verbiage about the significance of a sieve or the symbolism of a shoe, performed magic tricks and finally sat down among the beacons and improvised a piece on his clarinet.

He carried off the highly imaginative work with great aplomb.

Lynn Lonidier's lights and flashing beacons created a rhythmic, visual accompaniment to Smith's agile improvisation. And the costume by Sigrid Lonidier, with its myriad scarves and mismatched trouser legs, was a comic delight.

Somber undertones follow most of Miss Oliveros' music. The film "Events" brought handkerchiefs to the eyes of many.

The abstract rendering of floating figures, feet moving about, people on swings and conversing with each other without sound, is essentially melancholic.

But it was the absolute purity of the music played by The Contemporary Group as they wandered aimlessly down the aisles that struck the emotional note.

The final "Theater Piece for Trombone Player and Tape," written in 1966, and commissioned by Stuart Dempster, sent Dempster crawling under a piano with his trombone, scraping the strings, lighting and spitting out matches with a noisy "fsspht," swirling lawn sprinklers which emitted incense, barking like a dog, clearing his throat and generally doing just about everything zany and bizarre.

50 S★ Thurs., Oct. 15, 1970 Seattle Post-Intelligence

The closest I've come to performing in an Oliveros piece was a brief stint at piano-moving, as part of the performance of Aeolian Music at Bowdoin College (May, 1969). Composed for the five Aeolian Chamber Players, the piece also called for a number of "extras" -page-turners, piano movers, someone to sweep the floor, someone carrying a transistor radio across the stage, etc.- and I found myself put to work in this capacity. I've also assisted with lighting in a performance by trombonist Stuart Dempster of Theatre Piece (again at Bowdoin, January 1967), and witnessed Doublebasses at Twenty Paces in performance at U. Cal. Santa Barbara (April 1969).

In three different pieces, then, I've been placed at different vantage-points with respect to the stage-action. It may be interesting, though, that in each of them I've felt myself to be a direct "participant" in the unfolding of the work. My job in Aeolian Music -in fact, the tasks of all the auxiliary players- demanded rapid timing and tight coordination with the activities of the five musicians; I think we all felt that we were performers on an equal footing with the instrumentalists. As we were also quite well-known to the college audience (the extras included the chairman of my department, a resident artist, a popular instructor and some students) our new roles -and the seriousness with which we undertook them- carried a special significance. As for my work in Theatre Piece, I consider this real "performing," with spotlights instead of my usual instrument; I alternated various spots, playing these upon Dempster as he stood (in total darkness) waving his Doppler-hose-lasso-trombone, and tried to set up various rhythms, attacks and a general counterpoint to his music. I've since played with lights in this way only once, in a performance of Dan Lentz's Gospel Meeting in Rotterdam (this time I shone them directly at the audience), and had the same feeling of real command over an "instrument."

"Participation" as a member of the audience is more difficult to describe in retrospect, but I recall that Doublebasses at Twenty Paces engaged me more than passively. The initial pretext of the piece, as a duel or contest between the two bass players, moves the audience in this direction anyway - making us, for

the moment, spectators at a unique kind of sporting event. Audience involvement of a different kind (but definitely "active") exists in Aeolian Music as well; a number of the audience joined in the telepathic improvisation at the end of the work, quietly humming pitches. (The piece ends when all instrumental sounds have ceased and nothing but the vocal sonority remains.)

I don't know enough of the Oliveros literature to relate it to a "style." From the three pieces I've experienced first-hand, and the half dozen or so others I've heard about, though, I might make two comments:

(1) In each piece there seems to be a sudden transition from a generally comic -perhaps slapstick- atmosphere to something quite "serious," at times even menacing. Given the genial, whimsical nature of the earlier activities, the concluding sections then take on a vivid, overwhelming character - really terrifying in the doublebass duo or the trombone Theatre Piece, or atmospheric and dream-like in Aeolian Music. The lighting effects in the three pieces stress this duality: it is as though a bright, sunny state must inevitably give way to its counterpart at night (the darkness, in turn, being either sinister or gentle). Or, stated in other terms, an abstract, cerebral kind of rapid-fire game-playing invariably leads to a complementary state of sensuousness (and motionlessness). The ends of these pieces are hardly "funny;" if any one word describes them all, it is "mystical." What I remember most are not the obviously humorous moments, but the religious imagery, the Beethoven symbolism, the yin-yang metamorphosis - perhaps this says more about the listener than the music, but other people share my feelings here.

