

JUNE 1, 1980

Experimental Intermedia Foundation  
224 Center St.  
New York, N.Y.

ARNOLD DREYBLATT

&

ARNOLD'S ORCHESTRA

OF

EXCITED STRINGS

presents

"NODAL EXCITATION"

with

Arnold Dreyblatt

&

Tracy Kirshenbaum:  
Altered Double Bass Viols

Peter Phillips:  
Midget Upright Princess Pianoforte

Michael Hauenstein:  
Hurdy Gurdy

Arnold Dreyblatt:  
Long Zither with Magnetic String Drivers

Sound by:  
Bob Beleicki

Recorded by:  
Steve Cellum

"Proposition IX:

To explain why an open string when sounded makes many sounds at once.

Proposition XV

To determine whether it is possible to touch the strings of an instrument or their keys so fast the ear cannot discern whether the sound is composed of different sounds, or if it is unique and continuous."

- Marin Mersenne in "Harmonie Universelle" 1637.

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the  
ear  
The

ABOUT "NODAL EXCITATION"

My work in image and sound synthesis in the early seventies initiated an interest in the interactions of "waveform signal events." This interest has led in the past few years to a personal concern with the hearing of these events in the audio range, as sound, on acoustic instruments, and finally, as music. Because the transverse vibration of a string (as opposed to the longitudinal vibration of air columns in wind instruments, for example) presents a simpler acoustic situation with observable and controllable parameters, I have centered my recent activity in music with Stringed Instruments.

In "Nodal Excitation" I am concerned with presenting the mirror-like relation existing between the multiplicative tones naturally appearing in the harmonic series and the divisive systems usually generating scales and modal patterns. Having neither a traditional music training or childhood indoctrination in this or that cultural scale or system I have found it convenient to apply my background experimenting with electronic systems to composition with acoustic instruments; utilizing a tuning system derived from the harmonic series in lieu of traditional musical content. While the subject matter of harmonic overtones is certainly nothing new, having figured prominently in the music of quite a number of composers in the last fifteen years, I have been interested in further exploring and specifying the possibilities for myself; developing instruments and forming an ensemble to hear and explore these areas.

In my short solo performance of "Nodal Excitation" last year on Warren Street I first experimented with the possibilities of a string music created solely from the complex vibration of a vibrating string by consideration of the nodes of the string. From the program notes of that concert: "The integrity of a fundamental vibration is maintained for each string, all movement of pitch occurs in the overtone structure. A shorter speaking length is never created thru "stopping" or "fretting" techniques. Harmonic (partial) vibrations are occasionally isolated." The current performance had its beginning in this concept.

The rhythmic and pitch sense in tonite's performance exists not for its own sake but for the generation and manipulation of the harmonic series. The melodic events present for the most part are not played on any one instrument but occur as partials coalesce in the space and in the ear. The double basses (tuned to 1 & 1, and 1 & 3) produce a complex series of overtone multiples. The Piano and Hurdy-Gurdy are tuned to fundamentals and multiples of the first seven harmonics (with the addition of fundamental 11) transposed down in pitch to within the two octave range of generating tones, referred to the overall fundamental pitch of 1 = 340 Hz. The following table illustrates the pattern of generating tones used:

lower prime harmonics:								
(odd)	→	1	3	5	7	9	11	
		1	1	3	5	7	9	11
		3	3	9	15	21	27	
multiplied by:	→	5	5	15	25	35		
		7	7	21	35	49		
		9	9	27				
		11	11					

(even numbers represent octaves)

Against the wall of overtones generated by the basses the piano and hurdy gurdy serve to reinforce a specific series of overtone multiples. For instance, in 7, we have 7 x 1 (the seventh harmonic), 3 x 7=21 (a fifth above 7), 7 x 5=35 (a third above 7) and 7 x 7=49 (a seventh above a seventh harmonic) all justly tuned down so that we can play them.

This information is supplied for those that are interested, but

it should be noted that all this preparation merely "sets up" the situation; and that by the time the sound waves reach the ear it is often a "now you hear-it now you don't" sort of situation.

The different sections of "Nodal Excitation" explore specific harmonic regions (such as 3, 5, and 7), more complex harmonic content generated by the basses, and the isolation of harmonics by both fingering and exciting the nodes of a string.

