

UCSD Music Dept. Presents
THE MONDAY NOON TAPE CONCERTS

#1 ELECTRONIC AND TAPE MUSIC FROM THE STATE UNIVERSITY
OF .NEW YORK AT ALBANY

Program

2 Miniachores: Clam & Tauermusik...29" & 30";.....Warren Burt
Holyoke...19'54".....Peter Doell
Saturday Night Fantasies...4'15".....Andrew Sells
Frogs...5'45".....Randy Cohen
The Sink Mysteries...8'00".....Randy Cohen
Modulor Flowers...9'30".....Carlo Carnevali

Monday, Jan. 10, 1972 High Noon Music Gallery, 408 MC

Next Concert in this series: Jan. 24, 1972 -----

Electronic and Tape Music from the California Institute of the Arts

Doell very poor piece - Controls are showing cadence abrupt
after AM fades periodic <

Cohen Two cadence cop out. Fade away
Sink mysteris bad cadence shut off noise.

Carnevali mid range FM vs bell like tones

INTRODUCTION: But there ain't nobody to watch! What are you sposedt'do?

One of the major criticisms leveled at electronic and tape music in the past has been that it is a dead, sterile medium, that there is no sense of performer contact, that it is a music with something missing. This series of concerts is dedicated to aggressively disproving that notion. We believe, that given the right setting, this form of music can show its unique beauty. Of course there is no performer to watch! This music demands, perhaps as never before, that you listen. So, please, sit down, relax, and enjoy, enjoy, enjoy.

PROGRAM NOTES

Warren Burt. Clam and Tauermusik- these two short pieces were composed during the Spring of 1970 at the Albany studios. They were originally designed to be broadcast from the University's Carillon tower in place of the taped bells usually employed there. They were composed through mixing of rewind material, other people's tapes and anything else I could find quickly. -wab

Peter Doell: Holyoke- composed at the EM studio of the State U. of N.Y. College at Brockport while Doell was working for the Dance Department there. Holyoke, however, was not conceived for dance, nor has it been. 1 Sequencer and 1 Keyboard control 2 oscillators and their interaction. Then the sound is run through filters and Voltage controlled amplifiers, also controlled by the sequencer and keyboard. A very simple patch, this piece is a recording of a real time realization of the score, done by Doell himself in Summer 1971. -wab

Andrew Sells: Saturday Night Fantasies-

Saturday Night Fantasies, composed on a Saturday Night (as a Fantasy) was "written" on my 2-track revox using built in tape echo. Sounds consisted of my wife and I making various pre-determined vocal sounds and/or playing with every kitchen utensil we could get our hands on. Most of the tape was then to be played back in reverse which now became forward!? The Beginning was recorded to test the echo delay. I liked it so much I kept it. Yours truly, or truly yours (this is reverse?!) Andrew Sells

Randy Cohen: Frogs: This piece was written by mixing together all the frog calls on the record "Songs of the North American Frogs." The voice is also from the record. -rc

Randy Cohen: The Sink Mysteries: An improvisation on a pipe organ, recorded to distortion, then electronically processed and ring modulated and mixed against itself. The electronic modifications were 1 complex patch, recorded several times without editing, and then mixed. -rc

Carlo Carnevali: Modulator Flowers This piece was realized on the CEMS System at the State U. of N.Y. at Albany, which is basically a big Moog synthesizer with 8 sequential controllers and a digital clock to control the sequencers. It is a real time piece, but not a performance. Once the patch was perfected and set in motion, Carnevali turned on the tape recorder and listened. The piece exists in 3 versions, a 10 minute one, (today's version), a 15 minute one, and a 30 minute one. It is very soft, so very close listening is advised. -wab

ABOUT THE COMPOSERS;

Warren Burt received his B.A. in Music from the State U. of N.Y. at Albany in June 1971. He is currently typing these program notes.

Peter Doell is currently completing the requirements for the B.A. in Electronic Music at the State U. of N.Y. at Albany. His current interest is working with filmmaker Tom De Witt, on real-time video synthesis.

Andrew Sells received his B.A. from the State U. of N.Y. at Albany in Spring of 1971. After living in Boston for a year, he is currently residing in Pacific Beach.

Randy Cohen received the first B.A. in Electronic Music given by the State U. of N.Y. at Albany in June 1971. He is currently a graduate student and teaching assistant at California Institute of the Arts.

Carlo Carnevali is a professional music copyist who works in New York City. After years of copying other people's music, he decided to write his own. He is currently studying composition with Charles Dodge at Columbia University, and is a frequent visitor to the Albany studio.

UCSD MUSIC DEPARTMENT PRESENTS

The Monday Noon Tape Concerts

#2: Electronic & Tape Music From the California Institute of the Arts

Program

Gunung Batur...2'00".....	Ingram Marshall
Streambean....13'50".....	Kristina Melcher
Di Mattina Presto....14'00".....	Richard Teitelbaum
Bäch.....8'25".....	Serge Tcherepnin
Drone, October 1, 1971.....11'50".....	Charlemagne Palestine

Next Concert: Tuesday, January 25, 8:30 p.m., 409 MC,
Electronic & Tape Music by Composers at UCSD

Warren - why the prop? at end of Volcano
why the dropout? on melchior's face?

done

16 per minute snow rate 1 wing $2\frac{1}{2}$ "

Back

G

F#G

What is changing? what is constant

U C S D M U S I C D E P T. P R E S E N T S

The Monday Noon Tape Concerts

#2: Electronic and Tape Music from The California Institute of the Arts

Preface: The School of Music at CalArts is singularly blessed with both much equipment and many composers. The studios, headed by Mort Subotnick, feature mainly Buchla equipment, but many other types of equipment (Nagras, etc.) are available for the composers to work with. Today's pieces are selections from an 8 hour marathon electronic music concert held there during November 1971. The pieces have a wide range of technique and aesthetic, indicative of the wide range of activities happening there.

NOTES

Ingram Marshall: Gunung Batur. This tape was recorded by Marshall in Java in early 1971, and features the sound of Gunung Batur, a local volcano, erupting.

Kristina Melcher: Streambean. The sounds of Streambean are in a slow process of evolution from softness to loudness. "I feel it is important," the composer writes, "to hear these sounds at every possible level- not omitting the more subtle spaces between levels and those between those levels, etc."

Richard Teitelbaum: La Mattina Presto. This piece was recorded by Teitelbaum in Rome, Italy in June 1969, around dawn. In a letter, Teitelbaum describes the piece as "a rather nice slice of everyday life plus some nostalgia."

Serge Tcherepnin: Bäch. Where an umlaut bypasses Johann Sebastian in favor of a very busy sound. The piece is a gradual evolution of sounds with a high noise content over a period of several minutes.

Charlemagne Palestine: Drone: October 1, 1971. This music is marked by concentration on micro-details, by an emphasis on the smallest of movements. Within the context of the drone, however, the smallest of changes assumes epic proportions. By severely limiting his working materials, the composer obtains an almost searing intensity. The patch for this piece was set up on Buchla equipment in late September 1971 and was allowed to run for days, while Palestine gradually adjusted it, developing it to the point he wanted. This tape is a small sample of the process as it existed in its final state.

A CONCERT OF TAPE MUSIC

from members of the music department of UCSD

January 25, 1972

8:30 pm 409MC

BUMPS (Nov. 1971)

Stanford Evens

North Texas State University - completed at UCSD

UNIT-E, Perspectives and the Eternal Order Earnie Morgan

A toccata for organ and electronic instruments
subtitled "Orgasm"

Sonic log
to burn in a fire
and watch
the glowing embers
of Life itself
therein lies the religion in all of us.
we relate as members of a family
with love and affection
sincerely I present this
as minister to my Faith
Do not limit life
Emerge your Self
in Unit-E.

Sincerely

Rev. E. O. Morgan
2/1/70

WORM

Daniel Goode

* * intermission * *

TRILOBITES AND AARDVARKS (1971)

Warren Burt

a trio for Wattie, Erik, Chris and Joel

- I. The Trilobite Trilogy Blues (16'02")
 - a. Fibonacci Collage (13')
 - b. The Wet Dream of Erik Satie (3')
- II. Sleiden Sound, or, a Process Called (9'30")
- III. The Scarlet Aardvark Strikes Back!!!! (36'28")
 - a. The Rhythms of Wattie (5')
 - b. The Aardvark's Icebag Meets the Incredible Kiwi's Buried Machine. (12')
 - c. Donald Duck Dreams of the Arcane Muse, or The Mystical Dreams and Cosmic Vibrations of Elsie the Cow (7'28")
 - d. PornoCopia - Porno-Chop (12')

School of Music

Recital Hall



University of Oregon

Friday, February 18, 1972
8:00 p.m.

Oregon College of Education

KINETIC THEATRE V

PROGRAM

- | | |
|---|--|
| <p>1. <u>Afternoon's Purple</u>.....John Downey
light sculpture--James Van Patten
Al Carmack
Stan Davis, bass
Marion D. Schrock, clarinet
A. Laurence Lyon, organ
Steve Hodges, tenor saxophone
Marianne Harter, vibraphone</p> | <p>3. <u>Quid Pro Quo</u>.....James Van Patten
Musical Realization:
A. Laurence Lyon
Dancer: Jamie O'Neil
Instrumentalists:
Julie Camp
Stan Davis
assisted by other OCE students
Film assistance: Al Carmack</p> |
| <p>2. <u>Processional for Five Sopranos and Instruments</u>.....Newton Strandberg
Instrumentalists:
Marion D. Schrock Marianne Harter
A. Laurence Lyon Richard Lance
Sandy Pagel Deniese Shrack
Julie Camp Kathy Huxford
Tom Hone Nancy Crockett
Sopranos:
Myra Brand Nancy Edwards
Ewan Mitton Penny Dumdi
Georgeanna Dowse</p> | <p>4. <u>Pieces of Eight</u>...Pauline Oliveros
(Dedicated to Long John Silver)
Dave Barker, clarinet
Ann Barbour, flute
Julie Camp, bass clarinet and
cash register
David Holmes, trombone
Scott Janes, trumpet
Pam Liedtke, french horn
Tammy Snyder, bassoon
Sylvia Hillesland
Marion D. Schrock, conductor</p> |
- Program Direction: Dr. Marion Schrock
- Prelude, Intermezzi and Postlude
Folk song performed by Marianne Harter
Synthesizer processing and original materials by David Wallace.

* * * * *

This program is made possible through a grant from the Oregon Arts Commission

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We want to call your attention to KWAX-FM, the campus radio station, which has broad and imaginative music programming daily from 4:00 p.m. to about midnight. A monthly program schedule including full details of timing and identification of music, performers, and recordings is available if you call or write the station (686-4245).

Kinetic Theatre has been a feature of the Oregon College of Education Summer Session since it was first presented in 1968. It was conceived as a means of exploring avant-garde and multi-media works using, when possible, campus talent. For the past two summers a nationally-advertised contest has been the basis for selection of works performed by Kinetic Theatre. The results of this contest, which is directed at college and university faculty and students, have been most gratifying. The program presented tonight includes two winners in the 1971 contest: Afternoon's Purple by John Downey; and Processional by Newton Strandberg.

John Downey is professor of music at University of Wisconsin, Milwaukee. Afternoon's Purple was composed on a commission from the Milwaukee Youth Symphony and first performed in 1970. The tape was composed on a Putney VCS 3 electronic synthesizer. The musical reaction to the tape was realized by OCE faculty and students as per the composer's directions, and the "light sculpture" was developed by James Van Patten and Al Carmack.

Newton Strandberg is on the music faculty of Sam Houston University, Houston, Texas. Processional utilizes five sopranos, a string quartet, and a variety of percussionists. The sopranos sing texts in five different languages, ranging from contemporary poets to Ovid's Art of Love. While most of the work is written in traditional notation, the manner in which the parts fall together and the duration of parts is determined by chance.

James Van Patten, Instructor in Art at Oregon College of Education, is responsible for conception of film, dance, and sound of Quid Pro Quo. The piece was actualized with the collaboration of Al Carmack, a senior at Oregon College of Education, Jamie O'Neil, Instructor in Dance at Oregon College of Education, and Dr. A. Laurence Lyon, Assistant Professor of Music at Oregon College of Education. In this work, a live dancer--Miss O'Neill--performs with a filmed one, emulating or reacting to the gestures of the filmed dancer. The music is purely aleatory.