(2) The pieces are designed perfectly for the performers who've commissioned them; in this sense they become surrealistic "portraits" of specific individuals or groups. Certainly the trombone piece is Dempster: barking, growling, crawling about under the piano, activating pin-wheels and candles. I don't know whether Doublebasses at Twenty Paces was written for Bert Turetzky or not, but after seeing him in it I can't imagine the piece without him; it exploits his verbal non-stop virtuosity, his physical presence, even his particular interests in the bass itself. Aeolian Music was created, according to its composer, after the

Footnote 10. cont'd

Aeolian Chamber Players had sent her a group photograph of themselves. Not having met them, she worked with their personalities as projected through the pictorial medium; it's all the more surprising, then, that the piece is accurate to the nth degree in capturing the idiosyncracies of the five instrumentalists! As if to prove the point, the Aeolians replaced their pianist after the photograph had been mailed to California. The new pianist's physical appearance and personality were totally unlike that of his predecessor; strangely enough, the lone flaw in the Bowdoin performance was that the piano part was entirely"wrong" for some reason I couldn't explain at the time. Now that I think of it, it would have been a beautiful vehicle for the man in the photograph.

Elliott Schwartz

36 San Francisco Chronicle ☆ Tues, Jan. 26, 1971

The Cunningham Dance Company in Berkeley

By Marilyn Tucker

There is a certain compelling boredom that extends throughout an evening of theater with Merce Cunningham, his dancers, technicians and entourage.

There are sparks of brilliance, but they flash by so quickly. In the meantime, one waits and watches hopefully, with about the same level of intensity that you might watch one of the notable underground films focusing on a window, or people's bottoms or nine hours of a man sleeping.

At Sunday night's second and final performance of the company at the University of California's Zellerbach Auditorium in Berkeley, major interest was sustained in the opening piece, a revival of "Rain Forest."

There was some kind of dance line developed as bodies slithered about at first as if wallowing in primordial ooze, gradually becoming jerky and agitated until Cunningham freaks out solo for a final thrust.

Andy Warhol's decor of helium-inflated large aluminum pillow was quite marvelous, as were the lighting and David Tudor's funky electronic score.

JOHN CAGE
A very funny man

MISSING

What was missing in "Rain Forest," and a welcome loss it was, was Cunningham's constant predisposition to whimsy. Cunningham has all these obviously well trained bodies at his disposal, and most of the time they are given to cavorting about, prancing, doing their little leaps and jumps and kicks. Theatrical irrelevance at its most excruciating.

The scores are independent, of course, from the stage action. Pauline Oliveros' "Canfield," repeated from the previous evening's premiere but in its "32-minute version," was an insufferable drag. Here were Gordon Mumma and John Cage, with an occasional outburst from Tudor, doing a sideshow act about sound effects — with style overtones of Huntley-Brinkley, Bob and Ray, and John and Marcia. Do I really care that this one particular sound is like the Spoleto squeak? No, John, I do not. On stage, the lighting was brilliant.

"Canfield" and later "How to Pass, Kick, Drop and Run" were presented as substitutes for the announced premieres of "Objects" and "Tread," cancelled because of Carolyn Brown's indisposition.

DANCING

The dancing, by full ensemble, in "How to Pass . . . " is not unlike a hippie's football game. And how's that for a surprise? But John Cage is a very funny man, and he presented the "score" by sitting at a little side table, smoking cigarettes, drinking champagne (how I envied him), and reading from his autobiographical writings. The writings are all in the form of short, witty anecdotes, sort of an avant garde Joe Miller joke book.

I hope Cage knows that his material is so good that a lot of people are using it, especially on late-night television. Whatever else he is, John Cage is a masterful story teller. When he's talking, to heck with all those gym-clad, braless cuties and their friends jousting about on stage.

IN FLIGHT — Participants in a program of sonic meditations at Voorhees Chapel tune in on themselves for the meditation, 'Teach Yourself to Fly.'

By MARILYN BALLAS
Home News Staff Writer

They were in flight, those assembled in Voorhees Chapel. But you couldn't tell by looking.

Except for a hint of blue at the front of the room, the chapel was flooded with darkness. A handful were gathered, kneeling, at the platform. Most were seated throughout the auditorium.

Each had his own sound — a siren, a groan, a hum, a whistle, a cluck — which was his vehicle for the sonic meditation, "Teach Yourself to Fly."

And one did not realize how effectively they had learned to fly until it was all over. The house lights went up, and they sat — perhaps for five minutes — silent and still. Then they started coming down and taking the first timid steps toward Pauline Oliveros, composer from Leucadia, Calif.

