

vitae

David Behrman
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Born 1937

Education:

Private study in Theory and Composition with Wallingford Riegger, 1954-55.

Harvard College 1955-59. Study with Walter Piston. Majored in Music. B.A. Magna cum Laude 1959.

Enrolled in summer courses at Darmstadt, Germany (Internationales Musikinstitut) in 1957, 1959, and 1960. Studied with Karlheinz Stockhausen.

Columbia University 1960-61; 1962. M.A. 1963 in Music Theory.

Study in electronic music and circuitry from 1963 to present.

Enrolled in course on IBM System/360-Assembler Language Programming, The New School, Fall semester 1971.

Honors and Prizes, etc:

Knight Prize 1957-58 and "Bohemians" (New York Musicians Club) Prize 1958-59 (both in music composition). President, Harvard Music Club, 1957-58. Honors Thesis 1959: "Theory and Technique in the Work of Pierre Boulez." John Knowles Paine Travelling Fellowship 1959-60: study in composition and electronic music at Darmstadt and at Studio de Musique Electronique in Brussels, Belgium, with Henri Pousseur.

Job Experience:

Worked in New York and in Cologne, Germany as translator and copyist for Karlheinz Stockhausen (through Universal Edition), winter and spring 1963.

Part time tutoring (voluntary) in remedial reading at P.S. 133 in New York City, fall and winter 1964-65.

Worked in Masterworks Department of Columbia Records, full-time from January 1965 to December 1967, and June 1968 through October 1968; part-time, November 1968 through June 1970: as trainee (January-June 1965), Music Editor (June 1965 to June 1967), Associate Producer (June 1967 through June 1970). Produced the following recordings: New Sounds in Electronic Music (works by Oliveros, Reich, Maxfield, Odyssey O160), Extended Voices (works by Lucier, Ichyanagi, Ashley, etc., Odyssey O159), David Tudor (works by Mumma, Kagel, Wolff, Odyssey O158), New Electronic Music from Leaders of the Avant-Garde (works by Babbitt, Cage, Pousseur, MS 7015), Electronics and Percussion (Max Neuhaus performing, MS 7139), In C

(MS 7178) and A Rainbow in Curved Air (MS 7315), both by Terry Riley; Live/Electric Music (Paul Zukofsky performing "Violin Phase" by Steve Reich, MS 7265), Studies for Player Piano (music by Conlon Nancarrow, MS 7222), The Early Years (music by Morton Feldman, reissue, Odyssey 0302), and Music for Keyboard 1935-1948 by John Cage (M2s 819).

Part-time musician with Merce Cunningham Dance Company, 1967 to 1970. Participated in Company tour of Northeast, February 1970, in two-week residency at the University of South Florida in Tampa, March 1970 (residency included participation in music and art seminars in addition to performances), in tour of Europe, summer 1970, and in Brooklyn Academy "season", November 1970.

Technical and artistic co-ordinator for Intermedia Institute at Automation House in New York City, November 1970 to June 1971.

Miscellaneous Musical Experience:

Participation since early 1960s in concerts of new music. Pieces performed by David Tudor, Aloys Kontarsky, Christoph Caskel, Frederic Rzewski, Toshi Ichyanagi and other performing musicians.

Worked at Brandeis University Electronic Music Studio, Summer 1964.

Co-founder in 1966 of Sonic Arts Union (see separate sheet describing this group's activities).

Some (more recent) concerts in which participated as composer or performer: 9 Evenings: Theater and Engineering (New York City, Oct. 1966), Mills College in Oakland and U. of California at Davis (Music Departments, December 1967), Electric Circus (August 1968, with Sari Dienes), Brandeis University (November 1968), concerts of music by Philip Glass, Guggenheim Museum, New York (January 1970), University of Syracuse (April 1970), Wesleyan College and University of New York at Albany (May 1970).
(See separate sheets listing musical compositions/performances).

Grant Awards:

Appointed Creative Associate in Composition at State University of New York at Buffalo, spring semester 1968.

Awarded grant by New York State Council on the Arts (grant in name of Sonic Arts Union) for concerts in New York State during the 1971-72 season. Amount of grant, to be shared by four group members, \$2000.

Publication:

Composition, "Wave Train", published by Source Magazine, issue #3, February 1968.

Recording of same piece published by Source (Record in issue #4, July 1968).

Recording of composition "Runthrough" scheduled for release October 1971 by Mainstream Records.

Publication, continued)

Article, "What Indeterminate Notation Determines", published in Spring-Summer issue 1965 of "Perspectives of New Music" (Princeton University Press).

