

Experimental Intermedia Foundation  
224 Centre Street at Grand, New York  
27 March 1993

## **Works for Voices by Jackson Mac Low and Anne Tardos**

performed by them as duos, some with tapes prerecorded by them

**1st Milarepa Gatha (1976)**

**Mac Low**

Mac Low's *Gathas*, an open series of vocal and/or instrumental scores lettered on quadrille paper, begun in 1961, are realized by performers following their own paths on the grid though listening and relating with each other. Vocalists speak or sing phonemes, names of letters, syllables, words, or word groups, including whole mantras. (Instrumentalists translate letters to pitch classes, each gatha having its own list of equivalents.) This gatha was composed by a nonintentional procedure which placed on the grid 34 vertical iterations of the transliterated mantra of the Tibetan Buddhist teacher Milarepa--JE MILA ZHÄDPA DORJE LA SÖLWA DEBSO--each beginning at one of the ten top rows of squares.

**Phoneme Dance in Memoriam John Cage (1993)**

**Mac Low & Tardos**

A free vocal improvisation in which the performers only voice the five phonemes in the name "John Cage" -- /dj/, /ah/, /n/, /k/, and /ei/ -- and listen closely.

***Gentles over Four-language Poems (1992)***

**Tardos**

Tardos superimposed *Gentles*, a series of digitized images of animals, over several different four-language poems (in English, French, German, and Hungarian) partially obscured by the images. Performers read what they can see--the less legible characters softly, the least not at all.

**Thanks, a simultaneity for people (1960)**

**Mac Low**

Mac Low's most indeterminate work (pub. in La Monte Young's *AN ANTHOLOGY*, 1963, 1970). Each performer produces any vocal sound(s), word(s), phrase(s), sentence(s), etc., repeats it/them ad lib., or not, falls silent, and then produces (a) new sound(s), etc. In these live and taped performances Mac Low reads excerpts from his *Forties* (see below); Tardos reads from her recent journals, Tibor Tardos's novel *Girl over the Eiffel Tower* (in Hungarian), Simone Signoret's *Nostalgia Ain't What it Used to Be* (in French), and the March 1993 issue of *WordPerfect* magazine.

**Swiss Alf (1992)**

**Tardos**

**Supreme Swiss Success (1992)**

**Tardos**

**Freedom Curtain (1993)**

**Tardos**

Three four-language poems, adapted by Tardos for performance by two readers. "Swiss Alf" is an alphabetized version of "Supreme Swiss Success," written in September 1992 in Switzerland.

**Free Gathas 1 and 2 (1978 & 1981)**

**Mac Low**

"Free" because composed by a "quasi-intentional" procedure that placed words ~~were~~ on the grid--horizontally, vertically, or slantwise--as they came to mind. Choices were limited by the need that words have letters in common when they cross and that letter strings formed in any direction must be words or names. (An accidentally formed portmanteau word was accepted.) Performing the two gathas simultaneously, the reader-vocalists proceed as when realizing other gathas (see *1st Milarepa Gatha*).

**More Fun (1993)**

**Tardos**

A spoken round about two kinds of reality, waking and sleeping.

**The Swan's Diamantine Feather (Forties 53--1992) and  
Hallway Between Terror-Raising (Forties 55--1992)**

**Mac Low**

In *Forties*, an ongoing series of 40-line five-stanza poems and vocal scores begun in 1990, silences are regulated by spaces of different lengths and word-groupings akin to musical triplets, etc., are produced by hyphenation. The 53rd--read by Tardos--was written in September in Switzerland (in Iseltwald, en route from Iseltwald to Zurich on Mac Low's 70th birthday, en route from Zurich to New York, and in New York). The 55th--read by Mac Low--was written in October in New York, mostly during a Danspace performance at St. Mark's in-the-Bowery.

**38th, 39th, 40th, and 41st Merzgedichte  
in Memoriam Kurt Schwitters (1989)**

**Mac Low**

The *Merzgedichte* are computer-mediated collage poems (1987-89) drawn mainly from texts by or about Schwitters. These four were derived from the 29th by editing output of Charles O. Hartman's DIASTEX4 (automating Mac Low's "diastic" text-selection procedure) and Hugh Kenner and Joseph O'Rourke's TRAVESTY. Tardos and Mac Low perform the first two live and the latter two on tape.

**Trope Market Phonemicons (1993--from 1983 poem)**

**Mac Low**

*Phonemicons* are vocal compositions whose scores consist of variously shaped lines drawn successively on staves, each after a letter or letter group spelling one of the successive phonemes of a specific poem, in this case "Trope Market," (pub. in *Bloomsday*, 1984). Performers interpret the lines to regulate their delivery of the phonemes. Tardos and Mac Low realize two different phonemicons. The tape comprises repetitions of the poem and randomized iterations of the nouns, verbs, adjectives, and adverbs of the poem and its title.

Multiple performances by Tardos and Mac Low of *the Gathas*, *Phoneme Dance in Memoriam John Cage*, *Thanks*, and *Merzgedichte*, tapes of which accompany their live performances, were recorded at Baby Monster Studios, engineered by Bryce Goggin, and are included--among longer works for instrumentalists--on Mac Low's CD, XI 110. The tape of "Trope Market" and its randomized lexical words was recorded by Tardos and Mac Low at Experimental Intermedia, engineered by Phill Niblock.

Experimental Intermedia's programs are supported by the Mary Flagler Cary Charitable Trust, Meet the Composer, The New York State Council on the Arts, The National Endowment for the Arts, Goethe House, New York, and the Luso-Americana Foundation .