Cunningham Dance Foundation, Inc.
30 Lafayette Avenue
Brooklyn, New York 11217
(212) 783-0632/6700

Recordings available* by composers represented in the Cunningham Dance Company current repertory:

Cunningham dance title	Composer and music title	Performers (and other composers)	Record label and number
	BEHRMAN, David ("...for nearly an hour..." for WALKAROUND TIME is not commercially available.)		
	Runthrough/Sonic Arts Union (Ashley, Lucier, Mumma)		Mainstream 5008
	Wavetrain/Behrman, Mumma (Austin)		Source 4
	CAGE, John (Cheap Imitation for SECOND HAND and stories for HOW TO PASS, KICK, FALL AND RUN are not commercially available.)		
	Amores/Manhattan Percussion Ensemble		Mainstream 5011
	Aria with Fontana Mix/Berberian (Berio, Bussotti)		Mainstream 5005
	Atlas Eclipticalis; Winter Music/Riehn Ensemble (Schnebel)		DG 137009
	Cartridge Music/Cage, Tudor (Wolff)		Mainstream 5015
	" " /Riehn Ensemble (Schnebel)		DG 137009
ANTIC MEET	Concert for Piano and Orchestra/Tudor, ensemble conducted by Cunningham		THC
	Concerto for Prepared Piano/Takahashi, Foss (Foss)		Nonesuch 71202
	Fontana Mix - Feed/Neuhaus (Brown, Bussotti, Feldman)		Col MS 7139
	Indeterminacy/Cage, Tudor		Folkways 3704
	Music for Keyboard 1935-1948/Kirstein		Col M2S 819

*List includes only recordings generally available in the U. S.

Abbreviations:

Col=Columbia Masterworks
CRI=Composers Recordings Inc.
DG=Deutsche Grammophon
Odys=CBS Odyssey
THC="25-year Retrospective Concert of the Music of John Cage" (George Avakian, 285 Central Park West, New York, New York 10024)

go page three

NOTE: Other recorded performances by John Cage, David Tudor and Gordon Mumma can be located through the Schwann catalog "Artists' Listing."

Cunningham dance title	Composer and music title	Performers (and other composers)	Record label and number
	Solo for Voice 2/Lucier, Mumma, Tudor,	Chorus (Ashley Feldman, Ichiyanagi, Lucier, Oliveros)	Odys 3216 0156
	Sonata for Clarinet/Rehfeldt	(Krenek, Martirano, Scavarda, Wittenberg)	Advance 4
	Sonatas & Interludes for Prepared Piano/Ajemian		CRI 199
	26' 1.1499" for a String Player/Turetzky	(Johnston, Oliveros)	Nonesuch 71237
	Variations I/Zacher	(Kagel, etc.)	Helidor 254 9009
	Variations II/Tudor	(Babbitt, Pousseur)	Col MS 7051
	Variations III/Zacher Ensemble	(Egglert, Feldman)	DG 139442
FIELD DANCES	Variations IV/Cage, Tudor		Everest 3132
	Variations IV Vol 2/Cage, Tudor		Everest 3230
	CAGE, John and Lou Harrison		
	Double Music/Manhattan Percussion Ensemble		Mainstream 5011
	CAGE, John and Lejaran Hiller		
	HPSCHD/Vischer, Bruce, Tudor, computer	(Johnston)	Nonesuch 71224
	ICHIYANAGI, Toshi	(Activities for Orchestra for SCRAMBLE is not commercially available)	
	Extended Voices/Lucier	Brandeis Chorus (Ashley, Feldman, Cage, Lucier, Oliveros)	Odys 3216 0156
	MUMMA, Gordon		
PLACE	Mesa/Tudor, Mumma	(Kagel, Wolff)	Odys 3216 0158
	Music from the Venezia Space Theatre/electronic	(Ashley, Cacioppo, Scavarda)	Advance 5
	NANCARROW, Conlon		
CRISES	Studies for Player Piano/player piano		Col MS 7222
	OLIVEROS, Pauline	(In memoriam: NIKOLA TESLA, Cosmic Engineer for CANFIELD is not commercially available)	
	Outline/Turetzky ensemble	(Cage, Johnston)	Nonesuch 71237
	Sound Patterns/Lucier	Brandeis Chorus (Ashley, Cage, Feldman, Ichiyanagi, Lucier)	Odys 3216 0516 ~~Candide 31025~~
	I of IV/electronic	(Maxfield, Reich)	Odys 3216 0160
	SCHAEFFER, Pierre	(Eroica, Apostrophe and Strette from Symphonie Pour Un Homme Seul for COLLAGE III is not commercially available)	
	Objets lies/electronic	(Bayle, Ferrari, etc.)	Candide 31025
	WOLFF, Christian		
	Duo for Violin & Piano/Raimondi, Kobayashi	(Cage)	Mainstream 5015

Cunningham dance title	Composer and music title	Performers (and other composers)	Record label and number
	Duet for Horn & Piano	Hillyer, Tudor (Cage)	Mainstream 5015
TREAD	For 1, 2, or 3 People	Tudor (Kagel, Mumma)	Odys 3216 0158
	Summer	string quartet (Cage)	Mainstream 5015

Mailing List:

Lee L. McGuineas
P.O. Box 610
Del Mar, Calif. 92014

He says he asked some time ago for his name to be placed on the list....but has never received anything.

MU 1365 Ivancarrow, Conlon
MU 876 Electronics + Percussion Max Neuhaus
MU 1152 The new music
MU 875 new Electronic music Cage - Babbitt
MU 1315 The new World of Sound - Turetzky - Erickson
MU 1142 Randall, J K Lyric Variations for violin and computer.
MU 1167 Response; Electronic music from Norway
MU 1157 Rudin, Andrew - Tragoddia for synthesizer
MU 1142 Sahl, Michael, Mitzvah for the dead
MU 589 Sala, Oskar - Improvisations on magnetic tape
MU 886 Sollberger, Harvey
MU-T 15 Stockhausen, Karlheinz - Gesang der Jünglinge
MU 82 " " " " Mikrophonie
MU 1165 Subotnick, Morton - Silver Apples of the Moon
MU 1164 " " " The Wild Bull
MU 805 Toyama, Michiko - Waka
MU 832 Electronic music from The University of Illinois
MU 892 Varèse, Edgar Desert 2
MU 891 " " Poème Electronique

over

MU 442 Antheil Ballet Mécanique

Catalogue of Electronic music in our library

MU-T 25 Badings, Henk Concrete music

MU 996 Beaver, Paul Nonsuch guide to Electronic music

MU 347 John Cage Aria (with Fontana Mix)

MU 1126 Cage Hpschd

MU 350 Contrabass Recital by Bertram Turetzky
Electronic study II by C. Whittenberg

MU 886 Davidovsky, Mario Three synchronisms

MU 1317 Dockstader, Tod — Omnijhony

MU 1317 " " " Drone

MU 374 " " " Eight Electronic Pieces

MU 1305 EATON Microtonal Fantasy

MU 1318 Electronic music — Cage — Berio

MU 459 Electronic music

MU 1159 Erb, Donald In the Strange Landscape

MU 1005 Extended voices

MU 589 Gassmann, Remi Electronics

MU 831 Gaburo, Kenneth Music for voices, instruments & electronic sounds

MU 1306 → Gerhard, Roberto — Collages

MU 461 Music for glass harmonica

MU 1241 Globokar, Vinko — Stockhausen

MU 369 Indeterminacy; new aspect of form in instrumental & electronic music. Cage-Tudor

