



**SOuNding**  
**THE MARGINS**

A Forty-Year Retrospective of the Works of  
**PAULINE OLIVEROS**

Friday, May 31, 2002 • 8:00 p.m.

Saturday, June 1, 2002 • 1:00 & 8:00 p.m.

Lorraine Hansberry Theatre • San Francisco

Sunday, June 2 • 1:00 p.m.

Dolores Park • San Francisco



Countdown  
EMERGENCY

Emergency  
Countdown  
EMERGENCY



# SOUnDING THE MARGINS

A 40-year Retrospective of the Works of  
Pauline Oliveros  
in celebration of her 70th Birthday

May 31, June 1 and June 2, 2002

*Presented by*

MERIDIAN MUSIC: COMPOSERS IN PERFORMANCE, THE PAULINE OLIVEROS FOUNDATION & MILLS COLLEGE



## Appreciation

by David Bernstein

*Sounding the Margins: A Forty-Year Retrospective of the Works of Pauline Oliveros* celebrates the achievements of one of America's foremost pioneers of experimental music. For more than a half century, as both composer and performer, Oliveros has cultivated a unique approach to the experience of sound. Early in her career she began to develop remarkably acute musical perceptions and an extraordinary aural imagination. In the 1940s when she first worked with a wire recorder, documenting her own performances and music from the radio, she quickly realized the revolutionary potential of this invention as a source of "musicianship feedback," a means to enhance listening skills and performance. In the early 1950s she worked with the first commercially available tape recorder, recording and listening to environmental sounds, and later composing her first tape pieces in the 1960s.

Today Pauline Oliveros is among the world's leading composers. Through her music, writings, and teaching she has influenced generations of musicians by demonstrating that we are all free at any time and in any place to listen, in a musical way, to the sounds that are around us. Her musical pluralism embraces all sound and all music; as she explained in an essay written in 1978: "All of music speaks to me as music, no matter how diverse, no matter what its function might be, no matter how apparently simple or complex, no matter how it affects me emotionally or intellectually, and no matter what its origin: human, animal, artificial, or extra-terrestrial."

Oliveros views the multiplicity of sounds around us as "a grand composition," a unified yet diverse sound field. She has devoted herself to developing and teaching perceptual skills capable of appreciating this global "sound environment." Her inclusive approach to listening parallels the work of John Cage, whose famous composition without sound *4'33"* (1952) provides us with an opportunity "to listen, in an aesthetic way, to what there is to hear." But Oliveros has taken this a step in a different direction, creating a technique which she calls "deep listening"—a praxis which focuses not only on the sounds of external environments, but also on the more ephemeral sounds of our innermost thoughts. She has also substituted Cage's musical anarchism, which leaves sounds alone "to be themselves," with an approach to listening and music-making based upon interactions between sounds, people, and the environments within which they coexist. To this end, she has created techniques for free improvisation for both musicians (working with virtuoso ensembles such as the Deep Listening Band) and non-musicians alike.

Since Pauline Oliveros has played a leading role in the development of cultural life in the Bay Area, San Francisco is a fitting venue for our celebration of her contributions to the musical world. In 1957 her work as a young composer was featured on the listener-sponsored radio station KPFA in Berkeley. Robert Erickson, who later became Oliveros' colleague at the University of California, San Diego, was the music director at that time. In 1961, she and Ramón Sender established an electronic music studio at the San Francisco Conservatory of Music. Together they produced a series of concerts called *Sonics*, the initial concert featuring group improvisations and



Photo: Elaine Ryerson © 2001

*"Listening to the energy of all who are present I sound this energy. Listening to my listening and your listening I make this music here and now with the assistance of all that there is. I dedicate this music to compassion in this world now."*

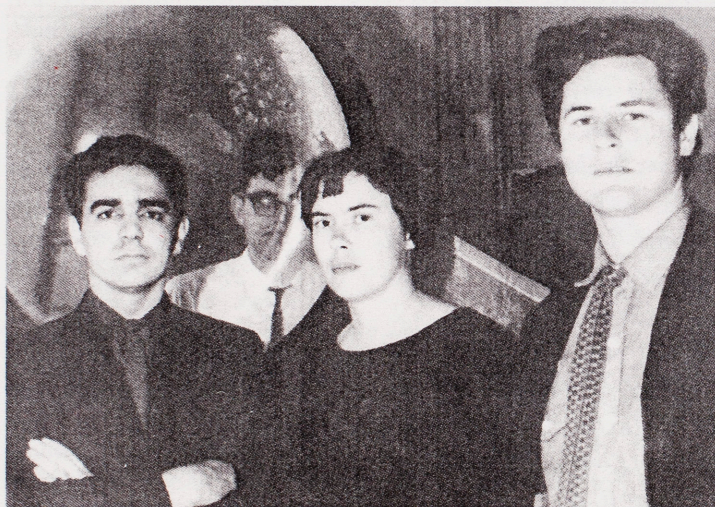
PAULINE OLIVEROS, 2002



early tape music by Sender, Oliveros, Terry Riley, and Phil Winsor. Later in 1961 Sender and Morton Subotnick founded the San Francisco Tape Music Center. Oliveros played a central role in its artistic evolution. Throughout its five-year existence (1961–66) the San Francisco Tape Music Center presented dozens of unique concerts of contemporary music; it also supported the development of new technologies, including Don Buchla's modular synthesizer—the “Buchla Box.” There was an emphasis on breaking down disciplinary boundaries, especially between audio and visual media.

A grant from the Rockefeller Foundation provided an opportunity for the San Francisco Tape Music Center to move to Mills College in the summer of 1966. Oliveros became the first director of what was then called the Mills Tape Music Center and later re-named the Center for Contemporary Music. Her early tenure at Mills lasted only one year. However, in the 1990's, she returned to Mills as the Darius Milhaud Professor of Composition, where she has made an indelible impression as mentor, colleague, tireless advocate for women's music, and friend.

David W. Bernstein  
Oakland, California  
13 May 2002



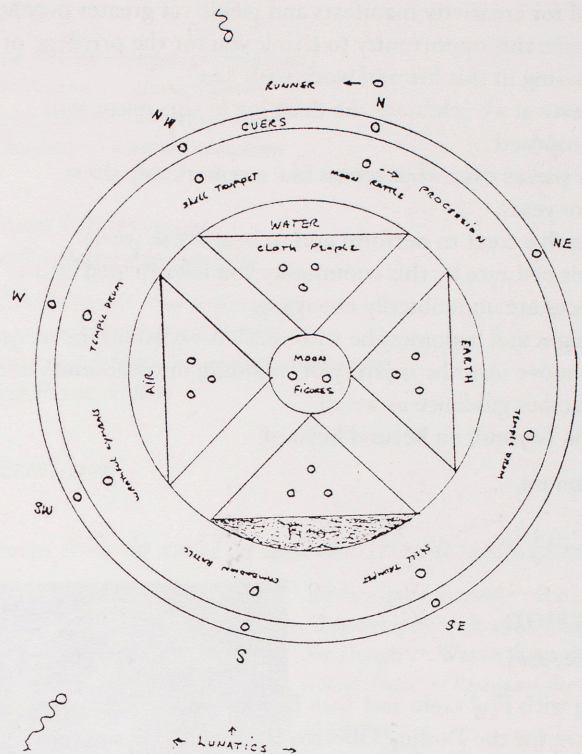
Ramón Sender, Michael Callaban, Pauline Oliveros and Anthony Martin, the San Francisco Tape Music Center, 1963

## Message

by Ramón Sender

Pauline and I became good friends when she occasionally dropped by Robert Erickson's San Francisco Conservatory composition class in 1961–62. Our mutual interest in improvisation led to some musical jams in the Conservatory attic with various other participants such as Terry Riley and Loren Rush. When I decided that the Conservatory needed an “electronic music studio,” I invited Pauline and Terry and Phil Winsor to compose tape pieces in my very primitive set-up for the first of a series of concerts titled *Sonics*. Pauline's piece was the highlight of that event to which audience members were invited to “bring their own speaker.” The speakers were then wired to a practice keyboard outfitted with microswitches that allowed the composers to “play” their tapes in a very modest version of Surround Sound. A live improvisation was included on the program, which became a fixture of the series—and later, of Tape Music Center concerts.