#### THE INSTRUMENTATION

The Midget Upright Princess Pianoforte is approximately 32" high, 26" wide and originally had a  $3\frac{1}{2}$  octave range. With the means of calculating string lengths, tensions, diameter and frequency relationships provided for me by Bob Beleicki, the piano has been completely restrung and the felt has been taken off the hammers for a brighter harmonic content. I originally tuned it to the first 23 odd harmonics but for the purposes of this piece the tuning has been restricted to the first 7 harmonics and their multiples plus 11. (see the table on previous page) There are two sets of keys and hammers for each pitch (except 1 with 10 keys) and one string for each hammer. Peter Phillips has muted selected pitches for greater dynamic range.

The Two Altered Double Bass Viols are strung with thin piano wire rather than thick wound bass strings since thinner strings are capable of vibrating in the shorter lengths necessary in the production of higher harmonics. Double Basses have been of interest to me because of their huge sound boxes and the long speaking length of its strings. The smaller bass has a speaking length of 42". I chopped off the neck of the blonde bass at the neck and extended its speaking length to 52" against the advice of a reputable acoustic bass luthier.

The Hurdy Gurdy is one of a group of instruments developed from the medieval monochord. It first came into use somewhere around the middle of the twelfth century, where it functioned as a classical instrument of the church and monastic schools in Europe. Known originally as the Organistrum, it often measured 5 to 6 feet long and required one player to turn the wheel which bows the strings, and one to depress the tangents which stop them. It was superseded by the organ, and as its bright sound became undesirable in western classical music it has only survived in its smaller minstrel-beggar form from France to the Ukraine. The instrument used here is a copy of a 14th Cent. instrument built for me by George Kelischek and it features programmable tangents for variable intonation. Only 2 of its 3 strings are used here - a drone on 1 and a melody string tuned to 5 21 3 7 1 35 3 5 21 3 49 27.

The Long Zither with Magnetic String Drivers utilizes magnetic string exciter elements manufactured commercially for electric guitars. The elements are capable of sustaining a steel string in permanent vibration, and isolated partials can be locked into sounding indefinitely. It features 6 elements and 6 strings with separate signal outputs for each string. Heard only briefly in tonight's performance, it will be featured prominently in a future performance of the orchestra.

#### THE MUSICIANS

The music has evolved as much collectively among the performers as from my own conception and my thanks to them for their hard work and dedication.

PETER PHILLIPS is a noted Composer, Educator, Author and accomplished musician on many instruments; now adding the Midget Upright Princess Pianoforte to his list. His knowledge, patience, and expertise have been indispensable in making this music happen, and in helping to translate my designs into practice.

TRACY KIRSHENBAUM has played mandolin and guitar, is a painter and professional film animator. Both Tracy and MICHAEL HAUENSTEIN have worked with Neon sculptures and Michael has played a number of wind instruments including Chinese Mouth Organ (Sheng) with a Chinese Music ensemble.

The members of the band have all mastered unusual instruments with difficult playing techniques in a short amount of time.

ALSO SPECIAL THANK TO THE FOLLOWING ODD FELLOWS:

Phill Niblock for his longstanding support and encouragement; Bob Beleicki for valuable help and shared sounds; Claire Fergusson for making the poster possible; Bohuslav and Steinunn Vasulka for a history of generosity and support; Yoshimasa Wada for past tubular employment; Jon Burris for listening thru microphone hell; Bill Biola far far away; and Yoshiharu Chiba for nothing. Also thanx to Steve Cellum, Alvin Lucier, Andy Statman and Barbara Soloway.

This concert supprted in part by the Creative Artists Public Service Program, the New York State Council on the Arts, The Art Resource Center in East Harlem and occurs without any support from the dia art foundation....