Pauline Oliveros is one of the brightest lights in the avant-garde world. Her compositions and writings about music of the avant-garde are wellknown. Miss Oliveros is a faculty member at University of California, La Jolla. Pieces of Eight utilizes an entertaining mix of performer and object.

OCE music student Marianne Harter performs the folk song which is the basis of the intermezzi and postlude for the performance. Synthesis of material from the folk song was done on a Putney VCS 3 synthesizer by OCE Music Professor David Wallace.



perceptions of woman

perceptions of woman

festival of arts

university of oregon

february 11-26, 1972

The nineteenth annual University of Oregon Festival of Arts is composed of a series of events related to a single theme: perceptions of woman.

Through the looking glass of now and then—through dance, photography, painting, music, sculpture, poetry, drama, song, speech, and sonic meditation—we may discover or rediscover some forgotten or hidden thought.

exhibits and performers

“die frau”

Previewing in the Northwest at the UO Museum of Art, this major photography exhibit has been organized by the World Exhibition of Photography, Hamburg, Germany. A panorama of the life of women throughout the world is presented in 522 photos from 85 countries, taken by 236 photographers selected from 1000 who submitted over 40,000 photos.

“perceptions”

The arts of Eugene area women will be displayed in the Erb Memorial Union Gallery. The exhibit—including paintings, sculpture, macrame, weaving, ceramics, jewelry, prints, photography, and batik—has been assembled by the University Feminists organization.

“perceptions”

Art by women and art about women will be displayed in the Lawrence Hall Gallery. UO Architecture and Allied Arts School students and faculty are the artists.

a dance company

Shirley Ririe and Joan Woodbury, associate professors of dance at the University of Utah, direct a company of seven in a modern dance lecture demonstration and a dance concert. The repertoire includes choreography from the works of the directors; the dancers; and Alwin Nikolais, Helen Tameris, Murray Lewis, and Steve Paxton. While in Eugene, Ririe will also work with students at Edgewood Elementary School in the IMPACT program, which incorporates the arts into the total classroom curriculum.

an actress

Molly Bloom, a play based on cuttings from the closing passages of James Joyce's *Ulysses* will be performed by Randi Douglas, accompanied by UO senior Bob Paolo. Douglas, a graduate of Stanford University, has been a member of the Oregon, Colorado, and Portland Shakespeare companies and has appeared with the American Theater Company. She will also present readings from the poems of Sylvia Plath, Diane Wakoski, and Anne Sexton, contemporary American poets.

a folk singer

A contemporary folk-ballad style characterizes Kathy Smith, from Los Angeles, Roseburg, and New York. She has been heard locally at the Odyssey Coffee House, has made two records with Richie Havens and will soon make a third record.

three sculptors

Doris Chase, Seattle, Washington; Betty Feves, Pendleton, Oregon; and Elza Mayhew, Victoria, B.C., will present a panel discussion on their perceptions of woman. Chase produces mobile work which "not only accepts change for itself, but in so doing requires it of the spectator-become-performer." Feves' pieces range from small pots to monumental outdoor stoneware sculpture. Mayhew's works reflect her responsiveness to the natural environment.

a playwright, a director, and an actress

Three women's talents are combined in the production of *What Time is It?*, a play about a young girl's search for identity, to be given eight performances in the Arena Theatre beginning February 17. Shirley Schoonover co-authored the piece with Ronald Kenney. Demi McDevitt, UO theatre student will direct the play with Elena Engle, UO student, in the lead role.

musicians

Kathy Turay, Nancy Possman, and Dan Geeting of the UO School of Music will present a "Music Smorgasbord." The program will include the works of Eileen Erikson, contemporary American composer; Cecile Chaminade, early twentieth century French composer; Francesca Caccini, early seventeenth century Italian composer; and Anna Lockwood, contemporary English composer of electronic music.

an ensemble

The Female Ensemble, California musicians under the leadership of composer Pauline Oliveros, will present a workshop and a program relating to Oliveros' investigations of the sonic/physical qualities of a single pitch. The "potentials of concentrated female creative activity" will be explored by the ensemble in sonic meditations and group and solo improvisations.

multimedia performers

The Kinetic Theatre V is a group of 30 students and faculty of Oregon College of Education who present multimedia compositions combining music, theater, dance, sculpture, and film to create an audiovisual effect. Director David Wallace and the group will include on their program *Afternoon's Purple* by John Downey, *Processional* by Newton Strandberg, and a composition by Pauline Oliveros.

koto and harp players

The Seiha Miyabi Kai, a public service koto music group, will perform in a koto and flute concert. The koto belongs to the "zither" family of instruments of East Asia. Leader of the Koto Players is Madam Masae Saheki, and members are Hisako Saito, Fumi Sakano, Frances Soejima, Mary Yoshimi, Aiko Vail, Reiko Fine, Susan Mills, and Melody Doris.

On the same program, the Eugene Harp Sextette, under the direction of Dorris Helen Calkins, will perform a Dutch composition as a group, and Japanese compositions in concert with the Koto Players. Members of the sextette, all of whom have performed individually throughout the Northwest, are, in addition to Calkins, Silver Gilhousen, Sarah Larsen, Sally Maxwell, Silvia Giustina, and Janet Jackson.

two actresses

The Stronger, a short "drama of self-revelation" by August Strindberg, will be performed by Eugene actresses Jacquie McClure and Lynn Simpson. Both McClure and Simpson have been active in local theater productions.

a panel of poets

Three Eugene poets—Gloria Gean Wroten, student; Barbara Hamlin, secretary; and Mary Coleman, teacher—will read from their works.

a poet/playwright

Sonia Sanchez, a teacher at San Francisco State College, whose poems have appeared in *Journal of Black Poetry*, *Liberator*, and other journals and anthologies, will read a selection of her poetry. On the same program a Sanchez play, *Sister Son/ji* will be performed by Linda Mixon, UO student, under the direction of UO English professor, Ed Coleman.

an author/critic

Ruby Cohn is a leading authority on Samuel Beckett, Irish playwright/novelist/poet. She is on the faculty of the California Institute of the Arts. "Beckett in the Modern Theater" is the topic of her festival lecture.

festival of arts contributing agencies

ASUO Cultural Forum	UO Department of Dance
City of Eugene (Room Tax Fund)	UO President's Office
Erb Memorial Union	UO School of Architecture and Allied Arts
	UO School of Music

members of the festival of arts committee

Roland C. Ball	Yoko McClain
Jean V. Cutler	Adell McMillan
Edwin J. Coleman	Neil D. Murray
M. Frances Dougherty	Michael Moravcsik
Ray Hyman	Richard C. Paulin
Patricia Irwin	Joyce Routson
Ronald Lovinger	William N. Roy
Louise Lunsford	Richard Trombley

schedule of events

friday, february 11

"Die Frau," International Photography
UO Museum of Art, 12-5 p.m., Tuesday-
Sunday through February 27

"Perceptions," Women artists of the
Eugene area
Erb Memorial Union Gallery, daily
through February 26

"Dance—Here and Now," Ririe-
Woodbury Company
8 p.m., Gerlinger Annex Studio

saturday, february 12

Dance Concert, Ririe-Woodbury
Company
8 p.m., Gerlinger Annex Studio

monday, february 14

"Perceptions," Student and Faculty Art
Lawrence Hall Gallery, Room 141, 8:30-
4:30, Monday through Friday, 8:30-
12:30, Saturday through February 26

tuesday, february 15

Molly Bloom, Douglas and Paolo
Folk Songs, Smith
Poetry Reading, Douglas
8 p.m., Ballroom, EM Union

thursday, february 17

Panel of Sculptors, Mayhew, Feves, and
Chase
8 p.m., 177 Lawrence Hall

What Time is It? by Kenney and
Schoonover
8 p.m., Arena Theatre, Villard, Feb. 17, 18
(with matinee), 19, 23, 24, 25, 26
Admission charged.

friday, february 18

"Music Smorgasbord," UO School of
Music Soloists
12:30 p.m., Recital Hall, School of Music

Workshop, The Female Ensemble
4 p.m., Bandroom, School of Music

Concert, Kinetic Theatre V
8 p.m., Recital Hall, School of Music

saturday, february 19

Sonic Meditations, The Female Ensemble
8 p.m., Gerlinger Annex Studio

sunday, february 20

Koto and Harp Recital, The Koto
Players and The Harp Sextette
2 p.m., Recital Hall, School of Music

monday, february 21

The Stronger by Strindberg
8 p.m., Throne Room, Museum of Art

tuesday, february 22

A Panel of Poets, Wroten, Hamlin and
Coleman
8 p.m., Throne Room, Museum of Art

wednesday, february 23

Sister Son/ji by Sanchez
Poetry Reading, Sanchez
8 p.m., Ballroom, EM Union

saturday, february 26

"Beckett in the Modern Theater," Cohn
8 p.m., 180 P. L. Campbell Hall

**Admission to all events
is free, with the exception
of *What Time is It?***

festival of arts
203 villard hall
university of oregon 97403

Nonprofit Organization

U.S. Postage

PAID

Permit No. 82

Eugene, Oregon

UCSD MUSIC DEPARTMENT PRESENTS

A TAPE CONCERT

electronic and tape music from all over
weds., mar. 1, 1972, 8:30PM; music gallery, 408 mc

PROGRAM:

for Anne(rising).....James Tenney

The Oak of the Golden Dream.....Hal Budd

Parodie.....Keith Humble

i. Time Piece

ii. Bird Songs at Even Time

iii. Ground Message

iv. Mass

Drift.....Joel Chadabe

INTERVAL

Ideas of Movement at Bolton's Landing.....Joel Chadabe

City Visit (Part One).....Makoto Shinohara

Ex-Stasis.....William Hellermann

A Triptych for Hieronymus.....Lejaren Hiller
in 17 sections...

1. Third Day of Creation
2. Fauna
3. Chorale
4. Dance of Death
5. First Entracte
6. Barker's Fugue
7. 1st Takeoff
8. The Golden Mean
9. 2nd Takeoff
10. Hurdy-Gurdy
11. 3rd Takeoff
12. Vox Humana
13. 4th Takeoff
14. Billboard Music
15. Second Entracte
16. The Junction
17. Conclusion

Next Concert in this Series: Noon, Mon. Mar. 6, 1972 music gallery 408 mc
music from dartmouth

UNIVERSITY OF CALIFORNIA, DAVIS

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF MUSIC

DAVIS, CALIFORNIA 95616

March 7, 1972

Dear Pauline:

Transfer. It turns out that the other judge on our panel will be Jerry Rosen, instead of Kent Hughes.

Anyway, Jerry and I have looked through the 30 scores and have made preliminary choices. I'm sending the scores to you for perusal. As soon as you have selected a 1st place winner and a 2nd place let me know. We'll then try to coordinate our respective choices. I enclose the "rules."

Jerry will be in San Diego in a week or so, to rehearse with Bert. You and he could get together then??

Let me hear,

Jerry

P.S. We must have a decision by the end of March.