MU 873 Luening, Otto — Poem in Cycles and Bells

MU 1191 " " " Synthesis for orch + elect. sound

MU 357 Music from the Once Festivals

over

MUSIC 105B

RECORDINGS OF ELECTRONIC MUSIC IN THE CLUSTER LIBRARY

MU 324 Mauricio Kagel TRANSICION II
MU 331 Vol.5 Hyman Bress FANTASIA
MU 347 John Cage ARIA WITH FONTANA MIX
MU 357 Robert Ashley IN MEMORIAM CRAZY HORSE
G. Cacioppo TIME ON TIME IN MIRACLES
CASSIOPEIZ
Gordon Mumma MUSIC FROM THE VENEZIA SPACE THEATRE
D. Scavarda LANDSCAPE JOURNEY
MU 374 Tod Dockstader EIGHT ELECTRONIC PIECES
MU 459 Ilhan Mimaroglu AGONY
John Cage FONTANA MIX
Luciano Berio VISAGE
MU 589 Remi Gassman MUSIC PERFORMED ON THE TRAUTONIUM
Oskar Sala IMPROVISATIONS ON MAGNETIC TAPE
MU 828 Karlheinz Stockhausen MIKROPHONIE I
MIKROPHONIE II
MU 831 Kenneth Gaburo ANTIPHONY III
EXIT MUSIC I: THE WASTING OF LUCRECETZIA
ANTIPHONY IV
EXIT MUSIC II: FAT MILLIE'S LAMENT
MU 832 Lejaren A. Hiller MACHINE MUSIC
Kenneth Gaburo LEMON DROPS
FOR HARRY
Charles Hamm CANTO
Herbert Brun FUTILITY
Salvatore Martirano UNDERWORLD
MU 873 Otto Luening A POEM IN CYCLES AND BELLS
Vladimir Ussachevsky PIECE FOR TAPE RECORDER
MU 875 John Cage VARIATIONS II FOR AMPLIFIED PIANO (D. Tudor)
Milton Babbitt ENSEMBLES FOR SYNTHESIZER
Henri Pousseur TROIS VISAGES DE LIEGE
MU 876 Earle Brown FOUR SYSTEMS FOR AMPLIFIED CYMBALS
John Cage FONTANA MIX;FEED
MU 891 Edgard Varese POEME ELECTRONIQUE
MU 892 Edgard Varese DESERTS

THE NEW MUSIC ON RECORDS

As a background to the new music, the record catalogues offer a wide selection of important source works by Debussy (*Jeux*), Schoenberg (Orchestra Pieces, Op. 16, *Pierrot Lunaire*, Violin Concerto, String Trio), Webern (Opp. 5, 21, 28, 29), Stravinsky (*Sacre, Les Noces,* and the later serial works such as *Agon, Threni,* and *Movements*), Bartók (Fourth Quartet), Ives (*The Unanswered Question, Three Places in New England*), and Varèse (*Octandre, Ionisation*); a knowledge of at least the pieces named is very helpful in understanding what the newest developments are all about.

Unfortunately, the music of the American avant-garde in the 1920s and '30s is poorly represented on discs; Cowell's piano music (CRI 114), Ruggles' *Sun Treader* (Columbia MS 6801), Becker's *Concerto Arabesque* (CRI 177), and Ruth Crawford Seeger's String Quartet (Columbia MS 6142) are among the more important examples of this "lost generation" now available, but much more remains to be heard. Equally important to the music of today is the work of such less conspicuously "advanced" men as Roger Sessions, Aaron Copland (the "abstract" works), and Mark Brunswick.

As a starting point for the exploration of current production, the following list proposes one recent work by each of the sixteen composers featured on the preceding pages as representative of today's more prominent trends:

1. Carter: Piano Concerto (1965); RCA Red Seal LSC 3001. The most recent, ambitious, and exciting realization of Carter's dramatic conception of music. The complex juxtaposition of individualized solo piano, orchestral mass, and mediating concertino, in terms of time, space, and orchestral color, is carried out with great virtuosity. Most of Carter's other important works are recorded.

2. Cage: *Aria with Fontana Mix* (1958); Time S/8003. Since questions of value are palpably irrelevant in dealing with Cage's recent music, this is nominated on the basis of the remarkable performance of Cathy Berberian.

3. Babbitt: *Ensembles for Synthesizer* (1964); Columbia MS 7051. Beneath the restrained, almost "classical" surface of this music is a subtlety of structure and detail that seems to increase with every hearing. A recording of *Philomel* has been made, and should be released soon.

4. Wolpe: Sonata for Violin and Piano (1949); Esoteric 5530. The absence of any more recent work by Wolpe from the record catalogues is nothing short of a scandal; this disc also contains a prewar Passacaglia for Piano and a 1950 quartet —all of them powerful examples of Wolpe's style, but inadequate representation of a man whose work was honored by two "one-man" concerts in New York last season.

5. Messiaen: *Chronochromie* (1960); Angel S 36295. More varied and texturally complex than some recent pieces, less harmonically turgid than the massive *Turangalîla*, this piece manages a certain surface appeal through its colorful orchestration without entirely disguising a very static structure. Other works are recorded, mostly in excellent versions.

6. Boulez: *Le Marteau sans maître* (1954); Turnabout TV 34081S. With its glistening, bass-less timbres and rapid-fire articulation, this work, perhaps more than any other, embodied the sonorous ideal of European serialism in the mid-1950s. Nothing more recent of Boulez' has been recorded, although other works may emerge from his CBS affiliation.

7. Stockhausen: *Mikrophonie II* (1965); CBS 32 11 0044. An extravaganza of live, electronic, and electronically treated live sounds, sometimes intriguing but mostly chaotic. Many of Stockhausen's works are recorded in "official" performances.

8. Berio: *Circles* (1960); Time S/8003. A poem of e. e. cummings, set with emphasis on the sounds of the words rather than their meaning or meter. Several other interesting works of 1961 and earlier are available.

9. Penderecki: *To the Victims of Hiroshima* (1960); Philips PHS 900141. Perhaps this composer's most successful work, in which fifty-two string instruments are exploited for an extraordinary variety of sound effects. A Polish Muza record (XL 0260) includes a sampling of works before and since.

10. Davies: *Leopardi Fragments* (1961); Angel S 36387. A restrained, subtly woven melismatic polyphony, which develops considerable intensity. Davies' dramatic *Revelation and Fall* will be released later this year.

11. Pousseur: *Madrigal III* (1962); Everest 3170. The retreat from "total serialism" here produces a work with recognizable elements of contrast and repetition, but also very static harmonic content and primitive textural ideas.

12. Xenakis: *Eonta* (1964); Vanguard VCS 10030. Piano versus five brass instruments, contrasting great splashes of notes against more sustained chords. The same record contains earlier works, and we shall doubtless have more, for Xenakis seems to be this season's "in" composer from Europe.

13. Schuller: *Triplum* (1967); Columbia MS 7052. Despite a less than polished performance, this work brilliantly demonstrates Schuller's mastery of orchestral sonority and new means of continuity. Other works, from the 1950s, are listed, including some "third-stream" pieces.

14. Foss: *Time Cycle* (1960); Columbia MS 6280. A striking example of music whose surface theatricality emerges directly from its musical-textual idea (the texts concern the passage of time); in this version, it includes interludes by the Improvisation Chamber Ensemble.

15. Martirano: *O, O, O, O, That Shakespeherian Rag* (1958); CRI 164. Like most of Martirano's music, this is very difficult to perform, but the result is a splendidly plastic and vital choral song. A more recent theatre piece, *Underworld,* suffers on records from the absence of its visual component.

16. Davidovsky: *Three Synchronisms* (1963-65); CRI 204. Three short pieces exploring the combination of instruments with electronic sound. They are dramatically successful in integrating the diverse factors of absolutely fixed and "performed" time, of the variety of electronic pitches and the limited tempered scale of the instruments, and of the particular timbral choices in each combination.

Examples in a few special categories should also be mentioned. Older microtonal works by Ives (Odyssey 32 16 0162) and Harry Partch (CRI 193) can now be supplemented by Ben Johnston's ingenious quartet (on a forthcoming Nonesuch disc) and several imaginative live and electronic pieces by John Eaton (Decca DL 710154).

In the electronic field, the early *musique concrète* experiments are collected on Ducretet-Thomson DUC 8 and 9, while Mercury SR 2-9123 gives a panorama of European work in the 1950s. A selection from the Columbia/Princeton studio will be found on Columbia MS 6566, and Varèse's *Poème Electronique* on Columbia MS 6146. Decca DL 79103 presents early examples from Bell Labs' computer work, but most of them are musically trivial; more interesting works should be along soon. Despite its confusing explanatory material, you may be able to derive some information about the synthesis of sound from the examples in Nonesuch HC 73018.

Examples of the "new virtuosity" abound: the flutist Gazzelloni (Time S/8008 and RCA Victrola VICS 1312/13); the singers Cathy Berberian (Time S/8003) and Bethany Beardslee (the forthcoming Babbitt *Philomel*, as well as important Berg and Schoenberg records); the pianists Aloys Kontarsky (CBS 32 21 0008), Robert Helps (RCA Red Seal LSC 7042), Frederic Rzewski (RCA Victrola VICS 1239), Paul Jacobs and Gilbert Kalish (Columbia MS 6959); the violinists Matthew Raimondi (CRI 141 and 161) and Paul Zukofsky (Nonesuch H 71201).