Pauline continued as a vital contributor to these early Tape Music Center years until, with the move of the Tape Music Center to Mills College, in 1966 she accepted the directorship. And, as the Buddha says, “The rest is history.” But the best part of all was the wonderful friendship with Pauline that I have always cherished. May her soul always produce more and more blossoms!



Mandala for Rose Moon, Pauline Oliveros, score © 1977, Smith Publications.

## Note

by Philip Gelb

Many musicians and artists from around the world are gathered here to honor and celebrate the life and work of an extraordinary individual, Pauline Oliveros, one of the most important musicians of our time. Each of us has been greatly affected by Pauline in one or more ways; as our teacher, mentor, role model, friend. Not only is Pauline a brilliant musician who has helped set many of the trends of contemporary music in the last four decades; few composers have been as generous with their knowledge and time to younger artists. Perhaps more than any other female composer, Pauline has been out there on the front, so to speak, as an advocate for women artists. Besides all her academic credentials and musical genius, what those of us who are fortunate to be around her realize is that we are in the presence of a beautiful, compassionate highly developed spiritual being.

For the last 5 years I have been incredibly fortunate to be a member of the Space Between, a trio with Pauline and my dear friend Dana Reason. For Dana and me, being on stage and on tour with Pauline in this setting has been the most valuable musical experience we could have desired. These “lessons” have been far more valuable than all the time we spent in music schools.

This festival is a way of saying thank you, Pauline.



## Letter

by Tom Bickley

Dear Pauline,  
Entering into the work of Deep Listening has opened new horizons in music and life for me and many others. Every encounter in making music is enriched thereby. Potential for creativity manifests and yields yet greater potential. Let me take this opportunity to thank you for the privilege of participating in this life and work with you. In this festival we celebrate the deep joy in this music you have composed. So many pieces over what seems like a remarkably short period of years. This is such a treat to perform and to hear these works. Enjoy this embrace by this community you have helped create! New pieces are undoubtedly emerging. Intense light and happiness be with us all as we sound the margins! Now we move into the mystery of sounding in community and your gracious guidance as we all  
Go on, on beyond, on beyond beyond!

Pax et bonum,

Tom

## Reflection

by Anne Brodzky

Working with Phil Gelb and Tom Bickley on the organizing committee for the Pauline Oliveros Retrospective since last August and with Katherine Setar and most recently Una Nakamura has been an enlightening experience, one that teaches me much about the demanding modes of collaboration that Pauline Oliveros asks of those who work with her. One begins newly to learn something of the process of community participation. And one learns to trust that arduous and tender process. In the making of this retrospective there has always been the sense of listening beyond listening to the undergirding shapeliness of Pauline Oliveros' music. Her voice as guide.

It is an honor, after a lifetime of professional pursuits in the visual arts, to draw closer to the patternings and improvisations inherent in the worlds of New Music. The Society for Art Publications of the Americas which I co-founded with Anthony Williams in San Francisco in 1984 has always promoted cross-disciplinary, pan-ethnic, experiential work. With *Sounding the Margins* we have all envisioned a new kind of homage, the praise of a great artist whose professional commitments have always included "... composition, the advancement of women in music and all of the arts, and frog ponds." Brava Pauline.

*The cover is letterpress printed on Fox River Sundance paper using hand-set antique wood type and Hadriano lead type. The program is typeset in Hoefler Text, a typeface originally designed for Apple Computer by Johnathan Hoefler.*



Pauline, c. 1970s

## Organizing Committee

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### CONCERT HOST:

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### VOLUNTEER COORDINATOR:

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### FORUM COORDINATOR AND MODERATOR:

*Dana Reason*

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### PROGRAM EDITOR:

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*Tom Bickley, Ione, Philip Gelb, Pauline Oliveros  
and Katherine Setar*

### PROGRAM/COVER DESIGN:

*Dan Shafer (DANDY-DESIGN.COM)*

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# PROGRAM of EVENTS

*Sounding the Margins* • A 40-year Retrospective of the Works of Pauline Oliveros • hosted by Sarah Cahill

## Concert One

FRIDAY, MAY 31, 2002, 8:00 P.M.

### *Four Meditations for Orchestra* (1996)

#### **Sounding the Margins Orchestra**

- I. From Unknown Silences
- II. Tuning Meditation
- III. Interdependence
- IV. Approaches and Departures

Maggi Payne — *flute*  
Diane Grubbe — *flute*  
Tom Bickley — *recorder*  
Philip Gelb — *shakubachi*  
Matt Ingalls — *clarinet*  
Phillip Greenlief — *soprano saxophone*  
Francis Wong — *tenor saxophone*  
Jon Raskin — *baritone saxophone*  
Tom Djill — *trumpet*  
Stuart Dempster — *trombone*  
Monique Buzzarté — *trombone*  
Toyoji Tomita — *trombone*  
David Dove — *trombone*  
Bill T. Roper — *tuba*  
Sara Schoenbeck — *bassoon*  
Shoko Hikage — *koto*  
Brett Lerner — *koto*  
Fred Frith — *guitar*  
Maryliz Smith — *piano*  
David Gamper — *electronics*  
Angelique van Berlo — *free bass accordion*  
Tom Nunn — *homemade instruments*  
Gayle Young — *amaranths*  
Brenda Hutchinson — *long tube instrument*  
Anne Hege — *soprano*  
Karolyn van Putten — *voice, percussion*  
Tara Flandreau — *violin*  
Allison (AJ) Johnson — *violin*  
Patty Liu — *violin*  
Natalie Brejcha — *viola*  
Jorge Boehringer — *viola*  
Hugh Livingston — *cello*  
Anne Bourne — *cello*  
Loren Dempster — *cello*  
Matthew Sperry — *bass*  
Chris Williams — *bass*  
George Cremaschi — *bass*  
Steed Cowart — *Rehearsal Director*

### *Variations for Sextet* (1959–1960)

#### **sfSound Group**

Matt Ingalls — *clarinet*  
Hugh Livingston — *cello*  
Diane Grubbe — *flute, piccolo*  
David Bithell — *trumpet*  
Carrie Weick — *French horn*  
Hadley McCarroll — *piano*  
Jennifer Bailey — *conductor*

### *Saxual Orientation* (1998)

#### **ROVA**

Bruce Ackley — *soprano saxophone*  
Steve Adams — *alto saxophone*  
Larry Ochs — *tenor saxophone*  
Jon Raskin — *baritone saxophone*

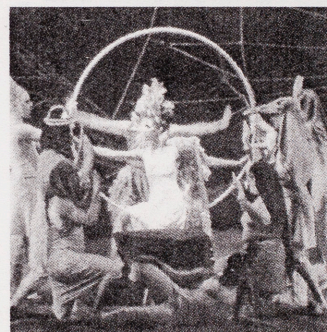
### *Dream Flight* (2002)

#### **The Rocking Horse Trio**

Pauline Oliveros — *accordion*  
Ione — *spoken word (guest artist)*  
Brenda Hutchinson — *long tube instrument*  
Maggi Payne — *flute*

## Intermission

### Excerpt from *Io and Her and the Trouble with Him* (2001)



*Written and Directed* — Ione  
*Choreography* — Joanna Haigood  
*Set Design* — Wayne Campbell  
*Sound Track* — Pauline Oliveros