Arnold Dreyblatt  
Brooklyn, N.Y. 1980

**Graduate Liberal Studies Program**  
Wesleyan University  
287 High Street  
Middletown, CT 06457

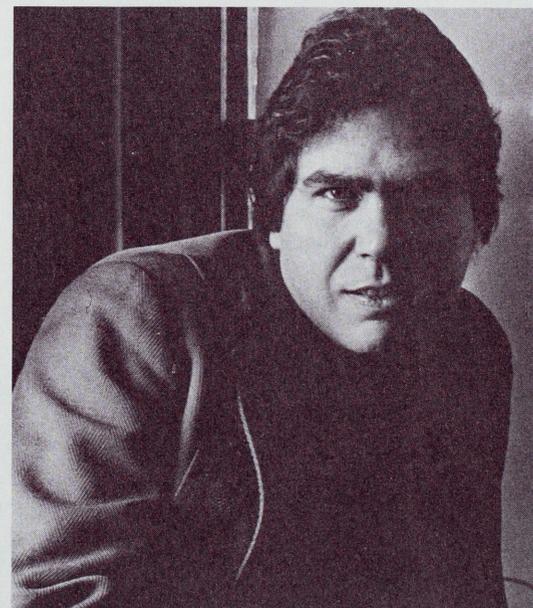
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# Summer Choral Institute

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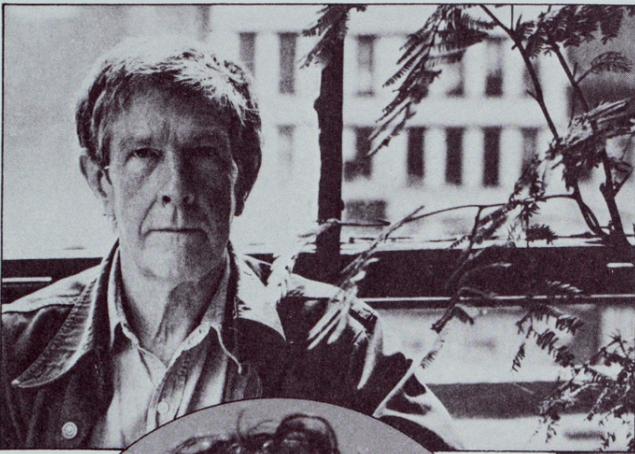
A SIX-WEEK  
SUMMER CHORAL INSTITUTE  
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ESPECIALLY FOR  
CHORAL CONDUCTORS, SINGERS, COMPOSERS  
AND OTHER MUSICIANS.  
THE INSTITUTE FEATURES  
TEN IMPORTANT AMERICAN COMPOSERS.



Directed by composer/conductor, NEELY BRUCE

# Ten Living American Composers

CAN YOU MATCH THE PHOTOS OF THESE  
CONTEMPORARY COMPOSERS WITH THE DESCRIPTIONS BELOW?



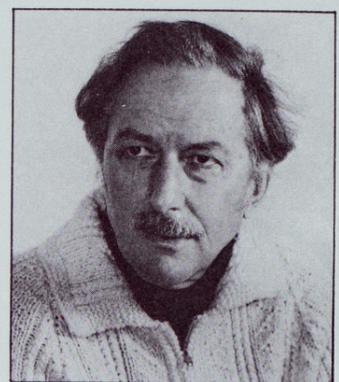
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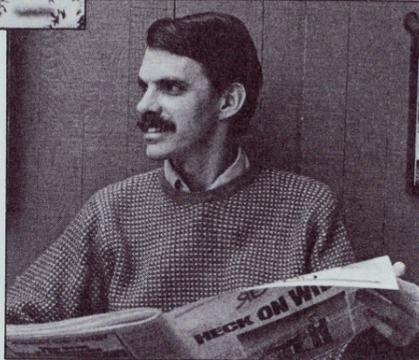
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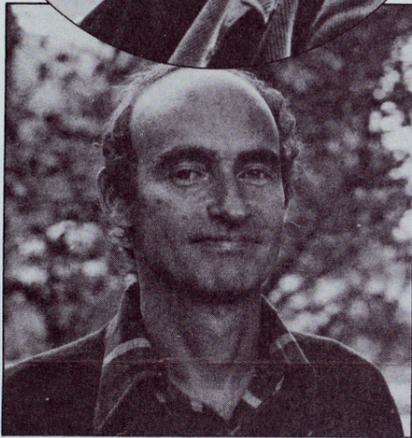
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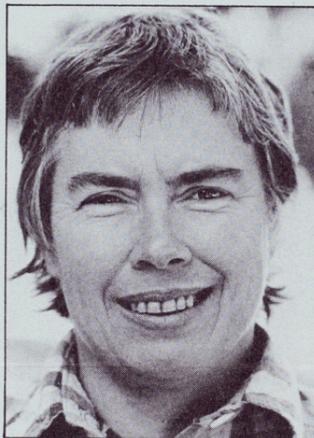
6.