It was an Evening of Sonic Meditations at the Douglass College chapel.

Miss Oliveros, who conceived the sonic meditation, said it is an outgrowth of her studies with the sonic-psychical qualities of a single pitch, and later with T'ai Chi, a style of Japanese music that is meditative and which stresses the feminine, or passive aspect of music.

Miss Oliveros, working on the West Coast with a permanent enemble of 10 women, has developed several sonic meditations, four of which were presented at the program here this week.

For her appearance at Douglass—which included three days of workshops preparatory to the culminative program—she was accompanied by one other member of the ensemble, Lin Barron, a cellist working toward a master's degree in music at the University of California at San Diego.

Sonic meditation, according to Miss Oliveros, is "not music in the ordinary sense. There is no audience, because everyone is included in the meditation. And we are not trying to perform, so it's not a concert."

Its object is "to make you feel better . . . to help you arrive at a new kind of awareness by becoming more concerned with your relationship to the environment," she continues.

A faculty member at the University of California, Miss Oliveros says sonic meditation is "a way of tuning into the environment, rather than rejecting it."

Some 200 students and faculty from Douglass, Livingston and Rutgers participated in the Voorhees Chapel meditations.

With house lights on and prior to the official start of the program, there was the greeting meditation. In mimeographed instructions, Miss Oliveros advised participants to begin by "sitting quietly and 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, greet the person by producing your pitch image until another person enters the space."

The result? It was music — crystal clear vocal chords, each participant contributing his own unvarying pitch. The color was created by the various individual pitches, the gradual building, then waning symphony that was sounded for each person as he entered the chapel.

It was an a capella choir at its sonic best, but without benefit of composition. Each hummer was his own composer, picking up his cue from his environment.

Less successful, at least for this writer and the handful who left the auditorium at this point, was the sonic Rorschach. Performed in darkened house with benefit of eight candles, the room was flooded with pre-recorded white sound (the noise you get between radio stations, Miss Oliveros explains), hardly audible as it began, working up gradually to an ear-deafening level. Participants were advised to sit or lie down for the duration of this meditation, which asked nothing else of them but their silence.

As the white sound grew louder, it seemed the atmosphere in the room became edgy, restless. One wondered how conducive it all was to meditating.

One wondered, too, at Miss Oliveros' attempt here: It gave this writer a headache.

Environmental Dialogue, performed in a darkened house with a green light flooding the altar, was the third meditation. Here, the participant was advised to observe his own breathing. "As you become aware of sounds from the environment, gradually begin to reinforce the pitch of the environmental sound source. Reinforce either vocally or with an instrument," the instructions read.

Scattered hums and whistles—and one line groan—were heard from among those gathered. The result was eerie, yet pleasant, and one imagined the possibilities outdoors, with the ripple of a brook, the song of a bird to tune in on.

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Resume of activities since July 1968 Pauline Oliveros Nov. 12, 196

NEW WORKS

July Night Jar for Viol D'amore player

Festival House for Orchestra, Chorus, Mimes and Projections

Sept. O HA OH f or Mixed Chorus

Nov. Double Basses At Twenty Paces for two bass players, their seconds and a referee

Comm issions

From The Aeolian Players for a chamber work to be performed in May 1969 at Sarah Lawrence and Bowdoin College. The commision includes publication by the Bowdoin Press.

PERFORMANCES

July Music Theater (Solo program) at The Electric Circus New York

Sound Sight (Solo program) New Hampshire Music Festival

Sept . Night Jar, The Electric Circus, New York

Valentine, Tape Music Center, Mills College, Cakland, Calif.

Oct. Night Jar, National Tour Repetory, The Philadelphia Composers Forum.

Nov. Variations for Sextet, Muir College, UCSD.

George Washington Slept Here Too, Vienna

PERSONAL APPEARANCES

Sept. 9 Panel discussant, "The Sound of Things to Come", International Music Council, Aaron Copland Chairman, New York City.

Sept. 30 Performing composer and lecturer at the Tape Music Center Mills College, Oakland , Calif.

Theater Piece for Trombone Player

Pieces of Eight

Duo for accordion, Bandoneon - - -

Variations for Sextet

The C(2) for Once

Light Piece for David Tudor

Trio for Flute Pa. and P.T.

Hallo

Time Perspectives

{ Mnemonics V
{ Rock Symphony

Illinois Concert

A Theater Piece (Encore)

Bye Bye Butterfly

Mills Concert

Beautiful Soup