MONDAY NOON TAPE CONCERT
APRIL 10, 1972 - ROOM 408 MC - NOON
#5 - MUSIC FROM DARTMOUTH COLLEGE
PROGRAM

- James Ruben: Madman in a Bell Tower - 47"
- Ronald Perera: Analog - 25"
- Jon H. Appleton: Alternate Routes - 8'18"
- : Dr. Quisling in Stockholm - 4'08"
- : Kungsgatan 8 - 2'03"
- : Patience - 2'03"
- Kenneth R. Timmerman: Fragments from a Ruin: "if my head hurt a hair's foot" - 12'33"

Next concert in this series: Tues. eve. Apr 18 - Rm. 409 MC - 8:30 PM
Works by UCSD Graduate Composers

PROGRAM

from SIX LOVE SONGS 1950

Song
The Contented Lover
What Can We Poor Females Do

The Chamber Singers
Elliot R. Wold - Conductor

SWEET LOVERS LOVE THE SPRING 1953

Women of the Concert Choir
Fran McNamara - Piano
Elliot R. Wold - Conductor

DIVERTIMENTO FOR FIVE WINDS 1955

Allegro cantabile
Presto
Largo
Vivo

Marlys Maier - Flute
Michelle Byng - Oboe
Gary Sperl - Clarinet
Conrad De Jong - Trumpet
Bev Volkman - Bassoon

ETUDE 1957

Carolyn De Jong - Piano

MINIATURES FOR BAROQUE ENSEMBLE, op. 8 1957

in B ^b	Jan Sarich	- Flute
in C	Nancy Neubauer	- Oboe
in D	Ella Emery	- Violin
in E ^b	Bob Tideswell	- Viola
in F	Rolf Sovik	- Cello
in G	Don Nitz	- Harpsichord
in A	Conrad De Jong	- Conductor
in B ^b		

SECOND ELECTRONIC SETTING 1962

IMPROVISATION 1962

Bob Samarotto - Clarinet
Bob Tideswell - Viola
Carolyn De Jong - Piano

IMMOBILE FOR TAPE AND DIVERSE INSTRUMENTS 1967

Flute	- Debbie Blake	Trumpet	- Shirley Christenson
	Chris Goldsmith		John Molkentin
	Jan Sarach		Dennis Peters
Oboe	- Michelle Byng	Piano	- Rick Cohler
	Nancy Neubauer		Fran McNamara
Clarinet	- Maydene Anderson	Vibes	- Gary Sperl
	Vicki Fiebig	Marimba	- Meric-Vance Neuenfeldt
	Leah Ann Larsen		
	Kristine Rothe		

SETTING FOR VIOLIN, TAPE & WINDS 1972
(Commissioned by the University of Wisconsin - River Falls)

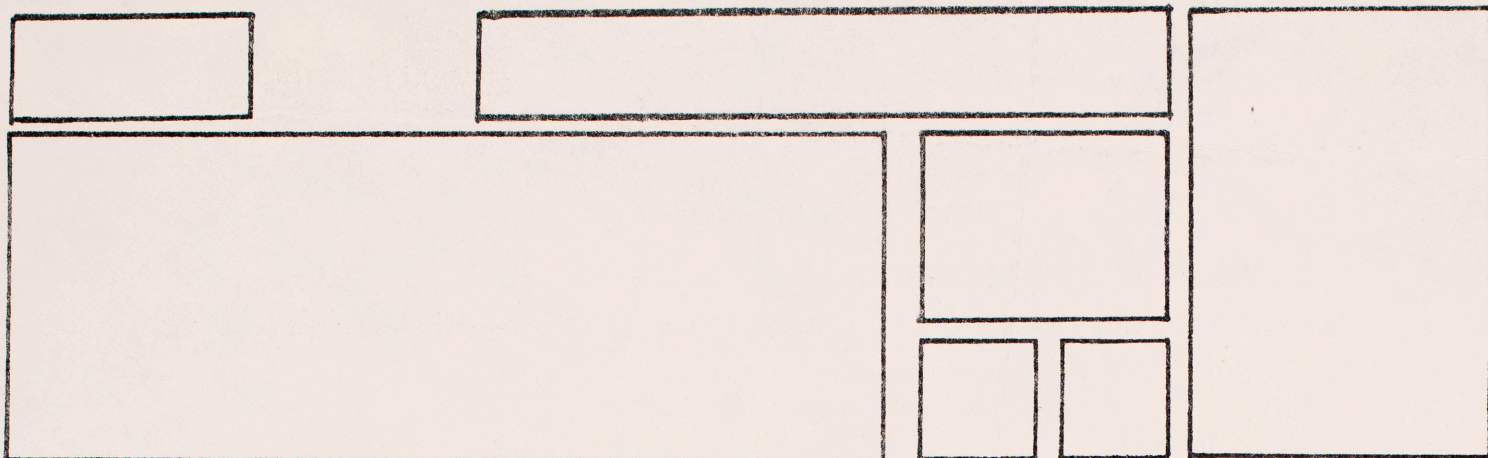
Yoko Matsuda - Violin Solo

April 20, 1972 8pm

A Concert of works by Mel Powell

presents

The University of Wisconsin-River Falls Music Department



MEL POWELL, dean of the School of Music at the California Institute of the Arts is a leading composer of American "new music," in the instrumental, vocal and electronic media. Among his better known works are HAIKU SETTINGS for VOICE and PIANO, FILIGREE SETTING for STRING QUARTET, STANZAS for ORCHESTRA, SETTING for CELLO and ORCHESTRA, all of which have been performed here and abroad. He came to the institute from Yale University where he was chairman of the Music Composition Faculty, the post held by the late Paul Hindemith with whom Powell studied. He founded the University's Electronic Music Studio and was its director from 1960-69. He has served as president of the American Music Center and as a member of the executive committee of the International Society for Contemporary Music and consultant to the principal private and governmental institutions in the arts. A member of the editorial boards of the JOURNAL OF MUSIC THEORY AND PERSPECTIVES OF NEW MUSIC, he has contributed articles to these and other publications and has frequently lectured at universities on the subject of recent musical thought. He has received many distinguished honors and awards.

YOKO MATSUDA was concertmaster of the Pro Arte Symphony, a member of the Lincoln Center Chamber Music Society and musical director of the Chestnut Hill Concerts in Connecticut. Miss Matsuda has been soloist with major orchestras, including the National Symphony Orchestra and the Japan Philharmonic Orchestra. As a member of the Yale String Quartet, she has recorded for Vanguard Records. She was a member of the music faculty at Yale where she received her MA in music in 1967.

The University of Wisconsin-River Falls is dedicated to music as an evolving art and provides an opportunity for students and faculty to perform music of the most recent stylistic trends. Its commissioning project has seen the premiers of the following works at UW-RF:

- CELEBRATION FOR CHORUS & WIND ENSEMBLE VINCENT PERSICHETTI (1967)
- THREE PIECES FOR BRASS QUINTET & PIANO DONALD ERB (1968)
- YUN FOR CHAMBER ENSEMBLE CHOU WEN-CHUNG (1969)
- THE REMORSELESS RUSH OF TIME FOR CHORUS,
NARRATOR AND 13 INSTRUMENTS ROSS LEE FINNEY (1970)
- WHEN LILACS LAST IN THE DOORYARD BLOOM'D FOR
CHORUS, BAND, AND SOLOISTS BARNEY CHILDS (1971)

All composers have been on our campus for the premiere performance of their commissioned work. Their visits included lectures and informal meetings with our students and faculty.

***** PRELUDE *****

TIGER BALM (1971)..... ANNA LOCKWOOD

***** PROGRAM *****

LA FLAMANDE (1707) ELIZABETH JACQUET DE LA GUERRE
SARABANDE IN D MINOR (1707) ELIZABETH JACQUET DE LA GUERRE

Donald Nitz - Harpsichord

WHY DON'T YOU WRITE A SHORT PIECE? (1970) PAULINE OLIVEROS

Carolyn De Jong

DEUX VALSES GERMAINE TAILLEFERRE

Mary Deiss - Piano
Dixie Olson - Piano

ECLIPSE (1967) for electric tape PRIL SMILEY

BETWEEN TWO HILLS (Carl Sandberg) 1972 JESSIE FEDIE

Gwen Soli - Soprano
Fran McNamara - Piano

THIS SIDE OF THE TRUTH (Dylan Thomas) (1972)PAT HAIGH
For spoken male chorus

Ron Abraham	Meric-Vance Neuenfeldt
Rick Cohler	Dennis Peters
Duane Danielowski	Joe Possley
John Molkentin	John Radd
	Gary Sperl

Conrad De Jong - Conductor

***** SURPRISE *****

GEORGE WASHINGTON SLEPT HERE TOO (1965)PAULINE OLIVEROS

Carolyn De Jong	Meric-Vance Neuenfeldt
Conrad De Jong	John Radd

PERCUSSION QUARTET (1969) JOAN TOWER

W. Larry Brentzel	Gary Sperl
Weston Cornelius	J. Robert Tideswell

John Radd - Conductor

STRIPSODY (1966)CATHY BERBERIAN

Elliot Wold - Baritone Voice

UNTIL IT'S TIME FOR YOU TO GO.....BUFFY SAINTE-MARIE
MERCEDES BENZ.....JANIS JOPLIN
YOU'VE GOT A FRIEND.....CAROLE KING

Terry Rogers - Soprano	Meric-Vance Neuenfeldt - Electric Bass
Gary Sperl - Tambourine	Weston Cornelius - Drums

John Radd - Piano and Arranger

Claudia Bennett Cathy Berberian Pauline Oliveros Elizabeth J
 acquet de la Guerre Elizabeth Gould Tona Scherchen Miriam Gi
 deon Vivian Fine Violet Archer Claire Polin Germaine Taillef
 erre Cecile Chaminade Jessie Fedie Pat Haigh Nancy Nuebauer
 Kris Podvin Julia Smith Ruth Crawford Seeger Peggy Glanville
 Hicks Anna Lockwood Thea Musgrave Lucia Dlugoszewski Emma Lo
 u Diemer Lili Boulanger Gitta Steiner Nancy Chance Grazyna B
 acewicz Judy Collins Joan Baez Carole King Joni Mitchell Jan
 is Joplin Buffy Sainte-Marie Barbara Mauritz Elaine Barkin B
 etsy Jolas Elizabeth Lutyens Joan Tower Sister Ida Phyllis T
 ate Mrs. H.H.A. Beach Louise Talma Doris Hays Carla Bley Jul
 ia Perry Elizabeth Gyring Jocy de Oliveira Marilyn Wood Barb
 ara Pentland E
 chy Cornelia v
 auline Hall Ga
 i Marion Bauer
 na Appeldoorn
 Anna Amalia El
 ary Grant Carm
 ite Canal Doro
 ra Schumann Et
 Wilhelmina Ben
 Clarke Ursula
 rvey Joyce Hol
 son Roberta Bitgood Margaret Bonds Gena Branscombe Estela Br
 inguer Mary E. Caldwell Rose Marie Cooper Katherine K. Davis
 Olive Dungan Clara Edwards Lillian Rosedale Goodman Mrs. M.H
 . Gulesian Barbara Kolb Mabel Livingstone Ellen Jane Lorenz
 Ruth Kelley Martin Alice Parker Gloria Ann Roe Sharon Elery
 Rogers Mation Rosette Lily Strickland Ludmila Ulehla Elisabe
 th Waldo Elinor Remick Warren Ruth White Beatrice Witkin Amy
 Worth Jean Eichelberger Ivey Esther Ballou Thekla Badarzewsk
 a Radie Britain Roslyn Brogue Rebecca Clarke Hilda Dianda Na
 ncy Ward Clara Edwards Alice Ferree Shields Netty Simons Pri
 l Smiley Vally Weigl Joan Franks Williams Dorothy James Dika
 Newlin Mary Howe Joyce Mekeel Nicola LaFanu Ljubica Marie Je
 nnifer Fowler Williametta Spencer Marilyn J. Ziffrin Blythe
 Owen Mary Lou Williams Elisabeth Szonyi Jean Coulthard Joan
 Franks Williams Gladys Nordenstrom Lillian Fuchs Carolee Schn
 eman Betty Anne Wong Shirley Wong Lynn Lonidier Pat Strange
 Joan George Bonnie Mora Barnett

THE UNIVERSITY OF WISCONSIN
 RIVER FALLS PRESENTS THE NEW
 MUSIC ENSEMBLE DIRECTED BY
 CONRAD DE JONG IN A CONCERT OF
 WORKS BY WOMEN COMPOSERS MAY 1
 6 1972 8 PM NORTH HALL AUDITORIUM

Elizabeth Macon
 an Costerzee P
 brielle Ferrar
 Ethel Barns Di
 Mabel Daniels
 Frida Andree M
 ichael Marguer
 thy Cadzow Cla
 hel Glen Hier
 nett Rosemary
 Mamlok Verna A
 loway Barthels

"Dear Mr. De Jong,

Thank you for considering me for your May concert (even
 though it is all women). Barbara Kolb"

"..... As a member of the militant feminist group SCUM (Soc
 iety for Cutting Up Men), she prefers the egalitarian desig
 nation Ms in place of the more customary Miss or Mrs."

Pauline Oliveros in BAKER'S Biographical Dictionary
 of Musicians - 1971 Supplement.

PALOMAR COLLEGE

SAN MARCOS, CALIFORNIA 92069

BULK RATE

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Non-Profit Organization

SAN MARCOS, CALIF.

PERMIT NO. 4

[226]

smoothly flowing rhythm but with fervor

REALTIME:

A FESTIVAL OF SIX UNIQUE MUSICAL ADVENTURES FEATURING INTERNATIONALLY KNOWN MUSICIANS AND COMPOSERS TO BE PRESENTED AS A SERIES OF EVENTS AND CONCERTS AT PALOMAR COLLEGE.