They will all be in residence to give workshops and to supervise rehearsals of their works at the **SUMMER CHORAL (SCICM) INSTITUTE OF CONTEMPORARY MUSIC** at **WESLEYAN UNIVERSITY** in Middletown, CT

**ANSWERS:** 1. Cage, 2. Fulkerson, 3. Kavasch, 4. Winslow, 5. Shapiro, 6. Brooks, 7. Wolfe, 8. Oliveros, 9. Watts, 10. Ganus



7.



8.



9.



10.

**WILLIAM BROOKS**, composer/lecturer/singer, recent recipient of Fulbright-Hays and Smithsonian fellowships

**JOHN CAGE**, composer/author *Silence*, *A Year from Monday*, organizer (in 1952) of a theatrical event at Black Mountain which is thought of as the **FIRST HAPPENING**; recordings on Columbia, Nonesuch, Folkways, Everest, Time, Cramps, Tomato

**JIM FULKERSON**, composer/trombone soloist, collaborator in works with trombone and electronic tapes, live electronics, film and theatre pieces, featured on Nonesuch, Folkways, Deutsche Grammophon and Move Records

**SUSANNAH GANUS**, composer/mathematician, performer in improvisational ensembles, new verbal workshop, ghost writer of many articles and consultant, Word Processing and Office Information Systems

**DEBORAH KAVASCH**, composer/singer, member of the **EXTENDED VOCAL TECHNIQUES ENSEMBLE**, recently sang the lead role (Leonora) in *La forza del destino*, has had many commissioned works performed extensively in Europe and America

**PAULINE OLIVEROS**, composer/author, Director of the Center for Music Experiment at the University of California, San Diego from 1976-79, first prize winner in Bonn Urban Music competition (1977), Guggenheim Fellow in composition (1973-4), recordings on Odyssey, Nonesuch, Marathon, Advance, Ars Nova Ars Antigua, Arch

**GERALD SHAPIRO**, composer/director of the MacColl Studio for Electronic Music at Brown University, consultant in the design of ARP 2500 Electronic Music Synthesizer, Fulbright Fellowship recipient (1965-6), devoted sailing enthusiast

**JOHN WATTS**, composer/synthesizer soloist, frequently called the "wizard of the ARP", Director of the Electronic Music Program at the New School, Founder/Director of Composers Theatre, a Yaddo Fellow (1964), recorded on Trilogy, Serenus and Chiaroscuro

**RICHARD WINSLOW**, composer/jazz trombonist, on the faculty of Wesleyan University since 1949, teaching theory, counterpoint, general music, choral music, writing theater music from incidental "licks" to full-blown opera, presently specializing in setting language to music

**CHRISTIAN WOLFF**, composer/Classics Professor, primarily dedicated to writing pieces which give performers freedom and flexibility, fostering a spirit of unoppressive (liberating) interdependence; recordings on Columbia-Odyssey, Vox, Time-Mainstream, Wergo, Elekrola, EMI, CRI

Directed by composer/conductor, **NEELY BRUCE**, of the Wesleyan faculty, **THREE MAJOR PERFORMANCES** by members of SCICM will highlight this exciting six-week program. Rehearsals and workshops will explore a great number of contemporary performance problems including extended vocal techniques, spatial distribution of voices, rhythmic phasing, atonal pitch configurations, controlled improvisation and theatrical motion in a musical situation. Students may enroll as performing members for six graduate credits or as non-performing members for three graduate credits.