Translation of an article by Henri Pousseur published in fall 1966 issue of "Perspectives of New Music".

Article, "The Changing Musical Landscape" published in "Selmer Bandwagon", 1966.

Partial List of Musical Compositions / Performances

still/life (1971, with Katharine Morton)

Two performers with tape, slides, lights, booth, props and circuitry. One plays instruments; the other, backstage, adjusts sync signals.

First performance: Burdock Festival, South Royalton, Vt., August 1971.

Counterirritant (1971, with Katharine Morton)

Four channel sound system and four conversationalists; camera with flash attachment and amplification. A four channel tape of a conversation is used as a drone. Each of the four conversationalists is furnished with a transcript, microphone and switch with which he may intervene in the record of his own previously spoken words.

First performance: American Embassy, London, England, May 1971.

Islands in the River of Experience (1970-71, with Katharine Morton)

Four performers with tape, slides, lights and projection screen in the form of a lectern.

First performance: Oberlin College, Ohio, March 1971.

Communication in a Noisy Environment (1970, with Anthony Braxton, Leroy Jenkins, Gordon Mumma and Bob Watts)

A collaborative musical evening presented on three floors of a house adorned with ballistic, automotive and floral decorations and interlinked by audio and video lines.

Performance: Automation House, New York City, November 1970.

Replay: Two Years Later (1970)

Stereo tape with walk-through role for performer carrying a portable cassette player. The sound material is night-time recording from nature and television made in America during the spring and summer of 1968. The material is "replayed" over two large stationary loudspeakers set against a perambulatory cassette.

First performance: nuits de la fondation maeght, Saint-Paul, France, July 1970.

Second Week of November; Second Week of July (1970, with John Cage, Gordon Mumma, and David Tudor)

Collaboratively made music for Merce Cunningham's dance, Signals.

First performance: Festival Dei Due Mondi, Spoleto, Italy, July 1970.

Sinescreen (1970)

For four performers who, by means of frequency-modulation, amplitude-modulation, filtering, mixing and routing devices, determine the sound characteristics and sound placement of interacting sine and pulse wave sources.

Sinescreen (continued)

First performance: Fresno State College, Fresno, Calif.,
February 1970.

A New Team Takes Over (1969)

Two performers, speaking, with four channels of tape and sound system wired into the audience area. A polyphonic vocal composition based on materials from recent political history in the United States.

First performance: Moderna Museet, Stockholm, Sweden, April 1969.

Runway (1969, with Gordon Mumma)

Three performers with aerial loudspeakers fed by digital sound-displacement circuitry and tape-delay. The sound material consists of whistling and Japanese folksong (performed live) and seagull sounds (on tape).

First performance: New Image of Sound Series, Hunter College, New York, March 1969.

Questions From The Floor (1968)

Similar to "New Team Takes Over" with earlier (pre-election '68) material.

First performance: Rose Art Museum, Brandeis University, Waltham, Mass., October 1968.

Reunion (1968, with John Cage, Lowell Cross, Marcel Duchamp, Teeny Duchamp, Gordon Mumma, and David Tudor)

A collaborative performance in which the moves of pieces on a chessboard, designed by Lowell Cross, determined the density and placement of sound on a multi-channel system.

First performance: Ryerson Institute, Toronto, Canada, March 1968.

For Nearly an Hour (1968)

Music commissioned by Merce Cunningham for the dance Walkaround Time. Six channels of tape are fed through filters and photocell mixers by three performers.

First performance: State University College, Buffalo, New York, March 1968.

Runthrough (1967)

An earlier version of "Sinescreen". Four performers with home-made electronic music devices.

First performance: Kresge Auditorium, M.I.T., Cambridge, Mass., March 1967.

Recording: Mainstream MS/5008

Wave Train (1966)

Two to four performers with guitar microphones and a pair of grand pianos; a large, high-efficiency sound system and live acoustic space are requirements. The sound material is resonant feedback through the pianos' sounding boards. Continuity is developed through improvisation at phrase length.

First performance: Wesleyan University, Middletown, Conn., March 1966.

Publisher: CBE Edition, Davis, California.

Recording: Source Magazine Record, Issue #4.

Players with Circuits (1966)

Four performers: two playing pianos, zithers or guitars; two operating audio oscillator, filters and volume controls. A ring modulator and contact or guitar microphones are also required. Timing is fixed by score and stopwatch.
First performance: Lincoln Center Library, New York, June 1966.

Track (1965)

Six wind instruments and six tapes.
First performance: ONCE Festival, Ann Arbor, Michigan, February 1965.