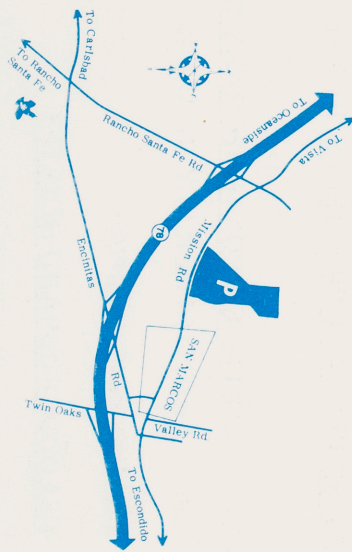
REALTIME

- April 8 8:30 p.m. MIXED MEDIA: ALL PREMIERES By Ken and Sherry Dorn
Music Building - Rm. C-6
- April 14 8:30 p.m. Drama Lab TOM NEE'S CONTEMPORARY OPERA STUDIO:
- April 15 8:30 p.m. Drama Lab CHRISTOPHER SLY By Argento SOCRATE By Satie
- May 5 All Day - Campus LINK By Pauline Oliveros
- May 14 8:30 p.m. Dome FREDDIE HUBBARD QUINTET
- May 21 3:00 p.m. Dome SYMPHONY OF PSALMS By Igor Stravinsky
- June 3 8:30 p.m. PING By Roger Reynolds LOGS By Paul Cihara PIANO PHASE By Steve Reich
Music Building - Rm. C-6

All performances presented through the Palomar College Community Services Division.

For ticket information call the Community Services office - 744-1150, extension 255.

All concerts are open to the public and are free, with the exception of the Freddie Hubbard Quintet (\$1.00)



P. OLIVEROS

WEST COAST
PREMIER PERFORMANCE

of
PAULINE OLIVEROS'

"Mediation on the Points of the Compass" 1970

MONDAY, MAY 22

8 p.m.

UCSD Gym

W

Also on the program ~

MUSSORGSKY, "Pictures at an Exhibition"

STRAVINSKY, "Symphony of Psalms"

LA JOLLA CIVIC ~

UNIVERSITY CHORUS

FREE ADMISSION

FREE ADMISSION

THE LA JOLLA CIVIC ORCHESTRA
AND
THE LA JOLLA CIVIC-UNIVERSITY CHORUS

May 22, 1972

Pictures at an Exhibition

Modest Mussorgsky

Promenade

1. Gnomus

Promenade

2. Il decchio castello

Promenade

3. Tuileries

4. Bydlo

Promenade

5. Ballet des poussins dans leurs coques

6. Samuel Goldenberg und Schmuyle

7. Limoges

8. Catacombae

9. La Cabane surdes pattes de poule

10. La grande port de Kiev

The La Jolla Civic Orchestra
Thomas Nee, conductor

Symphony of Psalms

Igor Stravinsky

- I. Psalm XXXIX Hear my prayer, O Lord, and give ear unto my cry; hold not Thy peace at my tears. For I am a stranger with Thee, and a sojourner, as all my fathers were. O spare me, that I may recover strength, before I go hence, and be no more.
- II. Psalm XL I waited patiently for the Lord; and he inclined to me, and heard my cry. He brought me up also out of a horrible pit, out of the miry clay, and set my feet upon a rock, and established my goings. And He hath put a new song in my mouth, even praise to our God; Many shall see it, and fear, and shall trust in the Lord.
- III. Psalm CL Praise ye the Lord. Praise God in His Sanctuary: praise Him in the firmament of His power. Praise Him for His mighty acts: praise Him according to His excellent greatness. Praise Him with the sound of the trumpet: praise Him with the psaltery and the harp. Praise Him with the timbrel and dance: praise Him with stringed instruments and organs. Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals. Let everything that hath breath praise the Lord.

The La Jolla Civic Orchestra and
The La Jolla Civic-University Chorus
Thomas Nee, conductor

Meditation on the Points of the Compass

Pauline Oliveros

Soloists: Victoria Bernick, Ellison Glattly, Delfina Green,
Gary Hammond, Robert Lynch, Beverly Ogdon, Shirley Panish,
Barbara Park, Lenore Rukasin, Loren Salter, Art Wheatfield,
and Charles White

Instrumentalists: Bonnie Barnett, Stan Evans, David Gamper,
Steve Gerber, Peter Gordon, Jack Leung, Zina Louie, Stephen
Sager, Peter Salemi, Pamela Sawyer, Grace T'sou, John Vanderby

The La Jolla Civic-University Chorus
and The UCSD Women's Chorus
Ron Jeffers, conductor

THE LA JOLLA CIVIC ORCHESTRA

Thomas Nee, conductor

VIOLIN

Roy Dymott,
Concertmaster
Cynthia Barbat,
Principal Second
Margot Bannasch
Bary Brown
David Collins
Norman Cooley
Roberta Fenton
Donna Fargotstein
Rose Fujimoto
Paul Heckman
Mary Houston
Paul Otis
Margarita Pazmanny
Libby Poole
Ian Reid
Gae Thwing
Christopher Vitas
James Wilson

VIOLA

Marvin Read,
Principal
Murray Bowles
William Hart
William Lindley
Eleanor Matthews
George Sakakeeny
Else Scheer
Ann Stillwell
Brian Whitefield

CELLO

Ronald Robboy,
Principal
William Buck
Ulrike Burgin
William Gunther
Nora Laiken
Claudine Miller
Tracy Rodgers

BASS

Fred Geil,
Principal
Joseph Friedman
Jeff Pekorak
Sharon Shellenberger
David Jones

FLUTE

John Kajka
Karen Reynolds
Terry Sheridan
Diane Wilson

PICCOLO

Vanessa Van Laanen

CLARINET

Scott Anderson
Robert Barnhart
Scott Chambers

BASS CLARINET

Steven Shields

OBOE or ENGLISH HORN

Donald Atlas
Alice Cantelow
Sydney Green
Earl Schuster

BASSOON

James Ewing
Robert Francis
Judy Hadcox
George Sakakeeny

FRENCH HORN

John Burton
Dennis Jones
Robert Kennelly
Jeff Martinez
Elaine Mehnart

TRUMPET

Joseph Dyke
Pamela Sawyer
Paul Solomon

TROMBONE

Jeffrey Fuhrman
Theodore Grove
George Halvig

TUBA

Charles Brantigan

TYMPANI

Mark Swearingen

PERCUSSION

Priscilla Bassett
James Jones
Paul Pina

HARP

Amy Shulman

PIANO

Grace T'sou
Loris Wheeler

LIBRARIAN

Pamela Sawyer

STAGE MANAGER

Ted Grove

THE LA JOLLA CIVIC-UNIVERSITY CHORUS

Ron Jeffers, conductor
Rebecca Jeffers, accompanist

Richard Alf	Sheryl Glasser	Audrey Melvin
Susan Andrea	Peter Gordon	Mark Munn
Anne Bachmann	Kathy Gould	Susan Nell
David Baer	Joan Grady	Muriel Nesbitt
Peter Barker	Nora Hagen	Ruth Nielson
Ross Barnes	Karen Halseth	Judy Nyquist
Judy Beaver	Barbara Hanson	Sue Papanek
Richard Benedon	Dick Harriss	Laurie Pfab
Barbara Bentwood	Gail Harriss	James Phelan
John Boyce	Claudia Higgins	Julie Phelps
Rebecca Branch	Terry Horlick	Randy Pitt
Teddi Brock	Tricia Howington	Pat Rorabaugh
Mark Broughton	Derrick Hurd	Stephen Sager
Ronnie Broun	Charles Jenkins	David Scott
Lucie Brysk	Diane Johnston	Ingrid Skoff
Jennifer Burton	Jeffrey Jones	Karen Steentofte
John Chester	Judy Jones	Mark Taylor
Barbara Claudy	Marilyn Jones	Rod Thompson
Jane Cran	Robert Kastilahn	Beverly Tyler
Octavia Curry	Carman Kelsey	John Vanderby
Catherine Davis	Deborah King	Tom Vanderveer
Dick Davis	Birgit Knorr	Julie Waggener
Miriam de Plomb	Jean Kramer	Beverly Walter
Darryl DeVinney	Nancy Kutzner	James Ward
Barbara Durfey	Bob Lewis	Mark Whisler
Vicki Durkin	Victoria Long	Charles White
Elaine Fong	Judy MacDonald	Fred Whitfield
Kim Foster	Sandi MacLeod	Dave Wilson
Uta Francke	Marsha Maguire	Virginia Wilson
Margaret Gilmore	Laurie McMenamin	Kay Young

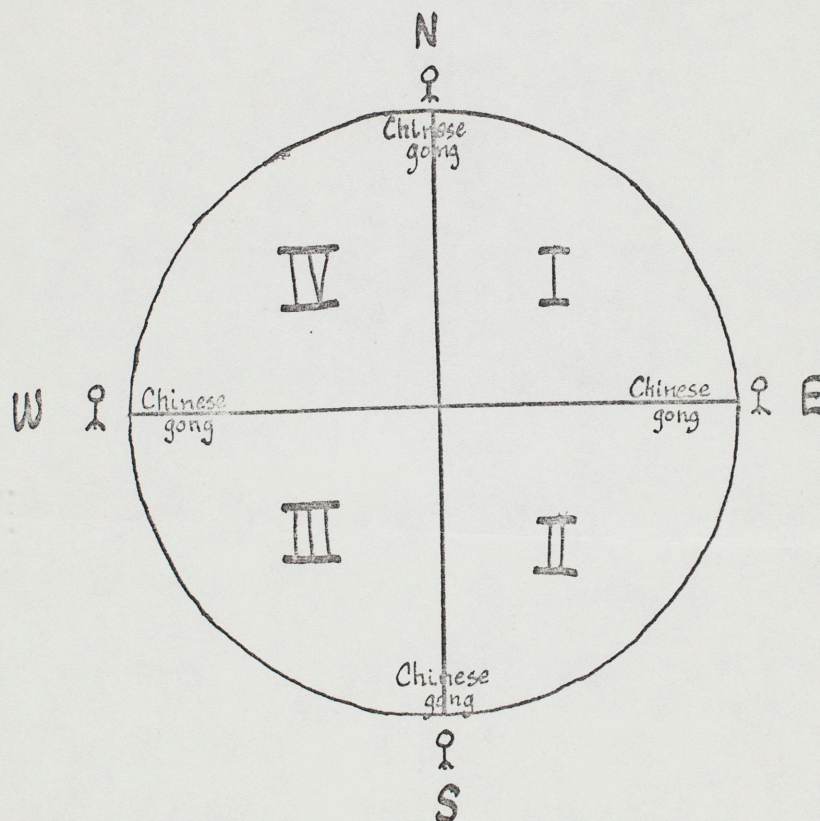
THE U C S D WOMEN'S CHORUS
Bonnie Barnett, director

Maria Baquiran	Claudia Higgins
Marty Borhauer	Janice Holderman
Teri Breschini	Judith Kahu
Jennifer Burton	Debra King
Deborah Curran	Patricia Larson
Susan Dildine	Victoria Long
Debra Duncan	Lori Luckenbill
Elaine Eaker	Pauline Mack
Cynthia Eardley	Linda Marshall
Jacqueline Etcheveste	Susan Procupile
Denise Eurey	Paige Proctor
Marit Evans	Vicki Rush
Joyce Farrell	Lynn Smith
Diane Galas	Sally Weisman
Patricia Hagiwara	Mary Wilkerson
Alice Williams	

ALL MEMBERS OF THE AUDIENCE are invited to participate with us in the performance of Pauline Oliveros' Meditation on the Points of the Compass. Please enter the performing space quietly, in the spirit of meditation.

The performance will be preceded by MEDITATION (such as the four-fold breath: inhaling for 4 counts, holding for 4 counts, exhaling for 4 counts, and holding for 4 counts--each count should be the length of one's heart beat) and a CANDLE LIGHTING CEREMONY (members of the chorus will distribute and light candles for the members of the audience).

The circular performance space is divided into four quadrants:



The North Chinese Gong will cue the chorus and audience members in Quadrant I to make WIND SOUNDS of all kinds.

The East Chinese Gong will cue the chorus and audience members in Quadrant II to make HUMMING AND BUZZING SOUNDS of all kinds.

The South Chinese Gong will cue the chorus and audience members in Quadrant III to make WHISTLING SOUNDS of all kinds.

The West Chinese Gong will cue the chorus and audience members in Quadrant IV to SING LONG TONES (any pitches) of all kinds.