To this sampling, I should like to add a list of other American composers worth examining who are now represented in Schwann: Easley Blackwood, George Crumb, Kenneth Gaburo, Andrew Imbrie, Billy Jim Layton, Lawrence Moss, George Perle, Ralph Shapey, Seymour Shifrin, Harvey Sollberger, and Charles Wuorinen—and a few whose works heard in the New York area recently suggest that they should be so represented: Charles Dodge, John Harbison, Earl Kim, James Randall, Claudio Spies, Henry Weinberg, and Peter Westergaard. There are many more, but this should do for a start.

HIGH FIDELITY MAGAZINE

These recordings available at the MITHRAS
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PAULINE OLIVEROS

Electronic Music Studio, Department of Music, Newcomb College
Tulane University, New Orleans, Louisiana

A PRELIMINARY CHECKLIST: BOOKS AND ARTICLES ON ELECTRONIC MUSIC

Compiled by Otto W. Henry, Associate Director

Because of the limitations of time and the unavailability of over three-fourths of this material for checking, this initial attempt remains unannotated and lacking in bibliographical depth in certain respects. The style and form used here were dictated by the contents which were obtained mainly from the following indexes:

Applied Science and Technology Index
Essay and General Literature Index
Guide to the Musical Arts (1953-56)
Guide to the Performing Arts
International Index
Music Index
Reader's Guide to Periodical Literature

The entries here are listed alphabetically by author rather than divided into subject headings. Certain variations and ommisions are caused by the original listings which vary in detail from index to index. Many of the articles listed under "anonymous" do have authors listed in the periodicals concerned, as well as titles. This is a reflection of the Guide to the Performing Arts' maddening habit of listing subject content rather than bibliographical information. We chose to issue this listing in its present form in hopes that it would nevertheless prove useful to research in this area. Some of the entries will be found to be mere notices of an event and perhaps of little worth except to persons like myself who are attempting to document certain phases of this movement.

Grateful acknowledgement is made here to Ann Basart, Ray Wilding-White, LeJaren Hiller, and others from whose articles and reports we have culled a few extra entries not mentioned in the above indexes.

June 1966

Anonymous or Authors Unknown:

1. Amsterdam. Seviele schilderijen en elektronische musik. Mens en Mel 17:187-188 (Jun 1962).

2. Anthologies de la musique concrete. Disques n.80:488 (Aug-Sept 1956).

3. Atombomben-Musik. Hausmusik 21:55-56 (Mar-Apr 1957)

4. Bill to copyr't new electronic sounds offered. Billboard 71:1 (Mar 16, 1959).

5. Boston: Bethany Beardslee singing to Milton Babbitt's music. MC 163:60 (Nov 1961).

6. Brussels: Belgian National Radio - Week of experimental music: Notes (Concrete music). WM n.5:4 (Oct 1958).

7. By the numbers (Music produced by high-speed electronic digital computer Illiac). Mus Amer 76:13 (Sept 1956).

8. Cologne: Gesellschaft fuer Musikforschung. Mus Rev 16:66-67 (Part 1, 1955).

9. Cologne: International Society of Composers of Music Meeting. Mus Rev 21:243 (Aug 1960).

10. Columbia-Princeton gets Rockefeller grant. Mus Amer 79:30 (May 1959).

11. Composer -- the "brain" (M. Saunders first band leader to feature music "composed" by electronic brain). Melody Maker 31:12 (July 21, 1956).

12. The composer's new tool (Rev. "Panorama of musique concrete"). High Fi 7:33 (Feb 1957).

13. Composition for tape recorder (Dartington Summer School of Music). Mus Events 16:16 (Nov 1961).

14. Computer makes music of trumpet sounds. Science News Letter 88:375 (Dec 11, 1965).

15. Concert de musique experimentale. Mus T 100:30 (Jan 1959).

16. Contactorgaan elektronische muziek C.E.M. (Liaison Committee Electronic Music): Course of study; Gerard Doulaan. Sonorum Speculum n.16 (Sept 1963).

17. Contemporary music by Cage and Varese. Mus Amer 79:30 (May 1959).

18. Criticism by machine. Time 68:56 (July 30, 1956).

19. Danish Radio: 8 concerts - notes. WM n.2:32 (July 1959).

20. Delft: Studio voor elektronische muziek. Mens en Mel 12:322 (Oct 1957).

21. Donnell Library Center, N.Y.C.: Ussachevsky. ACA Bul 10:7 (Dec 1962).

22. An electronic ballet (Gassman's "Electronics"). Am Rec G 28:464-465 (Feb 1962).

23. Electronic lost chord? Mus Amer 80:13 (June 1960).

24. Electronic medley. Time 65:78-79 (June 6, 1955).

25. Electronic music. In Eric Blom (Ed). Grove's Dictionary of Music and Musicians. 5th ed. New York: MacMillan, 1964. Vol.IX, App. II, pp. 120-121.

26. Electronic music. In Robert Sabin (Ed). International Cyclopedia of Music and Musicians. 9th ed. New York: Dodd, Mead, 1964, p. 594.

27. Electronic music grant. NMC 20:33 (n.2, 1960).

28. Electronic music: news and comments. Score n.11:67 (March 1955). (Cover: Stockhausen's Composition, 1953, No. 2)

29. Electronic music: news and comments (Berio: Studio di Fonologia Musicale). Score n.15:83 (March 1956).

30. Electronic music subject of grant. New York Times 108:9 Sect. I (Jan 18, 1959).

31. Electronic virtuoso: RCA electronic music synthesizer. Newsweek 45:70-71 (Feb 7, 1955).

32. Elektronische Musik. Mens en Mel 12:395-396 (Dec 1957).

33. Elektronische Musik in Italien. Melos 24:139-140 (May 1957)

34. Elektronisierte Schlager. Melos 26:57-58 (Feb 1959).

35. Entretiens et debats a l'occasion du "Nouveau-Festival 1953." Mus Inf Rec n.9-10:11-29 (Summer-Autumn 1953).

36. Ersatz earfuls. Newsweek 53:91 (Jan 26, 1959).

37. Experiment oder Manier? Hausmusik 16:141-143 (July-Oct 1952).

38. Experimental studio at Gravesano. WM Vol.3, n.3 (June 1961).

39. Far-out at the Philharmonic: bangs and gurgles. Time 83:79-80 (Feb 14, 1964).

40. Father: music without instruments or electronic music. New Yorker 39:25-26 (Jan 18, 1964).

41. The first ballad to be composed by an electronic computer. Int Mus 55:21 (Aug 1956).

42. Graphs: electrically generated frequencies in terms of time and intensity: Hermann Heiss, composers, photos. Mus and M 7:9 (Sept. 1958).

42. Gravesano: workshop sponsored by the Swiss Radio, the International Music Council of UNESCO and Tessin officials. WM Vol.3, n.6: 114 (Dec 1961).

43. Le group de recherches de musique concrete. Rev Mus n.236:135-136.

44. Gulbransen piano used as electronic brain writes 1000 popular songs an hour. Piano Rev 115:21 (Sept 1956).

45. Helsinki: Erik Tawastsjerna founding electronic studio. WM Vol.4, n.3:56 (June 1962).

46. Historique des recherches de musique concrete. Rev Mus n.244:57-61 (1959). Also Rev Mus n.236:137-138 (1957).

47. How's Petrillo gonna collect AFM dues from RCA's electronic tooter? Variety 197:55 (Feb 2, 1955).

48. Ist das Musik? Musikleben 8:3 (Jan 1955).

49. Italy: Electronic studio installed in Accademia Filarmonica. Score n.20:71-72 (June 1957).

50. Kafka mit musique concrete im Staatstheater Kassel. Melos 22:222 (July-Aug 1955).

51. Liste des oeuvres de musique concrete. Rev Mus n.236:139-141 (1957).

52. Locals on use of "Side man": list of regulations. Int Mus 59:7 (Jan 1961).

53. 'Look, Ma, no sidemen' with RCA's music synthesizer bow on wax (sic). Variety 199:40 (Jul 20, 1955).