*Performers:*  
Joanna Haigood  
Sheila Lopez  
Suzanne Gallo

*Io and Her and The Trouble With Him*, April 13, 2001, University of Wisconsin at Madison, Wisconsin Union Theater, UWA Institute.  
*Concept, libretto:* Ione, *composer:* Pauline Oliveros,  
*choreography:* Joanna Haigood, *photo:* Maggie Baliey

### *Red Shifts* (2000)

Monique Buzzarté — *trombone*  
Tim Perkis — *oscillator*  
Xopher Davidson — *electronics*

### *Double Bases at Twenty Paces* (1968)

Chris Williams — *bass*  
Matt Sperry — *bass*  
Alan Johnson — *referee*  
Stuart Dempster — *second*  
Tuckier Dulin — *second*

### *For Tonight* (2002)

#### **The Space Between**

Pauline Oliveros — *accordion*  
Philip Gelb — *shakubachi*  
Dana Reason — *piano*



## Concert One Annotations

### *Four Meditations for Orchestra* (1996)

Each of the *Four Meditations for Orchestra* has been performed in versions for voices or smaller instrumental ensembles. There is no conventional notation used. The score consists of recipe-like instructions which are the same for each player. Each performer is responsible for her/his own part within the guidelines given. Since there is no written part to watch, all the performers' attention can be given to sound and invention.

The shape of each meditation emerges from the nature of the score guidelines and the dynamic interplay of the orchestra members. There is no melody, no harmony and no metrical rhythm. The direction is sound oriented.

Each meditation has a specific focus. From *Unknown Silences* there is continuous variation on sounds. Each sound that each player makes is intended to be unique - different from all other sounds in the meditation.

In *The Tuning Meditation* players are asked to tune exactly to another player or to contribute a pitch which no one else is sounding. In *Interdependence* reaction time is the focus—responding as quickly as possible.

In *Approaches and Departures* each player carries a specific pitch which is expressed or implied. Each player invents musical approaches and departures to their specific pitch.

The boundary between composer and performer is greatly diminished in this work. The creative process is shared.

### *Variations for Sextet* (1959–1960)

*Variations for Sextet* is an example of Oliveros' early "traditional" works. It bears the influence of her mentor and teacher, Robert Erickson, a prominent author of acoustic theory and advocate of intuitive compositional methods. Oliveros commented that although her earliest works were composed using conventional musical notation and tend to sound like the works of Anton Webern, she created them by improvising rather than applying a rigorous intellectual technique. Written for flute/piccolo, Bb clarinet, Bb trumpet, F horn, cello, and piano, *Variations* explores her interest in timbre or sound color through her use of timbral gestures, rapid shifts in tone color, and radical shifts in rhythm.

### *Saxual Orientation* (1998)

This saxophone quartet was written for ROVA with commission money from Meet the Composer. It is a structured improvisation with eight ensemble options. One of the options is a star pattern. It is a five-pointed star and at the center is the instruction "Just Listen," which is a central concept of Oliveros' music. Each point of the star has directions to follow and each player plays the star independently. The other seven ensemble options range from a 23-note tone row to a key click rhythmic pattern. The options are performed in a predetermined order. The star pattern can repeat more than once.

### *Dream Flight* (2002)

The Rocking Horse Trio (Brenda Hutchinson, long tube, Pauline Oliveros, accordion and Maggi Payne, flute) was formed in

1996 for a distance performance on the internet connecting with other performers in Boston and New York City. A second internet performance occurred in 1997. More recently The Rocking Horse Trio performed together at Venue 9 in San Francisco, and was joined in a second set by an ensemble of graduate students from Mills College. Dream Flight is the improvisation metaphor for this performance.

### Excerpt from *Io and Her and the Trouble with Him, a Dance Opera in Primeval Time* (2001)

This Dance Opera is a retelling of the Greek myth of Io—told from a matriarchal perspective. It features Aerial Dancing, Ancient Spirits, Magic Spells and a sinister monster. It appeals to all who value the concept of freedom from oppression of all kinds. Concept, libretto and stage direction by Ione; Soundscape by Pauline Oliveros; Choreography by Joanna Haigood of the ZACCHO Dance Theatre; Set Design by Wayne Campbell. *Io and Her* will be available on DVD in 2003.

### *Red Shifts* (2000)

*Red Shifts* was composed for Monique Buzzarté who performed the premiere at the Berlin festival Inventionen in 2000. Red Shift is the systematic increase in the wavelength of all light received from a celestial object; it is observed in the shifting of individual lines in the Spectrum of the object toward the red, or longer-wavelength, end of the visible spectrum. Most observed red shifts are the result of the Doppler Effect; they are also produced by gravitation in accordance with the general theory of Relativity.

### *Double Basses at Twenty Paces* (1968)

*Double Basses at Twenty Paces*: a theater piece for two double basses, their seconds, and a referee (conductor) is perhaps Oliveros' best-known theater work. Oliveros, along with such notables as John Cage and Allan Kaprow, combined dramatic element with other traditional media. She commented that her theater pieces are "a study of theatrical elements treated like music . . . [so] that the gestures and objects have the same importance as sound." Oliveros' generally humorous antics, the conspicuous use of musical quotations, and her tendency to tailor the work to the performers' interests and abilities are the most conspicuous stylistic elements of her theater pieces.

*Double Basses* was written for bassists Bertram Turetzky and Allan Goldman. The action parodies a fencing duel and includes extended virtuosic bass passages from Dragonetti's Etudes and Beethoven's Fifth Symphony.

### *For Tonight* (2002)

"Dana Reason and Philip Gelb invited me to perform with their duo at Radio Valencia in 1996. Later we played together at Bean Benders in Berkeley. From that performance a CD—*Between Waves* was issued by Sparkling Beatnik. More performances were scheduled and we became The Space Between. This trio has the distinction of performing together with three different individual tuning systems: Piano in equal temperament, accordion in Just Intonation and shakuhachi. We negotiate the space between."  
— Pauline Oliveros



## Concert Two

SATURDAY, JUNE 1, 2002, 1:00 P.M.

### *Sound Fishes* (1992)

#### **Adem Trio**

Gayle Young — *amaranth*  
Anne Bourne — *cello*  
Angelique van Berlo — *free bass accordion*

### *Trio for Flute, Piano and Page-Turner* (1963)

Diane Grubbe — *flute*  
Sarah Cahill — *piano*  
Monique Buzzarté — *page-turner*

### *What Time Is It?* (2002)

#### **Timeless Pulse**

Pauline Oliveros — *accordion*  
David Wessel — *electronics*  
George Marsh — *percussion*  
Jennifer Wilsey — *percussion*

### *Intermission*

### *Quintuplets Play Pen: Homage to Ruth Crawford Seeger* (2001)

Sarah Cahill — *piano*

### *Portrait of Tom Bickley* (2000)

Tom Bickley — *recorder, electronics*

### *"Jaga Warrior's Tribute" from Njinga the Queen King: The Return of A Warrior* (1993)

featuring Terry Baruti and Lorraine  
Bowser with members of Adigun Siphon  
and Bana Ya Kongo

### *For Robert Kostka* (2002)

#### **Ghostdance Trio** (2001-)

Pauline Oliveros — *accordion*  
Shoko Hikage — *koto*  
Toyoji Tomita — *trombone*

### *Intermission*

### *13 changes for Malcolm Goldstein* (1986)

Chris Brown — *computer*  
John Bischoff — *computer*  
Tim Perkis — *computer*

### *In the Time of One* (2000)

#### **Circle Trio** (1997-)

Pauline Oliveros — *accordion*  
India Cooke — *violin*  
Karolyn van Putten — *voice, percussion*

### *The Tuning Meditation* (1971)

#### **Albany Community Chorus**

directed by Anne Hege

Melinda Woodward  
Amy Gorman  
Alison Cardinet  
Mary Gillis  
Angela Kucherenko  
Chris Klein  
Maia Ramsey  
Julie Hart  
Roseann Fahner  
Anne Hege

### *From Sonic Meditations 1971*

(performed by the audience)

What sounds constitutes your musical universe?