[we will rehearse each of these sounds prior to the performance]

The MEDITATION should continue throughout the candle lighting ceremony and until the Chinese Gong cues your quadrant to begin making their particular sounds. You may continue to make your individual quadrant sounds throughout the remainder of the piece--until the candles are extinguished in your row.

Each soloist in Meditation on the Points of the Compass intones his or her chosen text independently, using the fundamental or any partials of the Japanese Bowl Gongs as psalm tones. The soloists have chosen the following texts for this performance:

"Ansia Tranquila"

Yo me quisiera defener
En cada cosa bella
Hasta morir con ella;
... Y con ella, en lo eterno, renacer.

Juan Ramon Jimenez (Spanish, 1887-1958)

"Rebellion"

Ni preceptos, ni pragmáticas,
Ni canones, ni leyes;
Nací esquivo, tú lo sabes, y mi dogni exijo panta;
Mi melena estanto como las coronas de los reyes;
No hay dalila que la corte ...
Dé jame tocar mi flauta.

Cortarias pordentura la radiante cabellera
de mi amado, el sol eterno mi Absalón, con tu tijera?
No! por cierto Callarías del los vientos el acento?
No! Pues habiendo viento y sol en mi pradera
mi melena tendrá nimbos y mi flauta tendra viento.

Qué aún hay arie? Pues yo soplo! Bellas instrumenciones
bas a oír con el concurso de la tórtola, Que incanta
está in medio de ramaje goteando sus canciones
Yo soy fuerte, yo soy libre!

Dé jame tocar mi flauta.

Amado Nervo (Mexican, 1870-1919)

"Adon olom"

Adon olom asher molah, b'terem kol y'tseer niv'ro
L'ays naa'so v'heftso kol, a zye meleh sh'monikro.

V'aharay kih'los hakol, l'vado yimloh noro.
V'hu hoyo, v'hu hove, v'hu yiye b'siforo.

V'hu ehod v'ayn shaynee, l'hamsheel lo l'hahbeero.
B'lee rayshees b'leesahlees, v'lo hooz v'hamisro.

V'hu aylee v'hye goalee, v'tsur hevlee b'ays tsoro.
V'hu nisee umonos lee, m'nos kosee b'yom ekro.

B'yodo afkeed ruhee, b'ays eeshan v'oeero.
V'im ruhee g'viyosee, Adoshem lee v'loeero.

Sabbath and Festival Prayer Book

"A Glimpse into the Future"

From beyond the wall of the Present I heard the praises
of mankind.

I heard the voices of bells that shook the very air,
heralding the commencement of prayer in the sanctuary of
Beauty. Bells wrought by strength from the metal of
feeling and raised above that holy shrine--the human
heart.

From beyond the Future I saw the multitudes prostrate on
Nature's breast, turning toward the rising sun, awaiting
the morning light--the morning of Truth.

I beheld the city razed low, naught remaining of it
save its ruins telling of the flight of Darkness before
Light.

I saw old men seated beneath the poplar and the willow
tree; around them stood boys listening to their tales of
the times.

I saw young men playing on stringed instruments and
the pipe; and maidens with loosed hair dancing around them
under jasmine boughs.

Likewise did I see those in middle age gathering the
harvest, and women bearing away the yield with songs of
gladness and joy;

And a woman too I did see who cast forth her unseemly
garment for a crown of lilies and a girdle of verdant
leaves from off the tree.

I saw a companionship between man and all creation;
And flights of birds and butterflies drawing nigh to
him in safety,
And gazelles flocking to the pool, trusting.

I looked, and beheld not poverty, neither did I see any-
thing above what suffices. Rather did I meet brotherhood
and equality.

I saw not any physician, for each morrow is a healer
unto itself by the law of knowledge and experience.

Neither did I see a priest, for conscience was become
the High Priest.

No lawyer did I behold, for Nature was risen among
them as a tribunal recording covenants of amity and fellow-
ship.

I saw that Man was knowing of his place as the cornerstone
of creation, lifted above smallness and raised above little
things; tearing the veil of deception from off the eyes of
the Spirit that it might read what the clouds had writ on
heaven's face, and the breeze on the surface of the water;
and know the manner of the flower's breathing and the mean-
ing of the songs of the thrush and the nightingale.

* * *

From beyond the wall of the Present, on the stage of days
to come--

I saw Beauty as the groom and the Spirit his bride
And Life, in its all, the Night of Power.

Kahlil Gibran (from A Tear and a Smile)

Enite ton Kirion ek ton Uranon. Alleluia.

Soma Christu metalavete, teegis athanatul gheesthe.
Alleluia.

Se imnumen, Se evloghumen, Si epharistumen, Kirie
ke theometha su, o Theos imon.

Hymns from the Liturgy of the Greek Orthodox Church

all
 feeling one
i only one
 feel u-man
 u-woman
 feeling
 changing
 growing
 living
 u-living all-living
one changing one
 growing feeling
 one only one
all living u-living
 u-woman u-man
 changing
 i one
 all

"I could only picture a crowd of men in white coats and large horn-rimmed glasses, seeking fame and fortune by searching for a weapon with which to protect all women from an enemy which in 95% of cases did not exist (the fear of childbirth) and their chosen method of protection was to risk the life of the woman and her baby by using the weapon upon them, not upon the enemy which they erroneously presumed to be present."

(On Obstetric Analgesia from Childbirth Without Fear by Grantly Dick-Read, M.D.)

"Then what must a man do, don Juan, to become a man of knowledge?"

"He must challenge and defeat his four natural enemies. To be a man of knowledge has no permanence. One is never a man of knowledge, not really. Rather, one becomes a man of knowledge for a very brief instant after defeating the four natural enemies."

"You must tell me, don Juan, what kind of enemies they are."

He did not answer but dropped the subject.

Sunday, April 15, 1962; don Juan began to talk: "Fear, Clarity, Power, and Old Age are the enemies. One moment of clarity, power and knowledge is enough."

(Carlos Castaneda: The Teachings of Don Juan: a Yaqui way of knowledge)

"South of the moon, where man was born, all values, and all symbols seemed upside down. And the man of the north long conditioned to other skies, other winds, other ways and other faces, finds himself continually lost. By day my shadow falls to the south, for the sun is where it does not belong. I turn to the left, which should be to the west, and it is to the east. I turn to the right, which should be to the east, and it is to the west. And by night I am no better off. The African moon rides the cloud-wisps of a northern sky, and Orion goes to sleep on his head. No friendly Dipper points to a steadfast moment in space. The stars are unfamiliar. Which way is east? Which way is up? Yet here is the place where I was born."

(Robert Ardrey - African Genesis, p.361)

Whither shall I go from thy spirit? or whither shall I flee from thy presence?

If I ascend up into heaven, thou art there: if I make my bed in hell, behold, thou art there.

If I take the wings of the morning and dwell in the uttermost parts of the sea;

Even there shall thy hand lead me, and thy right hand shall hold me.

If I say, Surely the darkness shall cover me: even the night shall be light about me.

Yea, the darkness hideth not from thee; but the night shineth as the day: the darkness and the light are both alike to thee.

Psalm 139

The Lord is my shepherd: I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Psalm 23

O Lord our Lord, how excellent is thy name in all the earth! who hast set thy glory above the heavens.

When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained;

What is man, that thou art mindful of him? and the son of man, that thou visitest him?

For thou hast made him a little lower than the angels, and hast crowned him with glory and honour.

Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet.

Psalm 8

Mes longs cheveux descendent jusqu'au seuil de la tour!
Mes cheveux vous attendent tout le long de la tour!

Et tout le long du jour!

Et tout le long du jour!

Saint Daniel et Saint Michel,

Saint Michel et Saint Raphael,

Je suis née un Dimanche!

Un Dimanche à midi!

J'arrange mes cheveux pour la nuit

Je suis affreuse ainsi

Plus bas, plus bas, dans le jardin;

là-bas, dans le vert sombre . . .

Voilà, voilà;...je ne puis me pencher davantage...

Je suis sur le point de tomber...

Oh! oh! mes cheveux descendent de la tour!...

Laisse-moi! laisse-moi!...Tu vas me faire tomber!...

Pelléas! Pelléas!

Oh! oh! tu m'as fait mal... Qu'y a-t-il, Pelléas?--

Qu'est-ce qui vole autour de moi?

Ce sont mes colombes, Pelléas.--Allons-nous en,

laisse-moi; elles ne reviendraient plus...

Elles se perdront dans l'obscurité...Laisse-moi relever

la tête... J'entends un bruit de pas... Laisse-moi!...

C'est Golaud!... Je crois que c'est Golaud!...

Il nous a entendus...

(Maurice Maeterlinck: Pelleas and Melisande)

Once riding in old Baltimore

Heart-filled, head-filled with glee,

I saw a Baltimorean keep looking straight at me.

Now I was eight and very small,

And he was no whit bigger,

And so I smiled, but he poked out

His tongue, and called me, Nigger.

I saw the whole of Baltimore

From May until December;

Of all the things that happened there

That's all that I remember.

(Countee Cullen: Incident)

Moments of Matthew

I

Lonely rivers going to the sea give themselves
to many brooks in passing
So it is with me - undiscovered and alone
till someone says the magic word

"Blessed are the poor in spirit
for theirs is the kingdom of Heaven."

II

When you part from your friend, grieve not
for that which you love most in him
May be clearer in his absence
As you accept the seasons of your heart
and the seasons of your fields
Watch with serenity and calm the Winter
of your grief

"Blessed are they that mourn:
for they shall be comforted."

III

Among the hills, when you sit in the cool shade
of the white poplars, sharing the calm of the
distant meadow, your heart is silent.
And when the storm comes, and the mighty wind
shakes the forest and thunder and lightning
proclaim the majesty of the sky --
your heart is frightened.

"Blessed are the meek
for they shall inherit the earth."

IV

I was wrong to invade your little world of
museums and kites and snowball fights.
Pretending to help I should have stood aside
as your kite

came
crashing
down.

"Blessed are they who do hunger and thirst
after righteousness, for they shall be filled."

V

There ought to be capital punishment for cars
that run over rabbits and dogs
Those flashing headlights out of the dark
sending scampering squirrels through the park
There's no excuse as far as that goes . . .
for fatherless chipmunks and husbandless does.

"Blessed are the merciful
for they shall obtain mercy."

VI

Riding through cities on the train
I saw dirty faces at dirty windows
and bare children walking railroad ties
The stench and filth and foul and sick --
or is it only in my eyes?

"Blessed are the Pure in heart
for they shall see God."

VII

There is a quiet water in the center of your soul
eternally giving in endless flow
There is a land of dreams in the center of your
soul - of love, of truth, of strength, of peace
where you and I may go.
Stay with me then to pursue another goal
And to find my freedom, In the center of your soul.

"Blessed are the Peacemakers
for they shall be called the
Children of God."

VIII

My doctor gives me medicines to still the hand
of fate
In speech he is quite reticent - 'til he
talks of Real Estate.
My lawyer is a Lincoln fan with precedents
quite rare
His view of law and order? "what will the traffic
bear"
My preacher is a reverent soul who talks of love
and homes
He seldom seems to lose control - Until he quotes
Dow-Jones
And I, I am a teacher with noble thoughts and deed
But of my students? care I not, of what they
want and need.

"Blessed are they which are persecuted
for righteousness' sake, for theirs is
the Kingdom of Heaven."

Shirley Panish

We would have inward peace
Yet will not look within;
We would have misery cease,
Yet will not cease from sin.

Once read thy own breast right
And thou hast done with fears
Man gets no other light
Search he a thousand years.

Sink in thyself! there ask what ails
thee at that shrine!

(Matthew Arnold: Empedocles on Etna)

Our country is not sick or crazy, says Dr. Menninger.
Our civilization is not disintegrating. We are not
more violent or criminal that we used to be. But we
are more aware of our troubles. This is a sign of
health.

(Karl A Menninger--The Crime of Punishment)

Yet, even when man forsakes
All sin, - is just, is pure,
Abandons all which makes
His welfare insecure, -
Other existences there are, that
clash with ours.

(Matthew Arnold: Empedocles on Etna)

Common decency and the State Law
Require that you wash your hands
before returning to work.
(For once they are in agreement)

The fallen flowers voluntarily (we suppose)
float away down the stream;
The flowing water receives them involuntarily
(we suppose) and carries them down the stream.

Haiku Blythe, p.278

Yea, to this hour I cannot read a tale
Of two brave vessels matched in deadly fight
And fighting to the death, but I am pleased
More than a wise man ought to be.