56. Luening-Ussachevsky tape work premiered. Mus Amer 75:21 (Dec 15,1955)

57. MacNaghten Concerts. Mus Op 84:143 (Dec 1960).

58. Das Magnetofon -- ein neues Musikinstrument? Neue ZFM 118:193 (Mar 1957).

59. Mechanized Music. Mus Amer 80:22 (Aug 1960).

60. Mexico: Conferencia de Carlos Jimenez Mabarak, Sobre la Musica Concreta. Boletin Interamericano de Musica, n.2: 46 (Nov 1957).

61. Milhaud, Frank Martin e a musica contemporanea. Gaz Mus 10:137+ (n.116-117, 1960).

62. Music of the future? Mademoiselle 50:94-97 (Dec 1959).

63. Music of the future. Time 68:36 (July 2, 1956).

64. Musica en la era atomica. Buenos Aires Mus 18:6 (n.289, 1963).

65. Musik aus der Schreibmaschine. Melos 26:154 (May 1959).

66. Musique concrete. In Robert Sabin (Ed.) International Cyclopedia of Music and Musicians. 9th ed. New York: Dodd, Mead, 1964, p. 1432.

67. Das neue Buch: elektronische Musik in Italian. Melos 24:139-140 (May 1957).

68. New Jersey: RCA electronic music synthesizer. Hi Fi 5:41 (Aug 1955).

69. New music synthesizer. Tele-Tech. & Elect. Ind. 14:80+ (Mar 1955).

70. News and comments: Italy - electronic music. Score n.11:67 (Mar 1955).

71. No apology. Time 77:51 (May 12, 1961).

72. Note on compositions developed from existing sound: traffic, brakes, etc. Mus and M 2:22 (Feb 1954).

73. NYC: Notes: Pierre Boulez, Otto Luening, Vladimir Ussachevsky - "Music in the Making" series at Cooper Union. Int. Mus 51:13 (Mar 1953).

74. $175,000 Rockefeller fund gift for electronic music. MC 159:42 (Feb 1959)

75. Paris: Several comments: Kagel, etc. GDC n.259-60:411 (Feb 12,1960).

76. Park Lane Group. Strad 74:65 (June 1963).

77. The Phillips Pavillion at the 1958 Brussels World's Fair. Phillips Technical Review, Col. 20, nos. 1,2, and 3.

78. Plop: a demonstration of the side man. New Yorker 36:35-36 (Apr 23, 1960).

79. The progress of science: electronic music. Discovery 19:4-5 (Jan 1958).

80. Quarter-ear music. WM n.3:11 (Jan 1958).

81. RCA electronic device can produce piano tone. Mus Trad Rev 114:26 (Feb 1955).

82. Recent books and studies critically reviewed. Canad Mus J 3:75-89 (Winter 1959).

83. Robot sings new tunes. Electronics 28: 200+ (Apr 1955).

84. La salon a ferme ses portes (Le Salon International des Composants Electroniques). Mus e Radio 52:91 (Mar 1962).

85. The scapegoat - John Matthews: score by Bulent Arel of Ankara. Educational Theater Journal 13:146 (May 1961).

86. See longhair composers going electronic as a way to counter symph brushes. (sic) Variety 219:45 (June 22, 1960).

87. Seven sessions: criticism. MR 22:229-230 (Aug 1961).

88. Sick machine: Vortex. Time 73:45-46 (Feb 2, 1959).

89. Sound of cybernetics; aleatoric music performed by New York Philharmonic Orchestra. Newsweek 63:88 (Feb 17, 1964).

90. Sound of Hell: score for film version of No Exit. Newsweek 60:86 (Dec 10, 1962).

91. Sound stuff; tapesichord. Newsweek 43:76 (Jan 11, 1954).

92. Spatiodynamisme. Time 69 August 25, 1955).

93. Static on a hot tin roof. Time 72:58-59 (July 7, 1958).

94. Stockholmsstudion for elektronisk musik, 1962. Dansk Mus 39:139-140 (n.4, 1964).

95. Strange music! Am Rec G 23:88-89 (Mar 1957).

96. Stratford Ont. engineers lead composers. Mus Amer 80:33 (Oct 1960).

97. Studio voor elektronische muziek te Utrecht. Mens en Mel 16:243-245 (Aug 1961).

98. Studios that produce "new sounds" listed by place and by leader. Canadian Mus Jour 3:37 (Summer 1959).

99. Summary of recent use of musique concrete; experimenters. WM n.3:11 (Jan 1958).

100. Survey of music-making machines; barrel organ panharmonicon to "electronic music synthesizer." Int Mus 57:14-15 (Jan 1959).

101. Theatre Hebertot: Premiere anthologie internationale de musique concrete electronique: List of composers. GDC n.409:15 (Dec 14, 1963).

102. Union card for a tape recorder. Mus J 22:17 (May 1954).

103. University of Illinois; music and engineering students in a workshop. MC 159:41 (Mar 1959).

104. U.S. elementary schools enjoying "Poem in Cycles and Bells," Luening, Ussachevsky. ACA Bul 9:10 (n.4, 1961).

105. U.S.A. - "Avantgardistiche" Musik. Mus u Ges 14:319-320 (May,1964).

106. Venice report; Congress for Experimental Music. WM vol.3, n.3:66 (June 1961).

107. Warsaw; International Festival of Contemporary Music: comments on David Tudor performing. MR 19:334 (Nov 1958).

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ELECTRONIC MUSIC STUDIO, DEPT. OF MUSIC, NEWCOMB COLLEGE
TULANE UNIVERSITY, NEW ORLEANS, LOUISIANA

A PRELIMINARY CHECKLIST: BOOKS AND ARTICLES ON ELECTRONIC MUSIC
Compiled by Otto W. Henry, Associate Director

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200. "Music without musicians." Joel Tall, SATURDAY REVIEW, XL (Jan. 26, 1957), 56.

201/ "The composer"s machine." W. H. Tallmadge, JOURNAL OF AESTHETICS AND ART CRITICISM, XIX, 3 (1961), 339.

202. "Electronic music instruments--past, present, and future" (abstract). R. H. Tamer, JOURNAL OF THE ACOUSTICAL SOCIETY OF AMERICA, XXVI (1954) , 931.

203. "Machines and men" (RCA synthesizer) Howard Taubman, THE NEW YORK TIMES, CIV (Feb. 6, 1955), section 2, 9.

204. "The physics of musical sounds. C.A. Taylor, London, The English Universities Press, 1965, .179.

205. META (+) HODOS: A PHENOMENOLOGY OF TWENTIETH-CENTURY MUSICAL MUSICAL MATERIALS AND AN APPROACH TO THE STUDY OF FORM. James Tenney, New Orleans, Tulane University, 1964.

206. "Union card for a tape recorder." MUSIC JOURNAL, XXII (May 1954), 17.

207. "Urges copyright protection for new electronic music." BILLBOARD, (August 25, 1958), 4.

208. "U.S. elementary schools enjoying 'Poem in cycles and bells,' Luening-Ussachevsky." BULLETIN OF AMERICAN COMPOSERS ALLIANCE, IX, 4 (1961), 10.

209. "As Europe takes to tape." V. Ussachevsky, BULLETIN OF AMERICAN COMPOSERS ALLIANCE, III, 3 (1953), 10.

210. "Music in the tape medium". JUILLIARD REVIEW, VI (Spring 1959), 8.

211/ "Musical timbre by manes of the Klangumwandler," AUDIO ENGINEERING SOCIETY PREPRINT NO. 65, 1958.

212. a----"Notes on A piece for tape recorder." MUSICAL QUARTERLY, XLVI, 2 (April 1960), 202. In Lang, ed., PROBLEMS OF MODERN MUSIC. N.Y., W.W. Norton, 1962, 64.

213. "The processes of experimental music." JOURNAL OF THE AUDIO ENGINEERING SOCIETY, VI, 3 (July 1958), 202.

214. "Sound materials in the expermental media of musique concrete, tape music , and electronic music." (abstract). JOURNAL OF THE ACOUSTICAL SOCIETY OF AMERICA, XXIX (1957), 768.

215. "The fantastic sounds of LaMonte Young." Heuvel Vandel, VOGUE CXLVII, 9 (May 1966), 198.

216. "Answers." Edgar Varese, POSSIBILITIES, (Winter 1947-1948), 96.

217. !A communication." THE MUSICAL QUARTERLY, XLI (1955), 574.

218. "Electronic music, tool of creativity." Aurelio de la Vega, MUSIC JOURNAL, XXIII (Sept. 1965), 52; (Oct. 1965), 61; (Nov. 1965), 52.