## Concert Two Annotations

### *Sound Fishes* (1992)

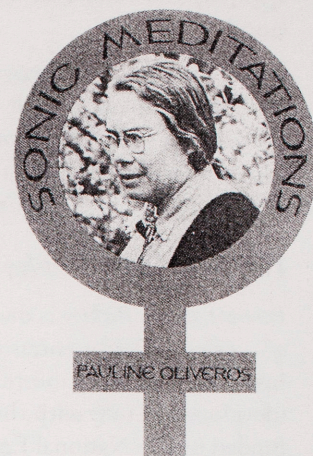
"Listening for what has not yet sounded, like a fisherman waiting for a nibble or a bite. Pull the sound out of the air like a fisherman catching a fish, sensing its size and energy—when you hear. When you hear the sound, play it. Move to another location if there are no nibbles or bites. There are sounds in the air like sounds in the water. When the water is clear, you might hear the sounds."

### *Trio for Flute, Piano and Page-Turner* (1961)

Like the *Variations for Sextet*, Oliveros' *Trio for Flute, Piano and Page-Turner* is a conventionally notated "traditional" work which explores various aspects of timbre and gesture. However, the *Trio* is also a pivotal work in Oliveros' style: it is her last composition in which pitch remained "tightly notated," while introducing theatrical elements by including the page-turner as an active ensemble participant. Musically, Oliveros was "concerned with the flute and piano mixtures, hoping at times to fool the ear as to which was the predominant timbre and to alter timbres by masking attacks and figurations." The role of the page-turner is also uniquely expanded in this composition: besides turning pages, the page-turner silently depresses keys for the pianist in order to form resulting harmonics. Also, in one visually remarkable moment, the pianist and page-turner exchange roles.

### *What Time Is It?* (2002)

Timeless Pulse was organized during a residency at Pauline Oliveros Foundation in 1990 with Tom Buckner, voice, George Marsh and Jennifer Wilsey, percussion and Pauline Oliveros, accordion. Timeless Pulse first performed together after the residency in Kingston, NY and on the Interpretations series in New York City. In a recent reunion at CNMAT, David Wessel joined Timeless Pulse in a concert without Tom Buckner who could not be present. Marsh and Wilsey provide pulses based on planetary ratios, Wessel and Oliveros provide a flow of sound waves and particles. *What Time Is It?* provides a metaphor for this improvisation.



*Sonic Meditations, image from  
Source: music of the avant-garde,  
issue no. 10, vol. 5, no. 2, 1971, p. 103*



*"Child Njinga Calls the Ancestors"  
Njinga The Queen King  
Written and Directed: Ione  
Music and Sound: Pauline Oliveros  
BAM Nextwave Festival, 1993  
Cynthia Oliver, Louisab Teisch  
and Mbeve Escobar  
Photo: Beatriz Schiller*



*Quintuplets Play Pen: Homage to Ruth Crawford Seeger* (2001)

*Quintuplets Play Pen: Homage to Ruth Crawford* was commissioned by Sarah Cahill in 2001. It is very unique in recent works of Oliveros' in that it abandons her "usual meditative" style. Instead she emulates some of the interesting polyrhythmic ideas that were employed by Ruth Crawford Seeger.

*Portrait of Tom Bickley* (2000)

*Portrait of Tom Bickley* is one specific version of the *Portrait of...* series. Oliveros enters the performer's astrological and instrument or voice information into a computer program (developed in 1987 with the assistance of Peter Ward and funded by the National Endowment for the Arts). The software generates sets of pitches for that performer. The performer renders a self-portrait using the pitch sets and a Portrait mandala. The mandala guides the performer through performing about aspects of life such as "dream" and "birth." Each performance begins and ends with "Stillness/Listen." The performer worked closely with Les Stuck at Mills College to create accompaniment and processing for sections of the mandala using Max/MSP software. Portraits have been created for many soloists and ensembles, including Malcolm Goldstein, Tom Buckner, and the Quintet of the Americas.

*"Jaga Warrior's Tribute" from Njinga the Queen King; The Return of A Warrior* (1993)

Terry Baruti, an instructor of Kongolesé drumming at Mills College and director of the noted Capoeira Angola group Adigun Siphó; and Lorraine Bowser, director of the Kongolesé dance organization Bana Ya Kongo will perform *Jaga Warrior's Tribute* from *Njinga The Queen King; The Return of a Warrior*, recreating their performance with members of their companies at Mills College in December of 1998. *Njinga the Queen King, a play with Music and Pageantry*, written and directed by Ione with sound design and original music by Pauline Oliveros and traditional music by the Njinga Players, premiered in 1993 at BAM'S Next Wave Festival. Njinga Mbandi was the 17th Century ruler of Ndongo—the country that is now Angola—for 40 years and is considered to be that country's primary freedom fighter.

*For Robert Kostka* (2002)

The Ghostdance Trio (Shoko Hikage, koto, Pauline Oliveros, accordion and Toyoji Tomita, trombone) was formed for a concert at Meridian Gallery in September 2001. There was an exhibition of paintings by Robert Kostka in the gallery entitled *Paintings from the Ghost Dance and Dragon Line Series*. The trio decided to play the paintings. The trio returns to the memory of those paintings for this improvisation.

*In the Time of One* (2002)

"Trudy Morse introduced India Cooke and me at the John Coltrane Church in San Francisco in 1996 convinced that we should play together. Subsequently I invited India to my house at Mills College for an improvisation session. India's friend, vocalist Karolyn van Putten, joined us. There was an instantaneous unified communication between us that we all felt. We performed together for the first time at Bean Benders and were

invited back a month later. Our performances have continued. Sparkling Beatnik produced our CD *The Circle Trio Live* from our concert at Meridian Gallery, October 10, 2000. *In the Time of One* is the metaphor for this improvisation." — Pauline Oliveros

*13 changes for Malcolm Goldstein* (1986)

*13 changes for Malcolm Goldstein* was composed for violinist Malcolm Goldstein. One of Oliveros' numerous intuitive scores; the directions provide a series of images, some of them rather whimsical, (for example the eighth change, "Rollicking monkeys landing on mars") for the musicians to explore sonically.

*The Tuning Meditation* (1971, 1980)

*The Tuning Meditation* is stylistically similar to Oliveros' seminal *Sonic Meditations* (1971, 1973). These meditation works characteristically do not require any special performance preparations or special musical training, and are intended to be performed over a long period of time. *The Tuning Meditation* exists in several versions: published versions exist online as the second movement in *Four Meditations for Orchestra*, and in printed form in the *Deep Listening Pieces* collection. Briefly, the performance directions consist of participants singing a long tone from imagination and tuning to someone else's long tone. *Crow's Nest* (1980), a variation on the Tuning Meditation, was a particularly remarkable performance of Tuning Meditation as it was presented in the spiraled galleries of the Guggenheim Museum with a complement of one hundred singers.

*Sonic Meditations* (1971, 1973)

The *Sonic Meditations* are the earliest examples of one of Oliveros' most significant and original contributions to music literature—the meditation pieces. Oliveros' aesthetic emphasizes total freedom from such traditional compositional parameters as pitch, rhythm, style, technique, form, or the composer's "craft." Instead, each performance is allowed to evolve through a commitment to attention and a philosophy she terms "listening," first described in the preface to the *Sonic Meditations* collection. Among the most progressive aspects of "listening" within these works includes the perception of acoustic phenomena, the verbal expression of subjective impressions, and the perception of how sounds affect the body.