Walt Whitman

Dead, your Majesty. Dead, my lords and
gentlemen. Dead, Right Reverends and
Wrong Reverends of every kind.
Dead, men and women, born with
Heavenly Compassion in your hearts.
And dying thus around us every day.

(Charles Dickens -- Jo, the
Chimney Sweeper's Death)

The taking of photographs or sketches
is forbidden in the 25 kilometer frontier
zone unless there are places and localities
where foreigners are entitled to visit as
listed in all the above photographs.

(American Tourist Manual for the
U.S.S.R. - p.29)

In the first place, she is very much "at home"
in the world. Deep inside herself she feels
profoundly secure, safe, both with herself and
with her husband. She is very, very glad to
be a woman, with all the duties, responsibilities,
and joys it entails. She can't imagine what it
would be like to be a man and has no interest in
imagining it as a possible role for herself. She
feels that the very existence of her husband makes
the world safe for her.

(Marie Robinson, M.D. --
The Power of Sexual Surrender)

Improvisational Meditation

Speak - but with a voice
Of whom, I do not know.
Absence, say, of Susan's,
Absence, of Egeria's
Arms and respective bosoms,
Lips and, ah, posteriors,
Slowly form a, presence;
Whose? and, I ask, of what.
So absurd an essence,
That something, which is not,
Nevertheless should populate
Empty night more solidly
Than that with which we copulate,
Why should it seem so squalidly?

Aldous Huxley: Brave New World

Es war, als hätte der Himmel
Die Erde still geküsst,
Dass sie im Blütenschimmer
Von ihm nur träumen müsst.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschen leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

Mondnacht, Joseph von Eichendorff (1788-1857)

O Mensch! Gib acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief --,
Aus tiefem Traum bin ich erwacht:--
Die Welt ist tief,
Und tiefer als der Tag gedacht.
Tief ist ihr Weh--,
Lust--tiefer noch als Herzeleid:
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit--,
Will tiefe, tiefe Ewigkeit!"

Das trunkene Lied, Friedrich Nietzsche (1844-1900)

Wir träumten von einander
Und sind davon erwacht,
Wir leben, um uns zu lieben,
Und senken zurück in die Nacht.

Du tratst aus meinem Traume,
Aus deinem trat hervor,
Wir sterben, wenn sich eines
Im andern ganz verlor.

Auf einer Lilie zittern
Zwei Tropfen, rein und rund,
Zerfliessen in Eins un rollen
Hinab in des Kelches Grund.

Ich und du, Friedrich Hebbel (1813-1863)

EXPLORATIONS
1972
Third Concert

Saint Paul Chamber Orchestra
Sydney Hodkinson, *Conductor*

Walker Art Center
Saturday evening, June 3, 1972
8:00 P.M.

BIOGRAPHICAL NOTES

(Information on some composers was not available)

Gerald Plain (1940-)

Born in Sacramento, Kentucky, Gerald Plain received his Bachelor of Music Education and Master of Arts Degrees from Murray State University in Kentucky and Butler University in Indianapolis, and is now working on a Doctor of Musical Arts degree at the University of Michigan. He is presently a member of the music faculty of Texas Technological College in Lubbock, Texas, teaching theory and composition. His teachers have included Ross Lee Finney, Leslie Bassett, and Nicolo Castiglioni. Plain's works have been performed at Town Hall in New York and at many leading universities, and a recording of Showers of Blessings, for amplified clarinet and electronic tape, will soon be released. In talking about his music, Mr. Plain indicates that he composes in most media, but has a particular fondness for music concrete.

Robert Morris

Robert Morris studied at the Eastman School of Music in Rochester, New York and at the University of Michigan. He has taught at the University of Hawaii and is currently teaching at Yale University. He is a pianist and works in a variety of media.

Stephen L. Syverud

Stephen Syverud has been very active in electronic music and has established electronic music studios in the San Francisco area; Jackson, Mississippi; Grinnell, Iowa; and at Northwestern University, Evanston, Illinois, where he now is on the faculty as Assistant Professor of Composition and Theory and is the director of the Electronic Music Studio. He has taught at Grinnell College, and Jackson State College.

Elliott Borishansky

Born and educated in New York City, Elliott Borishansky attended Queens College, Columbia University, and the University of Michigan, and holds a D.M.A. from the latter. He received the George Gershwin Memorial Award (1958) for Music for Orchestra, which was premiered by the New York Philharmonic Orchestra under Leonard Bernstein. Borishansky held a Fulbright Fellowship for two years and studied composition with Professor Philipp Jarnach in Hamburg, W. Germany. His works have been widely performed in the United States and Europe. He is currently teaching at Denison University.

Paul Chihara (1938-)

A native of Seattle, Paul Chihara studied at Cornell University. He also has studied in Paris with Nadia Boulanger, at the Hochschule fur Musik in West Berlin, and at Tanglewood with Gunther Schuller. Chihara's works have been widely performed in Japan, Europe, and America.

SAINT PAUL CHAMBER ORCHESTRA

Sydney Hodkinson, *Conductor*

PROGRAM

- A Round Feeling (1970) KATHLEEN LAUGHLIN
On (1969) ROBERT MORRIS
Scissors (1966) SYDNEY HODKINSON
KEEWATIN DEWDNEY
Venetian Blind (1972) TOM DEBIASO
Monad (1970) STEPHEN SYVERUD
JAMES BARNES
George Washington Slept Here Too (1965) PAULINE OLIVEROS
Three Pieces for Piano (1967) ELLIOTT BORISHANSKY
Branches (1966) PAUL CHIHARA

INTERMISSION

- String Quartet (1971) MAREK KOPELENT
On The Badlands Parables (1972)* ERIC STOKES
Play No. 1 (1964) MORTON SUBOTNICK

INTERMISSION

- Dans le Sable (1968) LOREN RUSH
Vertical (1972) TOM DEBIASO
GERALD PLAIN
Nocturne (1967) JACK FORTNER
Opening/Closing (1972) KATHLEEN LAUGHLIN
Sound mix: Harley Toberman
The Bride Unveiled (1966) PHIL WINSOR
TOM PALOZZOLO

*World Premiere

SAINT PAUL CHAMBER ORCHESTRA

Edouard Forner, *Resident Conductor*

FIRST VIOLINS

Eugene Altschuler, Concertmaster
Hanley Daws
Juan Cuneo
Yuko Heberlein

SECOND VIOLINS

Ralph Winkler
Bruce Allard
Carolyn Daws
John Howell

VIOLAS

Salvatore Venittelli
John Gaska

CELLOS

Edouard Blitz
Daryl Skobba

BASS

Susan Matthew

FLUTE

Adele Zeitlin

OBOES

Richard Killmer
Thomas Tempel

CLARINET

Ronald Dennis

BASSOONS

Matthew Shubin
James Preston

HORNS

Martin Smith
Lawrence Barnhart

FLUGELHORN

Robert Gibson

TROMBONE

Robert Bailey

KEYBOARD

Layton James

PERCUSSION

Morris Brand

HARP

Betty Dahlgren

GUITAR

Paul Berget

SINGERS

Virginia Heathman, Soprano
Connie Sikorski
Leslie Bartholomew
Judy Kulenkamp
Angela Gill
Jane Leonard

Eric Stokes

Composer Eric Stokes, 41, a native of New Jersey, has lived in the Twin Cities since 1963. A professor of music at the University of Minnesota where he teaches composition and electronic music, Mr. Stokes has studied at Lawrence College, the New England Conservatory, and the University of Minnesota.

Mr. Stokes' works have been commissioned by such organizations as the Guthrie Theatre, Walker Art Center, HERE Concerts, Civic Orchestra of Minneapolis, and Center Opera of Minnesota. He has composed music for voice, piano, ensemble, chorus and orchestra as well as incidental music.

In 1969, the composer wrote the opera, Horspfa, for Center Opera which premiered in February of that year. Commissioned by the Center Opera Association, Horspfa drew nationwide attention and that year was nominated for the Pulitzer Prize.

Morton Subotnick

Morton Subotnick, a Los Angeles native, received his baccalaureate degree in English literature from the University of Denver, and a master's degree in composition from Mills College, studying with Leon Kirchner and Darius Milhaud. As a professional clarinetist he has been a member of the Denver and San Francisco Symphonies. He served as an assistant professor of music at Mills College, and while there he co-founded the Mills College Performing Group, a chamber ensemble, and the San Francisco Tape Center which received a grant from the Rockefeller Foundation. These two groups were subsequently combined. Subotnick then became Music Director of The Repertory Theater at Lincoln Center and has been associated with the Intermedia Program at the School of Arts at New York University. This program brings together artists who specialize in various media.

Morton Subotnick is now on the faculty of the California School of the Arts. He was the first composer working in electronic music to receive a commission by a record company and he now has released four records.

Loren Rush (1937-)

Loren Rush studied composition with Robert Erickson at the University of California at Berkeley. He has received several awards, including the Rome Prize, the Prix de Paris, and the Royaumont Prize.

Jack Fortner

In college, Jack Fortner taught himself to play saxophone, and then decided to major in music. Until that time, he had concentrated on painting and sculpture. In 1959, he joined a jazz orchestra touring in the United States playing baritone saxophone and arranging for the group. He studied composition for the first time in New York in 1961 with Hall Overton. He then received both a master's degree and a doctorate in composition from the University of Michigan, studying with Ross Lee Finney, Leslie Bassett, and Nicolo Castiglioni. In 1966, he joined the composition faculty of the University of Michigan, teaching and conducting the University of Michigan Contemporary Directions Ensemble. He is currently on the faculty of Fresno State College in California.

Philip G. Winsor (1938-)

Philip Winsor was educated at Illinois Wesleyan University and San Francisco State College, holding degrees from both colleges. His composition teachers include Luigi Nono, Robert Erickson, Will Ogden, Sal Martirano, and Donald Martino. He has received Fulbright, Darmstadt, Tanglewood, Bennington, and Prix de Rome fellowships; awards from the Oregon Summer Arts Festival and the Pacifica Foundation and two commissions from the Chicago Contemporary Dance Theatre for electronic music. His music has been performed in Europe and the United States. A recording of his Melted Ears for Two Pianos has recently been released.

Winsor is currently chairman of the theory-composition department in the De Paul University School of Music, where he directs the electronic music studio and teaches composition. He also has been appointed consultant to the new Kenwood High School electronic music studio, one of the few public schools in the nation to offer its students a fully equipped studio containing a Moog synthesizer. In addition to his teaching and composing activities, Winsor plays jazz trumpet.

* * *

Sydney Hodkinson

Serving his second year as Ford Foundation composer-in-residence in the Twin Cities, Sydney Hodkinson is on leave from the School of Music, University of Michigan, Ann Arbor, where he is Associate Professor of Music. He continues to serve as conductor for the Rockefeller New Music Project at that university.

Born in Winnipeg, Manitoba, Canada in 1934, Mr. Hodkinson received his Bachelor and Master of Music degrees from the Eastman School of Music, University of Rochester. He received the Doctor of Musical Arts degree from the University of Michigan in 1968.

As the recipient of the 1971 Award in Music from the American Academy of Arts and Letters, Mr. Hodkinson was cited for his music which combines "new sounds and new intensities with traditions of form and instrumental articulation."

From 1966-1968, he served as conductor for the Contemporary Directions Series and the Composers Forums in Ann Arbor, Michigan.

* * *

All the works on this evening's program with the exception of the films by Laughlin and DeBiso, are being performed for the first time in the Twin Cities.

Special thanks to Bill Bischel for his assistance.

The stereo music system used in this evening's performance is perhaps unique in this area and is supplied through the courtesy of the Audio Research Corporation of Minneapolis.

With a flat frequency response of from 15 to over 50,000 cycles per second, with distortion less than 1%, and dispersion of 270°, these components make stereo listening in any seat in the room a truly pleasurable experience. This entire system was engineered by Robert Fulton, audio consultant of Fulton Electronics, 4428 Zane Ave. N., Minneapolis.

INTRODUCTION

FOCUS: SHELTERS FOR MANKIND will be the platform for the challenge for providing shelter for mankind today and in the future. The conference will bring together international architects, urban planners, students and professors and all individuals involved in shelter design, building materials and problems, family patterns, ecology, and human adaptation. The three-day conference will be held September 22, 23 and 24, 1972.

At the end of the weekend, a congress will be formed so that goals and ideas raised during the conference can be pursued during the years to come.