219. "Regarding electronic music. TEMPO, 75 (Winter 1965-1966), 2.

220. "Venice report: congress of (for) experimental music." WORLD OF MUSIC, III, 3 (June 1961), 66.

221. "New electronic media." Robert Ward, JUILLAIRD Review V (Spring 1958), 17.

222. "Ussachevsky's film music." Charles Whittenberg, BULLETIN OF AMERICAN COMPOSERS ALLIANCE, XI, 1 (1963), 5.

223. "An introduction to the music of Edgar Varese.: Marc Wilkinson, SCORE, 19 (March 1957), 5.

224. "Will a machine compose a new symphony?" THE SCHOOL MUSICIAN, XXXI, 5 (Jan. 1960), 59.

225. "New and electrnoic music." Christiaal Wolff, AUDIENCE, V, 3 (Summer 1958).

226. "The outlook for young composers." Charles Wuorinen, PERSPECTIVES OF NEW MUSIC, I, 2 (Spring 1963), 54.

227. "John Cage: builder of new music." Peter B. Yates, VOGUE CXLIV (Oct. 1, 1964), 225.

228. "Music: a long round trip--3." ARTS AND ARCHITECTURE, LXXX, 6 (June 1963), 8.

CROSS.

229. "Music: correspondence" (lletter from Gordon Mumma)l. ARTS AND ARCHITECTURE LXXXIII, 2 (Feb. March 1966), 45.

230. An anthology. LaMonte Young and Jackson Maclow. N. Y. Young and MacLow, 1963.

231. "Darmstadt: new directions." Ramon Zupko, PERSPECTIVES OF NEW MUSIC II, 2 (Spring-summer 1964), 166.

ALMURO, M. = Le Salon de L'Automobile (musique concrete, music for a radio play by Eugene Ionesco first performed, London, Nov. 12, 1958)

AMY, G. (FRANCE,) = Diaphonies 1962-63, RTF Studio 8', stereo instrumental and concrete music

ASHLEY, R. = The Fourth of July, 1960, 17 or 18 min. concrete and electronic music, 1 channel tape. first performed at ONCE Festival, Ann Arbor, Michigan Feb. 1961 as concert music; the tape is also used in the lst part of ISSUES I FOR MILTON COHEN 1960, which is teheater music.

A Gathering of Seasons, 1961, 25' using natural and electronic sound sources, 4' channel tape, theater music; lst performed at 'Manifestations: Light and Sound", S.F. Nov. 1961.

BADINGS, HENK (JAVA, NETHERLANDS 1907)
"Electronic Music" - Philips Technical Review (engineering ed.)

19:191-201, Dec. 23, 1957 : illus, written w. J.W. de Bruyn, 45 rpm included.

BALLIF, CLAUDE (FRANCE 1924) = Etude (state 1961), RTF studio, 5 ' , 2 track tape.

Point Mouvement, 1963 RTF studio, 8', 4 track tape, concrete music

BALTON, KID (HOLLAND) = Song of the Second Moon, 1957 (with Tom Dissevelt or Dick Raaymakers (?), Philips studio, 3 ' , one track tape, electronic and concrete music; recorded: Philips 315 538 NF (deleted)

BERIO , L. (ITALY 1925) = Demonstration pieces, electronic and concrete music, some of the first pieces made at the Studio di Fonocogie, Milan; recorded: RAI Elettronica No. 3, 1956.

Thema-Omaggio a Joyce, 1958 RAI Studio Milan, 6 ' 20", two track tape, musique concrete using voice as sound source, text used is the beginning of "sirens" of the 11th chapter of J. Joyce's ULYSSES; recorded; PHILIPS-FONTANA

Visage , 1961 RAI studio, Milan, musique concrete using voice as sound source; first performed at Darmstadt Ferienkurse, 1963.
recorded: Boston 0220.

CANTON, EDGARDO (ARGENTINA-FRANCE, 1934)
Animal-animal, 1962 RTF Studio, 7 ', two track tape, concrete music

CARSON, PHILLIPE (FRANCE, 1936) = Phonologie, 1962, RTF studio, 9', four track tape, concrete music.

CONSTANT, MARIUS (RUMANIA-FRANCE 1925) = Le Jouer de Flute 1952, RTF Studio, concrete music, a cantata based on the Pied Piper for orchestra, chorus, reciter, solo instruments and tape. recorded: PHILIPS A 76 750R received Prix a' Italia in 1952.

DOCKSTADER, TOD (USA 1932) = 8 Electronic Pieces: Oscillator and Natural Sources 1960 ; realized by facilities made available to the composer at Gotham Recording Corp. NYC . combines electronic and concrete sounds. recorded: FOLKWAYS MM 3434.

FASSETT, JAMES (USA) = Symphony of the Birds, (2nd version) ca. 1954, concrete music in 4 sections:
Spoken introduction, lst mm ANDANTE e lirico
2nd mm Buffo,
8rd mm Misterioso. recorded: FICKER FR 1002 Elias, A.J.
"Symphony of the Birds"

Strange to my Ears, lecture with concrete music, COL ML 4938 mono

FERRARI, LUC (FRANCE, 1929) = Fleur de Barbe , 1963, RTF studio, 12' concrete music for a Patris film.

Tantologos II), 1961 RTF studio, 15', four ch. tape, concrete music.

Tete et queue du dragon, 1960 RTF studio 9' 13" , musique concrete, two track, first performed in Paris June 13, 1960; PHILIPS-FONTANA

Visage V, 1959, RTF studio, 10' 19", 2 track, musique concrete; PHILIPS-FONTANA.

GOEYVAERTS, KAREL AUGUST (BELGIUM, 1923) = The Sound Material of Electronic music" DIE REIHE l: 35-37, 1958.

HANISCH, EDUARD = Das neue Paradies, " Musikalische Legende: 1959, Siemens Studio (Munich) 25', for chorus, soloists, speaker, orchesyra, electronic and concrete sounds using speech as sound source. first performed April 12, 1960 by Hamburg radio.

TAPE COMPOSITIONS

(from list compiled by Hansell no. 11 Univ. of Illinois)

HENRY, OTTO.

VISION II, 1961, composer's private studio, 1 track tape, concrete music; first performed at Washington & Jefferson College (Washington, Pa.) on Nov. 21, 1961.

WasHINGTON CONCERTO, 1961, composer's private studio, 1 track tape, concrete music

SUITE FOR MAGNETIC TAPE NO. L, 1964, composer's private studio, 1 track tape. the five movements are:
1. Pickwick 2. Gymnopede 3. Walpurgis Waltz
4. Scherzo 5. Ostinatos; the first and fourth mms. are concrete music using a telegraph key as the sound source while the other three are all electronic.

TINTINNABULATION, 1962, composer's private studio, 1 track tape, concrete music using bells as the sound source.
2 movements; are: 1. HELL'S BELLS 2. TEMPLE BELLS

FOUR SONGS FOR MAGNETIC TAPE, 1962, composer's private studio, 1 track tape, concrete music using street sounds as sound source; the 4 movements are:
1. Barcarolle 2. Ballad 3. Blues, and
4. Nocturne; the first mm was performed (under the tile "Cheironome") at the 1964 Arts Festival at Washington and Jefferson College (Wash. Pa.) on April 16, 1964.

JANUARY THE SIXTH, 1962, composer's private studio, 1 track tape, concrete music using human voices as sound source.

THE ESSENCE OF TWO OR THREE (A COMPO. FOR VOICE AND MAGNETIC TAPE), 1962, private studio, 1 track tape concrete music using voice as sound source:
the 9 movements of this suite are: 1. Iceburg 2. Institutions ("Let N end in ONe")
3. Childhood ("See how hot the sun is")
4. Polka-dots I,k 5. Credo ("work, work, work... and wonder")
6. Rites of Winter, 7. Professionalism ("Run, Bambi, Run")
8. Fireworks and 9. Polka-dots II; first performed at the Washington (pa.) Art Assoc. on Feb. 18, 1962.

AkNUF AND THE STONES (A HAPPENING FOR VOICES AND MAGNETIC TAPE), 1963, private studio in Washington, Pa. 1 track tape , concrete music using voices as sound source, the 5 movements are:
1. prelude and march 2. chaconne of the sea and Aknuf's ship
3. rondo of dialogues 4. fantasia, and 5. sonatina, first performed in May 1964 in Oakland, Pittsburgh.