The first *Sonic Meditations* were developed in 1970 in conjunction with the [women's] group, an association of women at the University of California at San Diego who shared an interest in free improvisation.

## Free Forum on Pauline Oliveros

SATURDAY JUNE 1, 2002 6:00 P.M.

David Bernstein, Renee Coulombe, Jann Pasler, Allison Johnson, Moira Roth, and Katherine Setar will discuss the life, history and work of Pauline Oliveros.

*Moderator* — Dana Reason.



## Concert Three

SATURDAY JUNE 1, 2002 8:00 P.M.

### *The Heart of Tones* (1999)

#### **Sounding the Margins Orchestra**

Anne Hege — *soprano*  
Karolyn van Putten — *voice, percussion*  
Maggi Payne — *flute*  
Diane Grubbe — *flute*  
Tom Bickley — *recorder*  
Philip Gelb — *shakuhachi*  
Matt Ingalls — *clarinet*  
Phillip Greenlief — *soprano saxophone*  
Jon Raskin — *baritone saxophone*  
Tom Djll — *trumpet*  
Stuart Dempster — *trombone*  
Monique Buzzarté — *trombone*  
Toyoji Tomita — *trombone*  
David Dove — *trombone*  
Bill T. Roper — *tuba*  
Sara Schoenbeck — *bassoon*  
Brenda Hutchinson — *long tube instrument*  
Tara Flandreau — *violin*  
Allison (AJ) Johnson — *violin*  
Patty Liu — *violin*  
Natalie Brejcha — *viola*  
Jorge Boehringer — *viola*  
Hugh Livingston — *cello*  
Anne Bourne — *cello*  
Loren Dempster — *cello*  
Matthew Sperry — *bass*  
Chris Williams — *bass*  
George Cremaschi — *bass*  
Matthew Goodheart — *piano*  
Fred Frith — *guitar*  
Angelique van Berlo — *free bass accordion*

### *The Well and the Gentle* (1983)

#### **Sounding the Margins Orchestra, with:**

Shoko Hikage — *koto*  
Brett Larner — *koto*  
Tom Nunn — *homemade instruments*  
Gayle Young — *amaranth*  
David Gamper — *electronics*

### *Intermission*

### *Wind Horse* (1989)

#### **The Cornelius Cardew Choir**

Sandra Yolles  
Steven Tobin  
Marjorie Tichenor  
Maryliz Smith  
Katherine Setar  
Jonathan Segel  
Jim Riley  
Matthew Priest  
Marianne McDonald

Bob Marsh (*co-founder*)  
Aurora Mahassine  
Cathryn Hrudicka  
Penelope Houston  
Brad Fischer  
Leah Fenimore  
Tim Duff  
Tom Duff  
Matthew Ross Davis  
Dave Cowen  
Beau Casey  
Tom Bickley (*co-founder and director*)  
Margot Bevington  
Nancy Beckman

### *Margin Calls* (2002)

#### **Deep Listening Band**

Stuart Dempster — *trombone, conch shells, didgeridus, toys*  
David Gamper — *keyboard, overtone flutes, found instruments*  
Pauline Oliveros — *accordion, voice*

with The Cornelius Cardew Choir, Tom Bickley, *director*  
Albany Community Chorus, Anne Hege, *director*

### *Betting on the Margin* (2002)

#### **Deep Listening Band**

with The Cornelius Cardew Choir, Tom Bickley, *director*  
Albany Community Chorus, Anne Hege, *director*

### *EISing on the Cake* (2002)

#### **Deep Listening Band**

with The Cornelius Cardew Choir, Tom Bickley, *director*  
Albany Community Chorus, Anne Hege, *director*

### *Pauline's Solo* (1992-2002)

Pauline Oliveros — *accordion*

## Concert Three Annotations

### *The Heart of Tones* (2000)

*The Heart of Tones* is one of many pieces composed by Oliveros that focuses on acoustic beating caused by tones that are played very close together. It uses a very narrow pitch range, starting on D and moving in microtonal increments towards E flat and C sharp. The focus is on listening to the beat frequencies and the overtones that result. This piece was originally composed for trombone and two oscillators, and commissioned by Abbie Conant.

### *The Well and the Gentle* (1983)

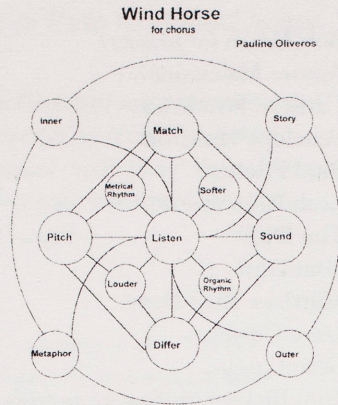
*The Well and the Gentle* was commissioned by the Deborah Hay Dance Company in 1982. One of the more popular of Oliveros' text based intuitive pieces, it is a work of sublime beauty. Musicians are given a different scale for each of the two sections with one rhythmic motif for the second section and instructions for musical interaction. The Relache New Music ensemble of Philadelphia recorded a version for the Hat Art label.



## Wind Horse (1989)

*Wind Horse* is a chorus based on listening and responding in a variety of ways and using the *Wind Horse* mandala as a kind of map for organizing and creating the performance.

From the center circle marked "Listen" each individual performer chooses her own optional path ways, returning to the center circle at any time. The length of time spent on any circle could be as little as a comfortable breath or many breaths. The total performance time is approximate and may be pre-determined or not.



*Wind Horse, Pauline Oliveros, score © 1989, Deep Listening Publications*

## Margin Calls (2002), EISing on the Cake (2002), Betting on the Margin (2002)

These are new works of improvisation using the electronic technology of the Expanded Instrument System (EIS) and the human technology of listening. The EIS is an evolving electronic sound processing environment dedicated to providing improvising musicians control over various interesting parameters of electronic transformation of their acoustic performances. Performers each have their own setup, which includes their microphones, control devices and a computer with sound input and output. The computer provides the digital signal processing, which includes delays and ambiance, and translates and displays control information for this processing from foot pedals and switches. The musicians and their instruments are the sources of all the sounds, which they pick up with their microphones and subject to several kinds of pitch, time and spatial ambiance transformations and manipulations. No electronic sound sources are used, only acoustic instruments and voices. Software for the EIS was developed by David Gamper.

"Deep Listening Band (DLB) was formed by accident October 8, 1988 when Pauline Oliveros came with Panaiotis at my behest to visit the amazing two million gallon cistern with a reverberation time of 45 seconds on an old military base (Fort Worden) 70 miles northwest of Seattle. As an afterthought I arranged for Al Swanson to record our efforts, the result being the award winning *Deep Listening* CD on New Albion Records. According to Marc Weidenbaum (*Pulse!* April 1992) this "upstart Deep Listening Band worships in a cistern chapel [and] explores the mysterious spaces between notes, where all is sweet dissonance and beading microtones." Besides *Deep Listening*, DLB has several other CDs including *The Ready Made Boomerang*, *Troglodytes Delight*, *Non-Stop Flight*, *Suspended Music*, *Sanctuary*, and *Tosca Salad* (see [www.deeplisting.org](http://www.deeplisting.org) for further information on recordings, Expanded Instrument System (EIS), and details regarding history and performers.) As one example of our many travels to unusual spaces, in December of 1991 DLB performed in Jameos del Agua, a marvelous concert space built in a lava cave, containing a pond, on Lanzarote, the northernmost Canary Island. By this time keyboardist and technologist David Gamper had been with the DLB for a year. In 1993 Panaiotis left the Band

and we have been a threesome ever since. DLB regularly invites guests to perform, including such artists as dancer/vocalist Julie Lyon (Balliett) Rose, percussionist Fritz Hauser, writer Ione, and performance artist Linda Montano, not to mention the 10 Japanese artists we performed with in Japan in a five hour marathon. Ellen Fullman, with her Long String Instrument, has not only performed often with DLB, but is also one of our commissioned composers; others (besides members of DLB) include Thomas Buckner, Baikida Carroll, Joe Giardullo, Hauser, Montano, and Joe McPhee." – Stuart Dempster