Milwaukee Combination (1964)

Four wind or brass players. Each plays a six-hole Oriental flute, and a pitchpipe, in addition to his normally employed Western instrument; each also operates a tape recorder.
First performance: Brandeis University, October 1964.

Parallel Tracks (1964)

Orchestra with two conductors.

northwest (1963)

Chamber chorus with flute, clarinet, horn, piano, cello, and two conductors.

From Place To Place (1963)

Two pianos.
First performance: David Tudor and Frederic Rzewski, Festival of the Avant Garde, Judson Hall, New York, August 1963.

Whistling Six (1962)

Six players with small wind instruments.
First performance: Paine Hall, Harvard College, Cambridge, Mass., February 1962.

Ricercar (1961)

Piano solo.
First performance: Frederic Rzewski, American Academy in Rome, June 1961.

Signals (1959-60)

Flute, oboe, bass clarinet, trumpet, guitar, harp, piano, violin, cello, bass, two percussion.

Canons for Piano and Percussion (1959)

Piano and percussion.
First performance: David Tudor and Christoph Caskel, Darmstadt, Germany, August 1959.

The Sonic Arts Union

The Sonic Arts Union was formed in 1966 by composers Robert Ashley, David Behrman, Alvin Lucier and Gordon Mumma. The group presents programs of individual and collaborative music incorporating electronics, simple or sophisticated (ranging from amplified attache cases through home-made synthesizers to telephone link-up from concert space to a computer), photography, film and theater. The group has performed widely in the United States and has made two recent European tours. Its compositions are recorded on ESP, Advance, Odyssey, and Mainstream records.

A partial chronological list of performances given by the group during the last four years follows:

1966

Rose Art Museum, Brandeis University, Waltham, Mass., April 22.
Music Department, State University of New York at Buffalo, Dec. 18.

1967

New England Life Hall, Boston, Mass., Feb. 21 (Boston "Winterfest").
M.I.T. Music Club Concert, Kresge Auditorium, Cambridge, Mass., Mar. 2.
Second Hellenic Week for New Music (festival), Athens, Greece, April 4.
Avanguardia Musicale 2, Sala Casella, Rome, Italy, April 7.
"Musiques Nouvelles" series of Societe Philharmonique, Palais des Beaux-Arts, Brussels, Belgium, April 13.
Richmond School of Design Spring Arts Festival, Richmond, Virginia, Apr 29.
Music Department, Antioch College, Yellow Springs, Ohio, May 19.

1968

The ONCE Festival, Michigan Union, Ann Arbor, Michigan, Feb. 10.
Steinway Hall, New York City, June 6 and 7.
Rose Art Museum, Brandeis University, Waltham, Mass., October 16.

1969

Hunter College, New York City (New Image of Sound Series), March 20.
Upsala College, East Orange, New Jersey, March 22.
Moderna Museet, Stockholm, Sweden, April 14 and 15.
Finnish Radio concert and recording, Vanhan Ylioppilastalon Juhlasali, Helsinki, Finland, April 16.
Henie-Onstad Kunstsenter, Oslo, Norway, April 21, 22 and 23.
Cite Universite, Geneva, Switzerland, April 25.
Accademia Filarmonica, Rome, Italy, April 29.
Societa' Aquilana dei Concerti, L'Aquila, Italy, May 1.
The Round House, London, May 3 and 8 (in series "Music Now").
Dartington College, Dartington, England, May 4.
Music Department, York University, York, England, May 6.
Muzicki Biennale, Zagreb, Yugoslavia, May 10.
Societe Philharmonique de Bruxelles, Belgium, May 14.
Music Department, Cornell University, Nov. 11.
Music Department, State University of New York at Albany, Nov. 12.

1970

Music Department, Fresno State College, Fresno, Calif, Feb. 10.
Music Department, Mills College, Oakland, Calif, Feb. 11.
University of California, San Diego, Feb. 12.
The Guggenheim Museum, New York City, March 24 and 25.
Walker Art Center, Minneapolis, May 1, 2 and 3.
The Kirkland Art Center, Clinton, N.Y., Nov. 10.

1971

Music Department, Oberlin College, Oberlin, Ohio, March 19.
Rackham Auditorium, University of Michigan, Ann Arbor, Mich., March 20.
Radio Bremen, Bremen, Germany, April 27 (radio broadcast).
B.B.C. London, England, April 29 (radio broadcast).
United States Embassy, London, England, April 29.
University of Newcastle-Upon-Tyne, Newcastle, England, April 30.
Södra Theater, Stockholm, Sweden, May 3 and May 5.
Swedish Radio, Stockholm, Sweden, May 4 (radio Broadcast).
Theater 140, Brussels, Belgium, May 10.