AURORA 7, 1962, private sutdio, 1 track tape, concrete music

HASHAGEN, KLAUS (GERMANY) = Der Bau des Tempels, 1960, Siemens studio (Munich), 9' for speaker, piano, percussion, electronic and concrete sounds using manipulated instrumental sounds; first performed in 1961 at the Hanover Tage der Neuen Musik.

HAUBENSTOCK-RAMATI, ROMAN (POLAND, ISRAEL, AUSTRIA 1919) L'amen de verre, 1957, RTF Studio, concrete music (struck and stroked lasses used as sound source), 6' 20", one track tape, first performed in Rome 1957.

Chanson Populaire, concrete music

Chants et prismes, 1957, RTF studio, 6'50", one track tape.

Exerque pour une symphonie, 1957 RTF studio, concrete music, uses text of P. S chaeffer, 7' 35", one track tape.

HENRY, PIERRE (FRANCE 1927) = Antiphonie, 1952, RTF studio, 3' one track tape first performed in Paris May 23, 1952; DUCRETET-THOMSON 320 C 102. the first piece of musique concrete to be accurately notated; consists of permutated variations on a set of 12 notes, each one of which has a different timbre, pitch, volume and duration.

Malefices 1961, Apsome studio, electronic and concrete music, contains piano sounds which are electronically manipulated; PHILIPS 432 762 BE.

Onde Tisane, ca. 1952, special effects (concrete sounds) for a Marc Allegiet film.

Orphee', 1958, Apsome studio, two hours, concrete music for a ballet in 8 tableaux performed at Nuits de Liege, Sept. 17, 1958; CRITERE CRD 149 (deleted)

Le voile d'Orphee, 1953, RTF studio, 15'15", one track; first performed at Donaueschingen, Oct. 1953; DUCRETET-THOMSON 320 C100 and London "Panorama of Musique Concrete: Vol I LONDON DTL 93090 Vol II LONDON DTL 93121

Suite extracted from the ballet ORPHEE'

JUDD, FREDRICK (ENGLAND) = Experiment in Sound, private studio, examples of musique concrete and electronic music; TELETAPE BI-TAPES 134-5.

The Power of Music, private studio, based on the Dryden poem of the same name, background music to the poem; TELETAPE BI-TAPES 134-5.

KAGEL, MAURICIO (ARGENTINA, GERMANY 1931) = Sur Scene', 1960, a theater piece for lecturer, singer, mime, 3 instrumentalists and multi-ch. recorded sounds. the tapes are montages of the lecturer's voice, of Mimetics (a piano composition by Kagel) and various concrete sounds.

Transicion II, 1959, 17'35", for piano , percussion, and two tape recorders, musique concrete (part of the tape is prepared beforehand and part done at the performance)first performed at Darmstadt FerienKurse, Sept. 1951; score

KAGEL = Transicion II cont'd. score published by Universal Edition 13809, 1963; TIME 58001 (mono) S58001 (stereo)

KRUMM, PHILIP (USA) = Mumsia Mix, 1962, 12', two channel tape, concrete music

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Le CAINE, HUGH (CANADA) = Dripsody, 1955, NRC studio (Ottawa), concrete music using sounds of water drops, performed at the Cleveland Festival, May 1964.

Invocation, 1957, NRC studio (Ottawa), concrete music, stereo tape

Textures 1958, NRC Studio (Ottawa), concrete music using trombone as sound source

LOSONCZY, ANDOR (HUNGARY), = Alliage, electronic and concrete sounds using modified human voice, performed summer of 1961 at Salzburg Mozarteum

LUENING, OTTO (USA 1900) = Fantasy in Space, 1952, Columbia-Princeton studio, concrete music, 2'50" one trac k tape. first performed in NYC, Oct. 28, 1952.

MALEC, IVO (YUGOSLAVIA, FRANCE 1925) = Marvena, 1957, RTF studio, 10'40", one track tape, concrete music, based on the peoem , "Marvena" of Rodovan Ivsic; first performed in Rome, 1957.

MAREN, ROGER (USA) = Natural Pipes-Basis for Musique Concrete, sound obtained from metal pipes hung out of doors, FOLKWAYS FX 6160

MARIE, JEAN-ETIENNE (FRANCE, 1917) = Polygraphie II, 1963, RTF studio, 9', four track tape, concrete music

MARKOWSKI, ANDRIG (POLAND, 1924) = Es war einmal, ca 1959, electronic and concrete music, background music for a film of this title made by students of the Polish Film School.

MARTIRANO, SALVATORE (USA 1927) = Three Electronic Dances, 1963, S. F. tape center (Subotnick) mixed concrete and electronic music; first performed in Berkeley, Calif. May 1963.

Underworld, 1965 Univ. of Illinois Studio, music for four actors, four percussion, two double basses, tenor sax and two channel tape. mixed electronicd and concrete music with some use of CSX-1 computer; first performed at FROMM FOUNDATION concert, NY May 1965

MAYUZUMI, TOSHIRO (JAPAN, 1929) = Aoi-no-Ue, 1957, NHK studio (Tokyo) 27'20", one track tape, this is a No chant, first performed NOV 27, 1957. score: PETERS ed no.6335.

Campanology 1960 (or 1959), NHK studio (Tokyo), 10', concrete music. PETERS 6337 (tape) VERLAGE CF PETERS ed. no. 6337.

XYZ 1953, concrete music.

MEESTER , LOUIS DE (BELGIUM, 1904) = Incantations 1958, I. N. R. studio of the Belgian Radio (Brussels), concrete music using a male and a female voice.

MESSIAEN, OLIVIER (FRANCE 1908) = Timbres-duree' 1952 (realized) with the assistance of P. Henry), RTF studio, 15', one track tape, concrete music, the piece is in 24 sections each containing 4 rhythmic "personalities", first performed i n Paris, May 21, 1952, score published in Paris 1952.

MILHAUD, DARIUS (FRANCE, 1892) = Etudes poetiques, 1954 (realized with the assistance of J. E. Marie), for voice, reciters, orchestra and musique concrete (using soprano voice as sound source) poems by Claude Roy, Milhaud calls the technique "montage sonore"- FESTIVAL FLD 76, score: ARS VIVA, AUG. 1956.

NIKOLAIS, ALWIN (USA) = Choreosonic Music of the New Dance Theater concrete music, movements are:

1. Eruptions and Evolutions (3'22")
2. Lythic (3'20")
3. Illusional Frieze (3'20")
4. Shivare (1'54")
5. Aeolus (1'50"0)
6. Paraphernalia (2'50")
7. Lyre (4'18")
8. Prismatic Forest (2'12")
9. Fixation (40")
10. =Gylmistry (3'26")
11. Fetish (2'24")

TAPE COMPOSITIONS (compiled for Hansell no. 11 U of Illinois)

PARMEGIANI, BERNARD (FRANCE 1927)

PHONOSOPHOBE, part 1, 1963, RTF studio, 8', electronic and concrete music, 4 track tape, performed at Cleveland Festival, May 1964.

LA POUPEE, 1962, RTF studio, 15' concrete music for a Baratier film.

PHILLIPOT, MICHEL (FRANCE 1925)

AMBIANCE I, 1958 RTF studio, 7', 1 track tape, combination of concrete and purely electronic sound sources first performed in Paris, June 1, 1959. recorded: BOITE A MUSIQUE EX 241.

AMBIANCE II, toast funebre, 1959, RTF studio, 6'03", 2 track tape, based on the Mallarme' poem: "toast funebre", the recited poem is treated as concrete sounds - BOITE A MUSIQUE LD 071

ETUDE II, 1956 RTF studio, 5'18", 1 track tape, concrete music, first performed in Paris, Dec. 20, 1956.

ETUDE III, 1962, RTF studio, 8', 2 track tape, concrete music

RHINOCEROS 1963-4, incidental musique concrete for the Ionesco play. recorded: VEGA T 31 SP 8003

QUADRENY, Mestres (SPAIN)

PIECE CONCRETE, 1964, Barcelona private studio, concrete music using the sounds of a sculptor at work.