## Pauline's Solo (1992–2002)

"Listening to the energy of all who are present I sound this energy. Listening to my listening and your listening I make this music here and now with the assistance of all that there is. I dedicate this music to compassion in this world now." – Pauline Oliveros

## Picnic and Outdoor Performance

The Pauline Oliveros Birthday Potluck Picnic

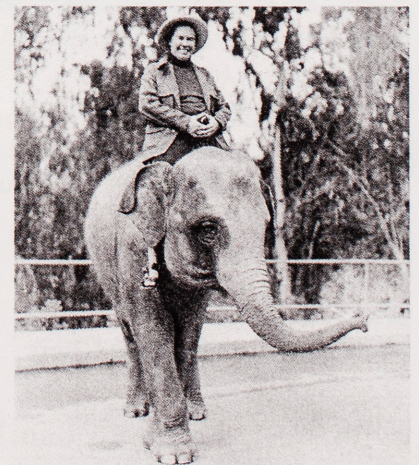
SUNDAY, JUNE 2, 2002 1:00 P.M.

*Dolores Park, San Francisco*  
on Dolores between 18th and 19th Streets

## The Grand Buddha Marching Band (1981)

Brenda Hutchinson – coordinator  
Tom Bickley – drum major  
Everyone

*The Grand Buddha Marching Band* is another meditation work from the *Deep Listening Pieces* collection. Stylistically similar to Oliveros' seminal *Sonic Meditations*, *The Grand Buddha Marching Band* does not require any special performance preparations or special musical training, and is intended to be performed over a long period of time. In this work, the "band" consists of a group of singers or instrumentalists who form a tight, single-file, circular mandala form which spirals around a designated "drum major." Each marcher may make sounds spontaneously during the march, while "listening" and maintaining full awareness of the other marchers' performances. As the members become more distantly spaced, the marchers may speed up, slow down, or pass each other. The piece concludes when all performers have completely dispersed.



*Pauline Oliveros on an elephant, c. 1973*  
Photo: Becky Cohen



## Biographies

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**Bruce Ackley**, Rova Saxophone Quartet, was a founding member of Rova and has contributed to recordings by many musicians including John Zorn, Henry Kaiser, and Eugene Chadbourne.

**Steve Adams**, Rova Saxophone Quartet, studied at the School of Contemporary Music in Boston. He composed music for seven productions by the California Shakespeare Festival.

**Albany Community Choir** is a subgroup of the Albany Community Chorus with a particular interest in New Music. Under the direction of Anne Hege, the Albany Community Chorus has just completed their second year. Offered as a regular course through the Albany Adult School, the chorus has explored a range of musical levels and styles while building a community through singing.

**Terry Baruti** an instructor of Kongolesé drumming at Mills College and director of the noted Capoeira Angola group Adigun Siphon performs *Jaga Warrior's Tribute* from *Njinga The Queen King: The Return of a Warrior*, recreating the performance with members of his company at Mills College in December of 1998.

**David Bernstein**, Forum participant, is a theorist, musicologist, and author specializing in twentieth-century music theory and analysis, and the aesthetics of the avant-garde. He is editor of *Writings Through John Cage's Music, Poetry and Art* (Chicago, 2001). Dr. Bernstein has taught at Mills since 1989, where he is chair of the Music Department.

**Tom Bickley**, recorder, director of the Cardew Choir, festival co-program director, studied Gregorian chant, other medieval music, and African American sacred music. He was among the first seven to receive the Certificate in Deep Listening. He is a native of Houston, and is now based in Berkeley, where he performs, composes and teaches music. [www.metatronpress.com/tbickley](http://www.metatronpress.com/tbickley)

**John Bischoff** (born 1949 in San Francisco) has been creating electronic music both for solo performer and in computer network bands since 1973. He received a BFA from California Institute of the Arts and an MFA in Electronic Music from Mills College. His teachers in composition and electronic music have included Robert Moran, James Tenney, and Robert Ashley.

**Anne Bourne**, cello, has performed on the concert stage and recorded internationally with artists such as Jane Siberry, and composed music for film and dance. She holds the Certificate in Deep Listening and is the mother of young Willa.

**Lorraine Bowser** director of the Kongolesé dance organization Bana Ya Kongo performs *Jaga Warrior's Tribute* from *Njinga The Queen King: The Return of a Warrior*, recreating her performance with members of her dance company at Mills College in December of 1998.

**Anne Trueblood Brodzky** is President of the non-profit Society for Art Publications of the Americas and director of Meridian Gallery the exhibition and performance space in downtown San Francisco. She was editor-in-chief of *artscanada* magazine in Toronto, Canada from 1967 to 1983. Under her editorship Brodzky positioned and published the national bi-monthly periodical as a thematic art magazine and edited several books in Toronto bearing the imprint Society for Art Publications. Returning to her native country she accepted a

residency at the Djerassi Foundation in Woodside, California. With colleagues Dore Ashton, Ronald Christ and Anthony Williams, she founded the Society for Art Publications of the Americas (SAPA) in San Francisco (1984) and Meridian Gallery (1989-). The Society inaugurated two new programs, the innovative year around Meridian Interns Program for low-income teenagers in 1996 and Meridian Music: Composers in Performance a monthly New Music performance series curated by Philip Gelb. She is the author of *Unbroken Poetry: The Work of Enrique Celaya*, Whale and Star Press, 1999.

**Chris Brown** is a composer, pianist, and electronic musician from San Francisco. He has worked for fifteen years with the interaction between acoustic instruments and live electronic sound environments, creating works for soloists and for ensembles, including the Berkeley Symphony, the Rova Saxophone Quartet, and the Abel-Steinberg-Winant Trio. He is Co-Director of the Center for Contemporary Music at Mills College.

**Monique Buzzarté** is an avid proponent of contemporary music. As a solo trombonist she has commissioned and premiered many new works for trombone alone and in chamber ensembles. She is a founding member of New Circle Five (free improvisation quintet with Pauline Oliveros) and other ensembles. An author and educator as well, Ms. Buzzarté's advocacy work for women in music included coordinating efforts which led to the integration of women orchestral performers into the Vienna Philharmonic Orchestra.

**Sarah Cahill** specializes in New American Music and the American experimental tradition. She is particularly fascinated by how the early 20th-century American modernists have influenced composers working today. She has explored these musical lineages in numerous concert programs, the most ambitious being a three-day festival celebrating the centennial of Henry Cowell in 1997. For the centennial of Ruth Crawford Seeger, she commissioned seven composers, all women, to write short homage pieces for a solo concert in the Interpretations series at Merkin Hall.

**The Cardew Choir** sings at the intersection of community and experimental music. This radically inclusive ensemble finds its roots in the work of English composer/performer Cornelius Cardew (1936-1981), his Scratch Orchestra, as well as Pauline Oliveros' Deep Listening, and is a blossoming of the vibrant music scene in the Bay Area. The first rehearsal was held in Berkeley on May Day 2001. The group was begun by Bob Marsh, Kattt Sammon, and Tom Bickley. It has performed works by Cardew, Kathy Kennedy, Joseph Zitt, and Pauline Oliveros. Members include both active musicians and performers who are just beginning to use their voices as singers. The choir welcomes new participants: enthusiasm necessary, prior experience not required. Telephone (510) 204-0607 or email [tbickley@metatronpress.com](mailto:tbickley@metatronpress.com) for information.