FOCUS: SHELTERS FOR MANKIND

STAFF

FACULTY ADVISOR

Thomas Graham
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Simon/Public Relations
Joe Radoff
Brentwood Square
11661 San Vicente, Suite 1002
Los Angeles, California 90049
office: 820-2606

PUBLIC RELATIONS COMMUNITY PROGRAM

Sandy Carr
1313 West Eighth Street
Los Angeles, California 90017
office: 389-5768

MANAGEMENT PRODUCT

GENERAL INFORMATION

DATES September 22, 23 and 24, 1972

LOCATION California State University, Los Angeles campus

TICKETS Cost: \$60.00 (\$75.00 after August 22)
\$15.00 for students

STAFF MEETINGS Every monday at 2:00 p.m. in the Office of
Community Services, Administration Tower 317

BUSINESS OFFICE Nathan Zeitlin, Accountant
Foundation
5151 State University Drive
Los Angeles, California 90032
office: 224-3481

CAMPUS PUBLIC RELATIONS Robert A. Lerner
Assistant to President for Public Information
California State University, Los Angeles
5151 State University Drive
Los Angeles, California 90032
office: 224-3271

CHIEF OF PLANT OPERATIONS Al Hahn
Chief of Plant Operations
California State University, Los Angeles
5151 State University Drive
Los Angeles, California 90032
office: 224-3321

SECRETARIAL STAFF Yvonne Cox and Sharon Wilcox
Office of Community Services
California State University, Los Angeles
5151 State University Drive
Los Angeles, California 90032
office: 224-3503

PROCEDURE

OFFICE

The Office of Community Services staff will be working in support of FOCUS, conducting the day-to-day administrative work to produce the University's first major conference.

CORRESPONDENCE

All letters concerning FOCUS activities should be confirmed by manager or staff, and copies must be in office file. All verbal commitments and duties must be confirmed by letter and the above procedure.

BUDGET

Each director will be given a budget, and exceeding the amount shown will require written approval of the budget director, staff or manager.

VOLUNTEERS

The staff (see accompanying organization chart) will be asking for additional help from volunteers to provide the backup and assistance necessary to carry out a successful event. Volunteers will receive: (1) a badge of admission, (2) complimentary admission to cocktail reception, (3) complimentary proceedings.

PAID PERSONNEL

In addition to the staff, it will be necessary to employ the following: information guides, guards and ushers, technical assistance, and muscle. Students may work six hours for free admission to the conference.

CONFERENCE MANAGER

RUTH BAKER

Be directly responsible for all facets of the presentation of the conference.

TECHNICAL OPERATIONS

JANEK KALICZAK

Arrange space, equipment and power for exhibits.

Provide layout of exhibits.

Work with sponsors to analyze exhibit problems.

AV requirements--cassette recording, security, communications.

SPECIAL EVENTS

GARY LLOYD

Films:

- Plan film program.
- Obtain films.
- Schedule films into rooms.
- Conference schedule.
- Provide biography and written description of films.

Exhibits:

- Develop events.
- Coordinate exhibits with sponsors.
- Plan space and scheduling for exhibits.
- Provide biography and written material for exhibits.

FINANCIAL SUPPORT

PETER MADSEN

Oversee financial expenditures.

Outline budget allowances for each project.

Work with public relations--Joe Radoff--to coordinate sponsor program.

COMMUNITY INVOLVEMENT

LARRY OSAKI (campus)
JOE MICCIO (off-campus)

Meet with community leaders and students to arrange conference participation in exhibits, speakers' program and congress.

PUBLIC RELATIONS

JOE RADOFF

Simon/Public Relations will provide news releases to publications,
the media and organizations and supervise campus staff.

Vance Studley will coordinate all art material and lay out brochure.
Provide Dreyfuss signs.

Denny Mosier will write news releases.

GAME COORDINATION

FRANK REYNOLDS

Plan layout of terminals and video equipment.

Work with Warren Juran from CPS on program and debugging.

Test game.

Prepare brochure description of game.

PROGRAM

MARIAN SCHUSTER

Program:

Plan speaker time schedules.
Write brief description of speaker titles.
Arrange for additional speakers where necessary.
Act as liaison between university and speakers.

Congress:

Outline schedule and procedure for congress.
Contact leaders to coordinate cohesive program.
Rough out a conference program in terms of time and participation.

Code:
C - community
interest
G - general interest
T - technical

CONFERENCE PROGRAM

FRIDAY, SEPTEMBER 22

- 8:00 a.m. Registration -- all day
- 10:00 a.m. Introduction of keynote address
President John Greenlee
California State University, Los Angeles
- 10:00 - 10:45 a.m. Keynote address
George Romney (tentative)

CONCURRENT SESSIONS

- 11:00 a.m. - 1:00 p.m. Roy Battiste C & G
"Community Initiative"
- Walter Goldschmidt G
cultural anthropologist
- Sym Van der Ryn C & G
"Shaping Your Own Place
in Space"
- Robert Sommer G
"People's Art--guerrilla
graphics and cottage crafts"
- Douglas Deeds C, G & T
"The Need to Liberalize
Building Codes to Include
Experimental Structures"
- John Platt C & G
"Child Care Communities"
- Steve Baer C & G
"Buildings That Do and
Don't Make Sense"
- Carey Smoot C, G & T
"Emergency Nomadic
Housing"
- Larry Borok C, G & T
"Village I"
- 1:00-2:00 p.m. Lunch

FRIDAY,

22 (continued)

CONCURRENT SESSIONS

2:00-5:00 p. m.	Craig Hodgetts	G & T
	"Inexpensive Reusable Furniture and Nomadic Structures"	
	Jerry Weingart and Patti Horne	G & T
	"Solar Energy Systems Space Stations and Environment"	
	Allen Davidson	G & T
	"High Technology vs. Low Technology"	
	Mike Davies and Chris Dawson	G & T
	Chrysalis project, Paris project	
	Gerald Feigen	G & T
	"What is Biologically Appropriate? "	
	Neils Diffrient	G & T
	"The Human Scale"	
	Community Workshops	

7:00-9:00 p. m. Paolo Soleri

SATURDAY, SEPTEMBER 23

9:00 a. m. Gathering at dome for newspaper and announcements

CONCURRENT SESSIONS

9:30 a. m. - 12:30 p. m.	Robert Suba	G & T
	"Plastics as Shelter Covering"	
	Hazim Niami	G & T
	"Structural Building Design"	
	Jim and Penny Hull	G & T
	"Nonrectilinear Alternatives in Componentized Dwelling Systems"	
	Peter Pearce	G & T
	"Minimum Inventory/ Maximum Diversity"	
	David MacDermott	G & T
	"Metaphor and the Design Process"	

SATURDAY, SEPTEMBER 23 (continued)

CONCURRENT SESSIONS

9:30 a. m. - Hanns Baumann G & T
12:30 p. m. "State of the Art of
Industrialized Building
Systems"

Community Panel Discussion

12:30-2:00 p. m. Lunch

CONCURRENT SESSIONS

2:00-5:00 p. m. John Samson G & T
"Ferro-cement Boat
Building"

Bob Easton C & G
"Shelter"
Domebook I and II

Richard Saul Wurman C & G
"Statistics about Shelter"

Dick Turpin C & G
A Panel Discussion

Richard Bellman G & T
"Systems"

Marilyn Ekdall Ravicz C & G
"Study of Behavior in the
Physical Environment"

Ramus and Eufrazio Suina C & G
Black Mesa

7:00-9:00 p. m. Ian McHarg

9:30-11:00 p. m. Environmental Communications Event

SUNDAY, SEPTEMBER 24

9:00 a. m.	Gathering at dome for newspaper and announcements	
9:45 a. m. - 12:00 noon	Lloyd Kahn "Domebook"	C & G
	Manuel Orozco and Gene Brooks "Barrio Planner and Urban Workshop"	C & G
	Jean Michel Cousteau "Ocean Structures"	G & T
	D. L. Richter Temcor Company-- large geodesic structures.	G & T
	Victor Papanek author <u>Design for the Real World</u>	G
	Jivan Tabibian "Structures, Politics and Behavior"	C & G
12:00-1:00 p. m.	Lunch	
1:15 p. m.	Congress/Caucus hosts: Neils Diffrient Gerald Feigen	
	1. Introduction--parliamentary style	
	2. The cooperative community computer game results	
	3. Problems from the panelists	
	4. Problems from the audience	
	5. Problem discussion	
	6. Resolutions/results/proposals	
	OPEN ENDED	

EXHIBITS

Double Dome (to be used for speakers)

Single Dome (to be used for registration)

Double Dome and Single Dome will be set up
one week before conference

People's Dome (made up of cardboard, trash, etc.)

People's Dome will be set up one week before
conference

Pnu Dome (up and down throughout conference with Hull's
furniture inside)

Carey Smoot's three structures made up of strut and canvas

EVENTS

John Forkner and Ardison Phillips "Distance Zero"

Environmental Communications 9:00 to 11:00 p.m. Saturday
Sound and light

Stainless steel 70' tower

Computer game -- ongoing three-day event

Michael Shamberg's People's Video

FILMS

Fuller Film Series

Fedder Film Series

**focus:
shelters
for
mankind**

focus: shelters for mankind

focus: shelters for mankind, september 22, 23 and 24, 1972, is a three-day national conference on ecology, land use, housing, human adaptation, city planning, structures, design, materials, community involvement and art. It will be held on the campus of California State University, Los Angeles (located at the intersection of the Long Beach and San Bernardino Freeways). Some of the issues and questions to be examined at the conference are:

how far can we change the traditional design of shelters and still have people willing to live in the new designs?

how will the new shelter designs change the behavior of the people who live in them?

what would communities look like if the people who live in them did their own community planning?

Who is invited?

The conference will bring together international authorities, professional practitioners, academicians, students at all levels, and all individuals who care about shelter design, family patterns, human adaptation, city planning, ecology, and all the fundamental problems concerned with structures and shelters.

What are the program's outstanding features?

Community planning by computer. This is a cooperative endeavor that will allow participants to make up an ideal community and then compare the results with those of existing designs.

End-of-day caucuses for special-interest groups.

At the end of each day meeting rooms will be reserved so that like-minded people — conservationists, ethnic groups and others — can talk over the day's presentations. On the closing day of the conference, these caucuses will form a congress to facilitate the exchange of ideas.

Cassette recordings and printed proceedings.

Tapes available for purchase immediately at the conference. Full printed proceedings available for purchase later by mail.

Parallel presentations.

Sessions will be programmed so that participants may hear, during the three-day conference, at least six major presentations in various fields of interest.

Daily newspaper.

Highlights of the conference will be summarized and distributed Friday, Saturday and Sunday mornings.

Where to stay, what are costs, how to register:

A block of rooms has been reserved at the Biltmore Hotel, 515 South Olive Street, Los Angeles, California 90013, telephone (213) 624-1011. A conference rate of \$17.00 single and \$25.00 double has been established. Individuals should make their reservations directly with the Biltmore Hotel.

Bus transportation between the hotel and the campus will be provided throughout the conference. Ample parking for private cars.

To register, send fee (see overside) to Foundation, California State University, Los Angeles, 5151 State University Drive, Los Angeles, California 90032. For further information, phone the Office of Community Services at (213) 224-3503.

Foundation
California State University, Los Angeles
5151 State University Drive
Los Angeles, California 90032

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S P E C I A L A N N O U N C E M E N T

Mr. Stanley Crouch of Pomona College (Claremont) will be lecturing to Music 133 (Jazz Workshop Class) on Monday, October 16 in 409 MC Annex 6:00 p.m.-7:30 p.m.

Mr. Crouch is currently in charge of the Black Studies Program at Claremont and has a rich background in jazz.

All Music Faculty are asked to attend if possible. Provost Joe Watson hopefully will also be able to attend.