SAKAC, BRANIMIR (1918)

RADIOPHONISCHES POEM II: "DIE GRUBE", 4'35", concrete music

tape compositions (from no. 11)

SCHAEFFER, PIERRE (FRANCE 1910)

ANAMORPHOSES I et II, recorded as a GRAVESANER BLÄTTER demonstration record: No. 11a and 11b

CONCERTO DES AMBIGUITES, 1950 (w. P. HENRY) RTF studio 13', one track tape first performed in Paris, Aug. 7, 1950. the finale is recorded: DUCRETET-THOMSON 320 C 100

ETUDE AUX ALLURES, 1958, RTF studio, 3' 28", 1 track tape, musique concrete, first performed in Brussels, Oct. 5, 1958. BOITE A MUSIQUE EX 241, LD 070

TOUTE LA LYRE, 1951, RTF studio, 6', 1 track tape, a lyric pantomime employing musique concrete and female speaker, first performed in Paris July 6, 1952, music was later used in ORPHEE 53.

SYMPHONIE POUR UN HOMME SEUL (w/ P. HENRY), 1950, RTF studio, 20'30" 1 track tape, musique concrete, first performed in Paris, Mar. 18, 1950 DUCRETET-THOMSON 320 C 102. Movements: Prosopopee, Partita, Valse, Prosopopee II, Collectif, Erotica, Scherzo, Cadence, Eroica, Apostrophe, Intermezzo, Strette

VARIATIONS SUR UNE FLUTE MEXI CAINE, 1949, 2' RTF studio, 1 track tape, first performed in Paris, Jan. 21, 1960. DUCRETET-THO MSON 320 C 100.

SCHROPFER, W.

MUSIQUE CONCRETE, 1955, Tech. U. Berlin studio, background music for film

SAUGUET, HENRI (FRANCE 1901)

PREMIER ASPECT SENTIMENTAL, 1957, RTF studio, 4'50", 1 track tape, concrete music realized with the collaboration of P. Arthuys; first performed in Paris Nov. 1958. BOITE A MUSIQUE EX 241.

TENNEY, JAMES C. (USA)

COLLAGE NO. 1, 1961, U. of Illinois studio, 4' electronic musique concrete.

ORGANIZED SOUND FOR MEDEA, 1960, U. of Illinois, concrete music using piano as sound source; composed for the adaptation by Robinson Jeffers of the Euripededs play , first performed at U. of Ill. May-July 1960 (also 3 IMPROVISATIONS FOR MEDEA, a suite extracted from score).

TAKEMITSU, TORU (JAPAN, 1930)

SKY, HORSE, DEATH, musique concrete, 3'20"

TROIS OEUVRES, musique concrete, the three parts are:
"Static Relief" (1954, 6')

"VOCALISM A-I (1955, 4'30")

"EURYDICE-la mort" (4'40")

VOCALISM "AI", 1957, musique concrete, from male and female speaking voices.

TOYAMA, MICHIKO (JAPAN, 1913)

AOI NO UE, Columbia-Princeton studio, musique concrete derived from instrumental and vocal sounds, background music for a Japanese poem.

Catalogue of Electronic Music

FROM LIBRARY OF JON PHETTEPLACE.

RAI = RADIO TELEVISIONE ITALIANA.

1. CAGE - PHETTEPLACE : IMAGINARY LANDSCAPE #5 (2 VERSIONS 1966-67)
2. GROSSI - ZULIAN : RICERCA TEMPO (1968) 15 IPS STEREO. 3 3/4
3. M.E.V.* : (LONDON) IMPROVISATION (1968) 2 HOURS 3 3/4
4. GROSSI : TRANSCRIPTIONS (BACH, PAGANINI, WEBERN) ALGORHYTHMS (1969) 7½
5. GROSSI : MIXED PAGANINI (1968) } ♀ PERMUTATIONS OF 5 SOUNDS
5.b,c,d. GROSSI (b) ~~PERMUTATIONS~~ PAGANINI : CAPRICCIO n. 5 → (1968) } DISC. & CONTINUOUS (d)
6. PHETTEPLACE : NATURAL LANDSCAPE (1966) AND FOUR EXAMPLES (1967)
7. " WOYZECK (MUSIC FOR GEORG BÜCHNER'S PLAY) 1969.
8. " PARTITA CON BACH (1968) REVISED VERSION.
9. FREDERIC RZEWSKY : IMPERSONATION (1967) ♀ 6 REHEARSALS.

1967 CONCERT

10. TAKEHISA KOSUGI : MONODHARMA (ELECTRONIC) (1967. 20 MIN.)
11. " " " (ELECTRONIC-INSTRUMENTAL) 10 MIN.
12. " " TENDER MUSIC
13. " " MONODHARMA (INSTRUMENTAL)
14. GIUSEPPE CHIARI : QUANDO IL CINEMA È LONTANO (CA. '66)
15. " " OMAGGIO A RENÉ CLAIR "
16. " " WOODY "

* GRUPPO MUSICA ELETTRONICA VIVA.

17. GIUSEPPE CHIARI : TRISTE (RAMONA)

18. " " IL CIELO E LA TERRA.

19. VITTORIO GELMETTI : MODULAZIONI PER MICHELANGELO (1965).

20. " " NOUS IRONS A TAHITI (1965)

21. CHIARI-PHETTEPLACE : LYNDON JOHNSON (1966)

22. PHETTEPLACE : No. 3, 1965 : 3PM-4PM (60 min) (1965)

2 HRS. { 23. ALDO CLEMENTI : DIES IRAE
24. ALLAN BRYANT : PITCH OUT. } WITH OTHERS; 2 HOURS.

2 HRS { 25. PHONETIC STUDIES (RAI)
26. GOMEZ :
27. BLOMDAHL
28. MACCHI
29. SCHAEFFER
30. NONO
31. GROSSI
32. N.P.S. PADOVA
33. OTHERS TO BE CATALOGUED
34. VANDOR : PROJET 2 (+2 REHEARSALS) } RAI.

35. M.E.V. : IMPROVISATION #7 (ABOUT 1966)
PLAYERS: ALVIN CURRAN, ALLEN BRYANT, FREDERIC RZEWSKY, CAROL PLANTAMURA, JON PHETTEPLACE, IVAN VANDOR.

36. PHETTEPLACE : DISPLACEMENTS (1966) 3 REHEARSALS + PERFORMANCE 31. III. 67.
ACCADEMIA FILARMONICA ROMANA,

37. " No. 1. 1965, FIRST POSITION } (TAPES 1966
38. " " SECOND " } FOR 8-TRACK
39. " " THIRD " } REPRODUCTION
40. " " FOURTH " } (14 MIN.)

41. VITTORIO GELMETTI: PROSSIMAMENTE (1966)

42. " " TRENI D'ONDA A MODULAZIONE D'INTENSITÀ.

43. PHETTEPLACE: [redacted] INTERMISSION PIECE (1965)
20 MINS. 4 TRACK.

44. PHETTEPLACE: VOCALISE (1967) 1 STEREO AND
(ABOUT 14 MINS.) 1 CASSETE TAPE.

45. CAGE: 0'00" SOLO WITH WILLIAMS MIX

46. PHETTEPLACE: GIRA-GIRA (1967) 30 MIN. MONO 7½

47. " ACCORDO (No. 5, 1968). (1968)

48. " 3+4 MODULATED (1967) (13 MIN.)

49. " 4+3 MODULATED (1967) (13 MIN.)

50. " FREE LECTURE (1968-70) TAPE FOR PARTS 2-6.

51. " " " REHEARSALS + PERFORMANCES (2 EACH)

52. " PROCESSIONS [redacted] CLEARLY TO BE: FOR PAUL THEK (1968)

53. " FLUSH (1967)

54. " CHURCH MUSIC (1968)

55. " MUSICA-VERITÀ (1967) 2 HOURS.

56. " Tf = 0.2/R 1.3(6) (1966)

57. GROSSI: RESEARCH ON THE PROGRAMMED STRUCTURES (1968)

58. BACH-GROSSI: SIX CANONS (MUSICAL OFFERING).

59. S2FM*: RAPPORTI (1966) 6 CHANNELS. 25 MIN.

60. " OM (1966) 6 CHANNELS 18 MIN.