**India Cooke**, violinist, composer and educator, plays a wide range of music—from classical to jazz. India has performed in San Francisco Bay Area symphony and opera orchestras, chamber ensembles, and Broadway shows. As an educator, Ms. Cooke was an Artist-in-Residence at the San Francisco School of the Arts, and currently teaches at the San Francisco Community Music Center, Mills College, Santa Clara Children's Shelter and at her private studio.



**Renee T. Coulombe** is a composer, improviser and theorist; she is currently Assistant Professor of Music Theory and Composition at the University of California, Riverside. Her scholarly work encompasses many aspects of critical theory in music, including gender and sexuality theories in music, analyzing divergent musical repertoire including opera, punk, blues music, and electronica. During Fall of 2002, she will be a Resident Fellow at the Humanities Research Institute "Improvisation in the Contemporary Performing Arts" convened by George Lewis.

**Steed Cowart**, orchestral rehearsal director, is co-director of the Contemporary Performance Ensemble at Mills College.

**Xopher Davidson**, oscillator, is an engineer and composer. Formerly a non-representational painter, film auteur and loop technician, and curator, he is active in the groups Citizen Band and Mixture 151.

**Stuart Dempster**, Sound Gatherer, trombonist, composer, didjeridui, and Professor Emeritus at the University of Washington, has made numerous recordings. His New Albion recording *In the Great Abbey of Clement VI at Avignon* has become, in the words of one reviewer, "a cult classic." As a founding member of Deep Listening Band, he produced the first three DLB recordings including award winning *Deep Listening* CD on New Albion, (the first CD made in the highly reverberant Fort Worden cistern). Dempster is also known for soothing aches, pains, and psychic sores with his healing, yet playful, Sound Massage Parlor. His multimedia collaboration with wife Renko Ishida Dempster, *Dream-Time-Pieces*, was exhibited at Seattle's Jack Straw New Media Gallery in 2000. [faculty.washington.edu/dempster](http://faculty.washington.edu/dempster)

**Brad Fischer**, voice, performed on accordion and slide whistle in Pauline Oliveros' *Lunar Opera: Deep Listening For Tunes* at Lincoln Center in 2000. He now sings with the Cornelius Cardew Choir. In his secret life he works as a computer programmer.

**David Gamper** moves freely among the worlds of composition, improvisation, and electronic instrument design and construction. In his work creating performer controlled sound processing environments for improvising acoustic musicians including Deep Listening Band, he has directed development of the Expanded Instrument System (EIS) for the Pauline Oliveros Foundation. He has designed variations of the EIS for teaching, demonstration, recording, and for use by guest musicians in performance. The recording of a concert with Oliveros at the IJsbreker in Amsterdam has been described as "the pinnacle of the Oliveros-Gamper collaborations, music that through its depth, reveals ever more profound expression." His piece "Conch" (2000) was in the Whitney Museum of American Art's *BitStreams* exhibition in Spring 2001 and is included on the CD of sound art from that show. "See Hear Now" is Gamper's collaboration with Gisela Gamper which merges music and video into an immersing environment which transcends each medium. More information can be found at [www.seehearnow.org/dgamper](http://www.seehearnow.org/dgamper).

**Philip Gelb** is one of a handful of shakuhachi players focusing on New Music. He has performed throughout North America and in Europe and Japan as a soloist and in various ensembles, premiering numerous new works for solo shakuhachi and in varied ensembles. In addition to being an active freelance performer, his current projects

include *The Space Between* with Pauline Oliveros and Dana Reason; Trio Natto with koto player, Shoko Hikage and electronic musician, Tim Perkis; *The Wind Trio of Alphaville*, with saxophonists, Jon Raskin and Phillip Greenlief, and collaborations with dancer Eri Majima. He currently lives and teaches in the San Francisco Bay Area and maintains a website at [www.philipgelb.com](http://www.philipgelb.com). In addition he is curator of the Meridian Music Series at Meridian Gallery in San Francisco. In the summer of 2001 he came up with the insane idea of putting together a 70th birthday celebration to honor Pauline.

**Scot Gresham-Lancaster** is a noted composer, performer, and sound engineer in the field of electronic and computer music. Formerly with the groundbreaking ensemble *The Hub*, he now performs with Tim Perkis and Chris Brown in the trio *Fuzzy Bunny*.

**Diane Grubbe** has appeared as soloist with the Sienna Music Festival in Italy, the San Francisco Concerto Orchestra, L'Orchestre de Notre Dame in San Francisco and the Calabasas Chamber Orchestra in Southern California, with whom she recorded the Vivaldi Piccolo Concerto for their CD, *The Baroque Concerto*. As an orchestral flutist, Ms. Grubbe performs with numerous Bay Area orchestras including Napa Valley Symphony, Vallejo Symphony, Pocket Opera, Lamplighters and Cinnabar Opera Theatre.

**Joanna Haigood**, choreographer and dancer, makes dances that use natural, architectural and cultural environments as a point of departure and often incorporate aerial flight. She co-founded ZACCHO Dance Theater in San Francisco. She has performed on the Clock Tower of the Ferry Building and at Fort Point in San Francisco, at Jacob's Pillow, in Massachusetts, at Arles in France and at many other venues.

**Anne Hege** directs the Albany Community Chamber Chorus and is active as a soprano singer in the San Francisco Bay Area music scene.

**Shoko Hikage** is from Tokyo where she was a student of the great koto masters, Tadao Sawai and Kazue Sawai. She has played koto since she was three. She is a very innovative player with a strong sound and a unique approach. Her new solo CD shows her to be one of the restructuringists on her instrument.

**Brenda Hutchinson** composer and instrument-maker makes extensive use of language, stories, ambient and sampled sounds. She works with the Exploratorium and Harvestworks in New York.

**Matt Ingalls**, clarinet, composes electroacoustic music, leads the sfSound Ensemble and curates the ACME Observatory series in Berkeley. He studied at Mills College and the University of Texas.

**Ione** is an author, playwright and director. She is also an accomplished psychotherapist, specializing in myth and heritage, dream phenomena and women's issues. Her seminal work, *Pride of Family: Four Generations of American Women of Color*, is a *New York Times* Notable Book, and on the New York Public Library's List of 25 Books to Remember. Ione was a journalist for a number of years, and her articles have been widely published. She is the author of *This is a Dream! A Handbook for Deep Dreamers*. She is the Director and Playwright of *Njinga The Queen King: The Return of a Warrior* with Music and Sound Design by Pauline Oliveros, (Premiere: BAM's Next Wave Festival in 1993). She is the Director and creator of the Story Line for of *The Lunar Opera*;



*Deep Listening For Tunes*, (Premiere: Lincoln Center, 2000). She is Director and Librettist of *Io and Her and the Trouble with Him - A Dance Opera in Primeval Time*. (Premiere: Union Theater, University of Wisconsin, 2001). Other projects include: *Hotel Regina: A Video Opera* with music and sound design by Pauline Oliveros, and *Return To Egypt: A DVD Opera* with music and sound design by Andrea Goodman.

**Allison Adah Johnson** is a composer who studied at Stanford University (BA), the California Institute of the Arts (MFA), and is currently completing her PhD from the University of California San Diego. Her principal composition teachers have been Mel Powell, Morton Subotnick, and Chaya Chernowin. She studied Javanese gamelan with Djoko Walujo at CalArts and with Suhardi in Yogyakarta, Central Java. She has been a guest lecturer at Mills College and California State University San Marcos, and currently teaches in the Bay Area at Skyline College, Foothill College, and Cogswell Polytechnical College.

**Hugh Livingston**, cellist, holds a doctorate in contemporary cello performance from UCSD, has been in residence at CNMAT at UC Berkeley, and performs in Mapa Mundi with Tom Bickley. He curates the highly successful Artship recording series. [www.stringsandmachines.com](http://www.stringsandmachines.com)

**George Marsh**, percussion, master improviser in a variety of styles, has composed for films and taught drumming and percussion at the UCSC and Sonoma State University.