10-11-72

BT/ba

Pre-amp + microphone

Pulse Generator

Attack Generator

Voltage sources

Frequency Modulation

References

Harold Introduce with Bacon pg 291 III + IV

OCT 31

DEAR PAULINE

I HAVE BEEN TARDY GETTING THE GRAPHICS READY FOR SONIC IMAGES

I FIND THE ENLARGING / PRINTING ETC IS A GREAT DEAL OF WORK SINCE THERE IS ONE EDITION ONLY

I DO WANT TO USE YOUR HANDWRITING SO THAT PRECLUDES MY REWRITING THEM LARGER

I HAVE ACCESSIBLE GOOD COLORED PAPER THAT WOULD ACCOMMODATE A 15" x 20" (3 TIMES SIZE OF 3x5") LINES COULD BE ADDED

(NOTE - BLUE LINES ON THE 3x5 DO NOT REPRODUCE WITH PHOTO/PRINTING)

TENTATIVELY I SUGGEST CUTTING COLORS TO 3x5 AREA

IF YOU CAN SEND A RECOPY SLIGHTLY LARGER WILL USE THAT SIZE

HOWEVER THIS IS NOT I THINK NECESSARY GIVEN THE SIZE OF MY SPACE

I'LL LEAVE THAT UP TO YOU ☺

THE GROUP SHOW IS SCHEDULED

TUESDAY, NOVEMBER 28

THRU

FRIDAY, DECEMBER 1

AT THAT TIME I WOULD SHOW ONLY A
PORTION OF YOUR SERIES
ON

TUESDAY DECEMBER 5

AND

WEDNESDAY DECEMBER 6

I INTEND TO SHOW YOUR WHOLE SERIES

IN CASE YOU DID NOT KEEP A COPY OF IT:
AND WANT TO SEND AN ENLARGEMENT:

* CAN YOU KEEP YOUR MIND QUIET FOR ONE MINUTE?

(ALLOW NO THOUGHTS, NO WORDS)

* CAN YOU KEEP YOUR MIND QUIET FOR THREE
MINUTES BY LISTENING FOR THE MOST
DISTANT SOUNDS OUTSIDE THIS SPACE YOU
NOW OCCUPY?

* DO YOU EVER NOTICE HOW YOUR EARS
CHANGE INSIDE WHEN YOU MOVE FROM ONE
ONE SIZE SPACE TO ANOTHER? OR FROM
INDOORS TO OUT OF DOORS OR VICE VERSA

• THINK OF SOMEONE WHO IS VERY FAMILIAR TO YOU. COULD YOU RECOGNIZE THIS PERSON ONLY BY THE SOUND OF HER FOOTSTEPS?

• WHAT IS YOUR FAVORITE SOUND? CAN YOU REPRODUCE IT IN YOUR MIND?

• HAVE YOU HEARD A SOUND LATELY WHICH YOU COULD NOT IDENTIFY? WHAT WERE THE CIRCUMSTANCES AND HOW DO YOU FEEL?

• WHAT DO YOU SOUND LIKE WHEN YOU WALK?

• WHAT SOUND IS MOST FAMILIAR TO YOU? CAN YOU DESCRIBE IT? WHAT IS ITS EFFECT UPON YOU?

• IMAGINE THE SOUND OF A BIRD CALL, WHAT KIND OF BIRD IS IT? WHEN DID YOU LAST HEAR IT? WHAT DOES IT SOUND LIKE? CAN YOU IMITATE IT HERE AND NOW?

• WHAT IS THE MOST SILENT PERIOD YOU HAVE EVER EXPERIENCED? WAS IT ONLY A MOMENT, OR VERY LONG? WHAT WAS ITS EFFECT ON YOU?

• WHAT IS THE MOST PECOLIAN AUDITORY SENSATION YOU HAVE EVER EXPERIENCED?

- (4)
- IMAGINE NOW YOU ARE IN A VERY QUIET, COMFORTABLE PLACE. YOU ARE IN TUNE WITH YOUR SURROUNDINGS. IN THE DISTANCE YOU HEAR THE MOST BEAUTIFUL SOUND IMAGINABLE MOVING CLOSER TO YOU.
 - WHAT IS THAT SOUND.

SINCERELY

SUZANNE KUPFLER

CONCERT FOR CONTEMPORARY MUSIC

Wednesday, 8 November, 1972

8:30 P.M.

PORTALS

Carl Ruggles

Jim Stark
Tai Shiang Li
Mary Gerard Violins
Margaret Shakespeare
James McKinney

Rachel Kam
John Casten Viola
Fred Mayer

Marlin Owen
Laurie Kirkell Cello
Lin Barron

Mark Dresser Contrabass

EDWIN LONDON, Conductor

PAULINE'S SPRING PIECE

Harold Budd

Performers to be Announced

PROPULSION & ACTIVATION FOR PIANO TRIO IN 3 CHAPTERS

Tai Shiang Li

John Charles Francois, Piano
Tai Shiang Li, Violin
Lin Barron, Cello

MOVEMENTS: I. Propulsion of Thought
II. Activation of Energy
III. Motion of Form

TRACT

John Charles Francois, Piano
Edwin Harkins, Piano

Edwin Harkins

INTERMISSION

OR, MY NAME IS COUNTRY & WESTERN OATMEAL, BOYS & GIRLS

Warren Burt

Warren Burt, Reinhard Berg,
Pauline Oliveros
Accordion

THREE INVENTIONS

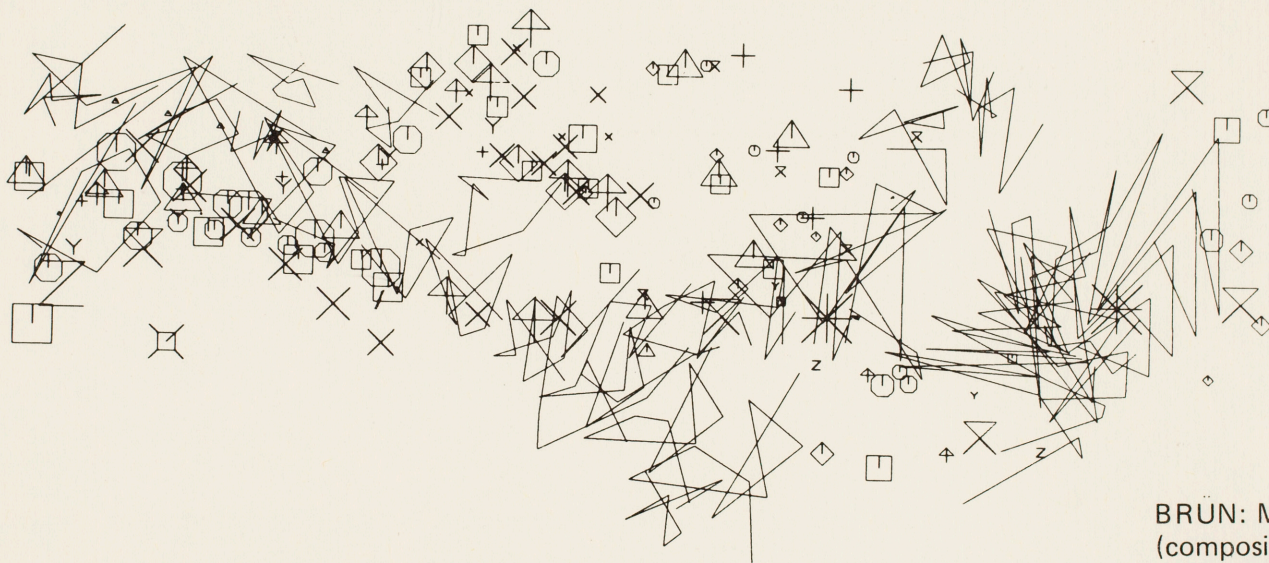
Ron Grun-Bassoon

George Perle

PORTALS

String Ensemble

Carl Ruggles



BRÜN: MUTATIS MUTANDIS
(composition #12 for interpreters)
Ink graphic drawn by a plotter
under control of a computer
programmed by the composer.

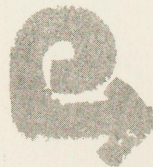
Under PME sponsorship, Herbert Brün, distinguished composer and spokesman for the computer and the arts will appear November 13 through 18, 1972. Please come and engage him:

DISPLAY of Brün's computer graphics, PME, 408 MC, Nov. 13 through 17, 12-2 p.m.

INITIAL ALIENATION BY COMPOUND STATEMENTS, open forum, 408 MC, Nov. 13, 1-4 p.m.

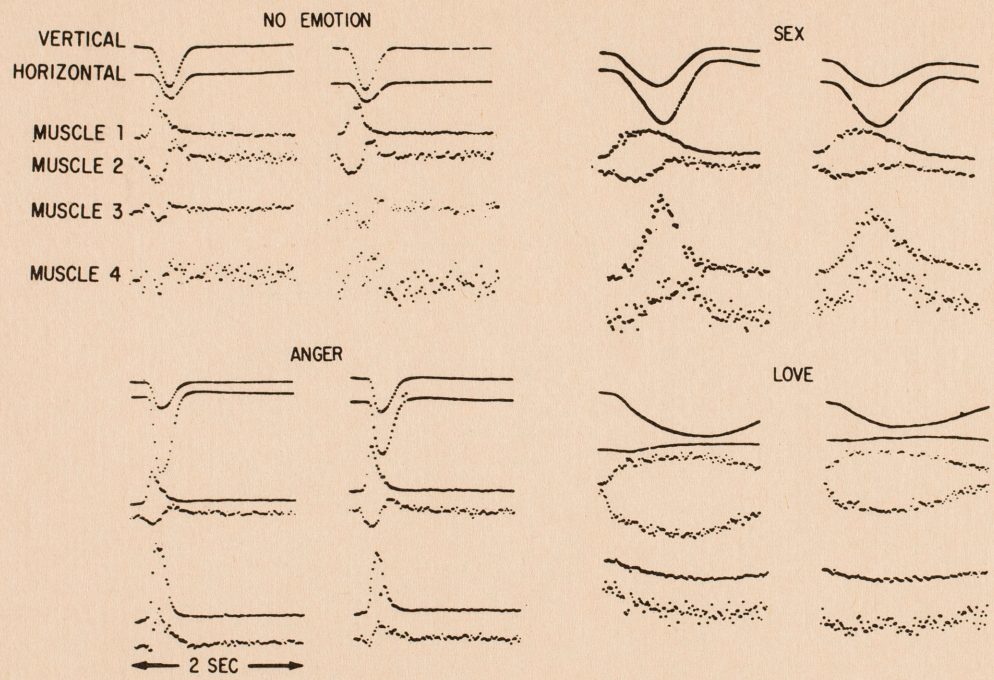
THE COMPOSER'S DILEMMA: TECHNOLOGY AND THE DIALECTICS OF EVIDENCE, 408 MC, Nov. 16, 12-1 p.m.

THE BEAUTY OF IRRELEVANT MUSIC/MUTATIS MUTANDIS, Gaburo/Brün/PME Fellows, 408 MC, Nov. 17, 8:30 p.m.



project for music experiment

Department of Music/
University of California, San Diego/
Post Office Box 109/
La Jolla, California 92037/
Telephone: 714/453-2000



CLYNES:
 Recordings of sentic form as
 vertical and horizontal components
 of finger pressure, where an
 individual attempts to make a
 physical gesture corresponding
 to a pure emotional state.

Under PME sponsorship: Dr. Manfred Clynes, originally active as a concert pianist, later pursued computer sciences and physiology. To his work in defining affective, or "sentic," states he brings a unique blend of awareness and skill. Dr. Clynes will be in residence November 26 - December 9, 1972.

- INTRODUCTION TO SENTICS, seminar, 408 MC, Monday, Nov. 27, 2-4 p.m.
- SENTIC TRAINING AND CREATIVITY, workshop, 408 MC, Tuesday, Nov. 28, 3-5 p.m.
- MUSIC & EMOTION COMMUNICATION in the PRESENT MOMENT, illustrated lecture, 408 MC, Thursday, Nov. 30, 12-1 p.m.
- SENTIC CYCLES, GESTURE AND ALTERED STATES OF CONSCIOUSNESS, workshop/seminar including visitors from other cultures and disciplines, 408 MC, Tuesday, Dec. 5, 2:30-6 p.m.



project for music experiment

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Gallery A - 402

mezzanine

(opposite elevator)

12:00 - 4:00 p.m.



Harold Budd

Randy Cohen

Peter Garland

Stephen Mosco

Pauline Oliveros

James Tenney

1972

November / December

Tuesday 28

Thru

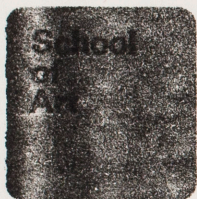
Friday 1

Gallery A-402

mezzanine

(opposite elevator)

12:00 - 4:00 p.m.



1972

December

PAULINE OLIVEROS

Tuesday 5

and

Wednesday 6

JIM OSHER

Thursday 7

and

Friday 8

GALLERY A-402
HOURS 12-4 PM TUES-FRI
OR BY APPOINTMENT
California Institute of the Arts
24700 McBean Parkway
Valencia, California 91355

GALLERY A-402