61. GROSSI: TETRAFÓNO (EXCERPT) (1966)

62. JOHN PFEIFFER: _____

63. CAGE-PHETTEPLACE: WHERE ARE WE GOING AND WHAT ARE WE DOING? (IN GERMAN, ITALIAN, ENGLISH) 40 MINS., 6 TRACKS.

64. CAGE-BUSSOTTI [redacted]: MIX FOR FLORENCE CONCERT (1965)[2]

65. CAGE-PHETTEPLACE: 'EXTRA' SOUNDS FOR CARTRIDGE MUSIC "

66. KAGEL: SONANT (with the 3 old guitar pieces?)

67. RZEWSKI: PHI
68. D. BEHRMAN: ?
69. CORNER: ?
} 1965 BROADCAST. N.Y.C.

70. BROWN: SYNERGY (7 MIN.)

71. CHIARI: PER ARCO (MOORMAN)

72. CHIARI: " " (TAPE FOR PERFORMANCE)

73. BOULEZ: ETUDE No. 2 (1952) 3 MINS. MONO.

74. PHETTEPLACE: No. 3. 1965: 4PM-5PM. (60 min.) (STEREO)

75. CHIARI - PHETTEPLACE: LA LUCE (TAPE FOR PERFORMANCE)

76. [redacted] " " - GELMETTI: LA FOLLA SOLITARIA (1967)
(THE LONELY CROWD)

2 AS ACCOMPANIMENT TO 45' FOR A SPEAKER.

* STUDIO FIORENTINO DI FONOLOGIA MUSICALE.

77. CHIARI : SOM PERFORMANCE TAPE FOR TEATRINO.

78. BRYANT : MASSES (1967)

79. GELMETTI : ORGANUM QUADRUPLUM.

80. RZEWSKY : REQUIEM.

81. MEV. 2 IMPROVISATIONS IX.68. ROME.
PLAYERS : RZEWSKY, TEITELBAUM, PHETTEPLACE, LACY, CATALDI.

82. PHETTEPLACE : 3 COLLAGES (UNTITLED) 1966.

83. GELMETTI : TRAUMDEUTUNG. (1967)

84. CURRAN : LA LISTA DEL GIORNO (1967)

85. RZEWSKY : FOR 2 (1967)

86. KAGEL : 3 PIECES FROM SONANT
FOR GUITAR (K.H. BÖTTNER, GUITARS)

87. THE CONTRABAND : SEVERAL IMPROVISATIONS FOR FILM ('68)
STEVE LACY, SOPRANO + SOPRANINO SAX
RICHARD TEITELBAUM, MOOG
JIN PHETTEPLACE, VIOLONCELLO, AMPLIFIED INSTRUMENTS.

88. PHETTEPLACE : No. 4, 1967.

89. S2FM : BATTIMENTI (BEATS) 4 CHAN. 20 MIN.

90. GROSSI RFI (CA. 1965) 25 MIN..

91. MEV. IMPROVISATION #5 (2 HOURS - MONO).

92. GROSSI - ZULIAN: P3³ / Z³ (1967) G.E. 115

93. PHETTEPLACE: FREE LECTURE: PERFORMANCE TAPES.

94. " " " (PERFORMANCE - TURIN 19[redacted]68)

95. PHETTEPLACE: HEAD OUT (1967) (THE TURKISH COUGH, OR, SOMETHING OF WHICH [redacted] CAN BE COMPARED TO THE EXCELLENCE OF A FINE PHOTOGRAPH, BUT THE FORM IT IS IN IS MORE DIFFICULT TO GET AT, AS THE RESULT OF A LAZY PREJUDICE).

96. RIEDL: KOMPOSITION NR. 3 (RAI) (EXCERPT)

97. OTHERS - 1 HOUR (RAI)

98. M.E.V. IMPROVIS. #8.

99. PHETTEPLACE. 5 BOXES OF TAPE MARKED 'WORK IN PROGRESS.'

100. BUSCO-PHETTEPLACE: COMPUTER TRANSCRIPTIONS:
BACH: BWV 1013 (complete) PARTITA for flute.
2-PART INVENTIONS (F & f)
3 CANONS FROM ART OF THE FUGUE
2 CONTRAPUNCTI " " " .

MISCELLAN INSTROMENTAL.

STOCKHAUSN: SPIEL FÜR ORCHESTER COND. ROSBAUD.

BOULEZ: STRUCTURES I (1952) KONTARSKY A. + A.

LIGETI: APARITIONS (D. PARIS, RAI)

" ATMOSPHÈRES (TORINO RAI - ABBADO DIR.)

NILSSON: QUANTITÄTEN (PIANO)

BOULEZ: ± IMPROVISATION I & II da PLI SELON PLI.
(RAI ORCH Dir. BOULEZ.)

FELDMAN: INTERSECTION II. PF. FR. RZEWSKI.

J. CHADABE: 3 WAYS OF LOOKING AT A SQUARE PF. CARDEW.

NILSSON: SZENE I (RAI., D. PARIS)

EARLE BROWN: HODOGRAF ± (K. KREBER FL., RZEWSKY ETAL)

BUSSOTTI: COUPLE FOR FLUTE & PIANO.

" MEMORIA FOR ORCH. + CHORUS.

COEUR FOR PERCUSSION) S. BUSSOTTI, PERCUSS.

PER TRE SUL PIANO (RZEWSKY, BUSSOTTI, BENVENUTI)

VARÈSE: OFFRANDES SOPRANO LILIANA POLI.

INSTRUMENTAL MISCELLANY : CONTD (2)

C. HALFFTER : LINEAS Y PUNTAS (EXCERPT)
LIGETI : LONTANO
M. KELEMEN : COMPOSÉE FOR 2 PF + 2 INSTR. GROUPS.
PENDEREWSKI : CAPRICCIO FOR VIOLIN + ORCH
" SONATA FOR VIOLONCELLO + ".
MALEÇ : ORALE.

COND. BY E. BOUR.

SCHNEBEL : AMN, FOR 7 VOCAL GROUPS (VERSION FOR 16)

MAX BENSE : ROSENSCHUTTPLATZ.
E. RAXACH : SUMMER MUSIC FOR VC - PIANO.
BERIO : SYNCHRONIE FOR STRING QUARTET.
C. WOLF : SUMMER FOR STRING QTT.
CAGE. : STRING QTT. IN 4 PARTS.
STOCKHAUSEN : GRUPPEN: PIR. BY TEBACHNIK, BOULEZ + DOWNES.
GROSSI : COMPOSIZIONE II (VC. - HARPSICHORD) EXCERPT.

93. PAOLO GRAZIOSI, SPEAKER (TEXT BY A. CHEKHOV)
J. PHETTEPLACE & CARLO CECCHI, TAPE RECORDERS.

97. TO BE GIVEN.

98. TO BE GIVEN.

DATA, PERFORMERS + INSTRUMENTS:

3. ALLAN BRYANT, FREDERIC RZEWSKY, JON PHETTEPLACE, & ALVIN CURRAN. CONCERT.

9. MICHIKO HIRAYAMA, VOICE { RZEWSKY, PHETTEPLACE, GELMETTI, TAPE RECORDERS
CURRAN, LIGHT MIXER
DOMENICO GUACCERO, CONDUCTOR.

10. ALVIN CURRAN, KOSUGI, PHETTEPLACE, BRYANT + OTHERS TRANSMITTERS & RADIOS (FM)

11. KOSUGI, ELECTRONICS, " VIOLONCELLO.

12. KOSUGI, AMPLIFIED GUITAR, TRANSMITTERS, OBJECTS.
TEITELBAUM, LIGHTS.

13. KOSUGI: BANDONEON OR ACCORDEON.

24. BRYANT'S ELECTRIC GUITARS: BRYANT, CURRAN, PALACIO, RZEWSKY (RAI)

25-33: TO BE TRANSCRIBED FROM SOURCE TAPES.

36. BRYANT (LIGHT MIXER & AMPLIFIERS) RZEWSKY 'VC., PHETTEPLACE 'VC.

45. PHETTEPLACE + TELEPHONE OPERATOR.

51. STEVE LACY, R. TEITELBAUM, ALVIN CURRAN, J.P., F. RZEWSKY, [redacted], CARLO CECCHI (SPEAKER)

63. J.P. SPEAKER., F. RZEWSKY (TAPE RECORDER FOR GERMAN VERSION)

64. SYLVANO BUSSOTTI, PIANO + VOICE.

66-71: TO BE GIVEN.

76. J.P., VITTORIO GELMETTI.

78. A. BRYANT, ORGAN, J.P. + ALVIN CURRAN, GUITARS.

84. (RAI) A.C., PIANO, F. RZEWSKY VOICE, J.P. VC., IVAN VANDOR, SAX.

85. RZEWSKY, CURRAN (GLASS PLATES)