**Larry Ochs**, Rova Saxophone Quartet, is a composer, and executive director of the Rova non-profit organization. He performs also in Maybe Monday with Fred Frith and Miya Masaoka, and is involved in many other innovative musical projects.

**Pauline Oliveros** In a feature article on women and music, entitled *Downtown Divas Expand Their Horizons*, in the Sunday New York Times for October 28, 2001, Cori Ellison comments that "...singers and composers increasingly segregated into specialized camps during the late 19th century, and women, though permitted to sing, were largely denied access to the realm of composition, with its higher status. In the 1960s, at the dawn of the modern women's movement, Pauline Oliveros was among the first to reclaim that territory. Since then, she has pioneered music combining improvisation, meditation, electronics, myth, dance, theater, ritual and multimedia. Using nonverbal vocal sounds and her trademark accordion, retuned in her own system of "just intonation," she has also earned the nickname Godmother of Ambient, incorporating environmental sounds into performances at sites ranging from the Kennedy Center to underground caverns."

American Pauline Oliveros (born 1932 in Houston) is known internationally as a composer, performer, feminist, teacher, pioneer in electronic music, and author. Oliveros' music is most closely identified with the American experimental tradition.

Several articles she wrote in the 1970s regarding the neglect of women composers and their music are cited as part of the foundation of gay and lesbian studies in musicology. In 1985, she formed The Pauline Oliveros Foundation reflecting her philosophy that "creativity is the vital spirit of personal and public growth." As early as 1980, Oliveros commented on the lack of support for living women composers. Her own, personal efforts to aid in the exposure of others is made manifest by the collaborative nature of her performances.

She has built a loyal following through her concerts, recordings, publications and musical compositions that she has written for soloists and ensembles in music, dance, theater and interarts companies. She has also provided leadership within the music community from her early years as the first Director of the Center for Contemporary Music (formerly the Tape Music Center at Mills), director of the Center for Music Experiment during her 14-year tenure as professor of music at the University of California at San Diego, to acting in an advisory capacity for organizations such as The National Endowment for the Arts, The New York State Council for the Arts, and many private foundations. She teaches at Rensselaer Polytechnic Institute in Troy, NY. Oliveros has been vocal about representing the needs of individual artists, about the need for diversity and experimentation in the arts, and promoting cooperation and good will among people.

"Through Pauline Oliveros and Deep Listening I finally know what harmony is.. It's about the pleasure of making music." - John Cage, 1989

"On some level, music, sound consciousness and religion are all one, and she would seem to be very close to that level." - John Rockwell

**The Pauline Oliveros Foundation**, founded on the conviction that creativity forms the vital spirit of public and personal growth, the Pauline Oliveros Foundation fosters the creation of innovative art and associated technologies, and cultivates a global perspective in the arts and education through the practice of Deep Listening.<sup>SM</sup>

**Jann Pasler**, Forum participant, has published extensively as a musicologist and theorist in the areas of feminism and music and music in early twentieth-century Paris. She holds a Ph.D. from the University of Chicago and teaches at UCSD.

**Maggi Payne** is a composer, flutist, recording engineer/editor and video artist. At Mills College she is Co-Director of the Center for Contemporary Music, and teaches audio engineering, composition and electronic music.

**Tim Perkis** has been working in the medium of live electronic and computer sound for many years, performing, exhibiting and recording extensively in North America and Europe. His work has largely been concerned with exploring the emergence of life-like properties in complex systems of interaction. He is the designer of the Hub, a device for enhancing communication between musicians, which the Village Voice has called "the beginning of an important movement." He has built installations and performed at venues and festivals around the world, such as New Langton Arts, the San Francisco Museum of Modern Art, Het Apollohuis and The Royal Conservatory in the Netherlands, Fylkingen in Stockholm and the Academie der Kunste in Berlin.

**Jon Raskin** Originally from Oregon, Raskin is a founding member of the Highlights of Rova. His early career includes his '70s participation in New Music ensembles directed by John Adams (San Francisco Conservatory of Music). Raskin has received numerous grants and commissions to work on a variety of creative projects including: an NEA Composer Grant for *Poison Hotel*; a theater production by Soon3 (1988); Reader's Digest/Meet the Composer (1991); and a Berkeley Symphony commission (1995). Raskin's recording experience includes performances with Anthony Braxton (1989), Tim Berne (1996), and Philip Gelb (1998).



**Dana Reason**, pianist in The Space Between, and Forum participant, has performed extensively at international free-jazz and improvised music festivals. She is writing her Ph.D. dissertation titled *Playing like a Girl: Women Improvisors in the Second Half of the Twentieth Century* at UCSD.

**Moira Roth**, Forum participant, is a feminist art historian and critic who writes and lectures extensively on contemporary art, and teaches at Mills. She is collaborating with Pauline Oliveros on *The Library of Maps*.

**Katherine Setar** is an adjunct instructor of theory and small ensemble performance at Chabot College in Hayward, California. She earned her Ph.D. and MA in music theory from the University of Southern California and her BM in piano performance from California State University at Northridge. Her awards include the USC Dean's Fellowship and a USC Teaching Fellowship in music theory.

**The Society for Art Publications of the Americas**, a non-profit, was begun in 1984 to nurture the process and exchange of art and ideas about art in the Americas. The mandate and inclusive spirit of the Society led to the formation of Meridian Gallery in 1989, the Meridian Interns Program in 1996 and Meridian Music: Composers in Performance in 1998. These programs are based in the belief that the experience of significant art creates change. [www.meridiangallery.org](http://www.meridiangallery.org)

**The Sounding the Margins Orchestra** is an international ensemble assembled by Philip Gelb to perform Oliveros' large-scale instrumental works for this festival. The members are virtuoso performers of New Music and active in the ranks of professional music making around the world.

**Matthew Sperry** is a well-regarded bass player based in the Bay Area. He performs with many musicians internationally and nationally.

**Toyoji Tomita** studied trombone at the Juilliard School of Music and the Curtis Institute of Music, and studied the didjeridu with Stuart Dempster. In 1976 he won the First Prize in the Gaudeamus International competition for Interpreters of Modern Music in Rotterdam, Holland. Living in Paris, France for the next three years, he toured Europe extensively both as a soloist and as a member of the Ensemble Musique Vivante, Diego Masson director. He received an MFA in electronic composition from Mills College in 1986. He is a co-founder of the Mills College Didjeridu Ensemble.

**Angelique van Berlo** plays accordion in New Music with the Adem Trio and is a scholar of women composers and New Music for the accordion.

**Karolyn van Putten**, voice and percussion, covers a wide variety of styles and settings. She has performed with Bobby McFerrin, Musica Divina, and Sisters of the Sound Continuum. She holds a Ph.D. in East-West Psychology.

**David Wessel**, electronics, studied mathematics and experimental psychology at the University of Illinois and received a doctorate in mathematical psychology from Stanford in 1972. He worked at IRCAM in Paris and is the director of CNMAT at UC Berkeley.

**Christopher Williams** is a freelance composer, contrabassist, and teacher of various things currently based in San Diego,

where he studies with Chaya Czernowin and Bert Turetzky at UCSD. He has performed with La Monte Young's Theatre of Eternal Music and Charles Curtis, is currently thinking and writing about the music of Benjamin Carson, and will have his *Gnot* premiered by the Hutchins Consort in the fall of 2002.

**Jennifer Wilsey** is a percussionist exploring the healing dimensions of sound through the use of percussion and voice. She received her musical training at the University of California, Santa Cruz.

**Gayle Young**, amaranth, is a composer, author and inventor of musical instruments and notational systems based in Toronto. She is managing editor of *Musicworks* magazine and biographer of electronic music pioneer Hugh LeCaine.

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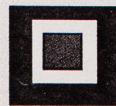
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