**APPLICATION ON  
OPPOSITE SIDE**

## Summer Choral Institute of Contemporary Music

GRADUATE LIBERAL STUDIES PROGRAM, WESLEYAN UNIVERSITY, MIDDLETOWN, CONNECTICUT 06457

# July 2-August 13, 1980

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extension 442**

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phone number

**Mail this coupon to:** SCICM, Graduate Liberal Studies  
Program, Wesleyan University  
287 High Street  
Middletown, CT 06457



Cast of Characters

(Directed by Malcolm Morrison)

Georgia	Elaine Pruitt
The Yankee Deserter	Janet Joyner
The Carpetbagger Orator	Malcolm Morrison
The Carpetbagger's Friend	William Tribby
A Plumber's Friend	Duncan Noble
A Renegade	Robert Lindgren
A Renegade's Companion	Gary Burke
The Commanding Officer	Robert Countiss

Houlik's Antique Sax and Drum Corps (Directed by James Houlik)

James Houlik, director	Chilli Ghandour, alto
Robert Williams, soprano	Steve Pollock, tenor
Jonathan Helton, alto	Keith Sanders, tenor
James Boatman, alto	Jerry Embree, baritone
Elizabeth Shirk, alto	

NCSA Piano Octet plus Four

(Directed by Scott Schillin & Eric Larsen)

Octet	1st piano	Scott Schillin
	2nd piano	Mona Larsen
	3rd piano	James Gburek
	4th piano	Rebecca Kingsley
	5th piano	Rebecca Barrow
	6th piano	Elizabeth Roberts
	7th piano	Grace Chun
	8th piano	Geoffrey Kiorpes
	Principal	Eric Larsen
	Asst. Principal	Pat Weeks
	Asst. Principal	Polly Crocker
	Asst. Principal	Beth Brannock

The First Southern All Automobile Orchestra

(Directed by Robert Hickok)  
(player)

1st Mercury	Bill Rainey
1st Chevrolet	Betty Masten
1st Pontiac	Martin Sokoloff
1st Ford	Roger Richardson
2nd Chevrolet	Celeste Connes
2nd Pontiac	John Sneden
3rd Chevrolet	Margaret Pope
1st Toyota	Sam Stone
2nd Toyota	Peter Parker
1st Mazda	Kurt Coble
1st Plymouth	Michelle Grady
1st BMW	Clifford Tretick

PROGRAM

CRAWFORD HALL (Audience seated, review program instructions)

I BAZARRE in Atlanta

A. Pryor	La Petite Suzanne
A. Pryor	Starlight
R. Suderburg	brother Devil

(Stuart Dempster, trombone; R. Suderburg, piano; Pauline Oliveros, percussion)

PROCESSION TO GALLERIA (Audience rises, joins in procession)

II ENDURING the evacuation, part 1

E.C. Barroll	Tong-'N Sax (1924)
George Briegel	Basso Profundo (1921)
E.C. Barroll	The Piggly-Wiggle (1924)
George Cobbs	Russian Rag (1919)

GALLERIA

III DURING the siege, part 1

L. Berio	Sequenza V
R. Erickson	General Speech
P. Oliveros	Theatre Piece
S. Dempster	Didjerideruish

(Stuart Dempster, trombone, with Cast of Characters)

DURING the siege, part 2

P. Oliveros	Anarchy Waltz, Refrain
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for twelve pianists,  
performed by the NCSA Piano Octet plus Four

PROCESSION TO WORKPLACE FRONT (Audience processes with players)

IV ENDURING the evacuation, part 2

a procession of audience and players led by Houlik's Antique Sax and Drum Corps, the Cast of Characters, from Galleria of Workplace to Workplace front.

WORKPLACE FRONT

V RECONSTRUCTION

P. Oliveros, R. Suderburg	Anarchy Waltz, Finale Waltz and March of the Autos
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a concerto for trombone and automobile orchestra performed by Stuart Dempster and by the First Southern Automobile Orchestra, Robert Hickok, conducting (the avant-garde's answer to both the energy crisis and to Tchaikovsky's "The Nutcracker").

Composer and Director of the Center for Music Experiment in San Diego, PAULINE OLIVEROS has been involved with experimental music since the 1960s. Winner of the prestigious Beethoven prize from the city of Bonn where she organized over eight days of multi-media presentations, she works with meditation, improvisation, and primary-process imagery, and has been called "one of the most stimulating musical minds" in experimental, meditation music.

One of the world's leading exponents of modern trombone techniques, STUART DEMPSTER has been a Fellow in the Center for Advanced Study at the University of Illinois and a Fulbright Scholar in Australia. In September he returned from a four-week tour of France, Israel, Greece, Yugoslavia and Italy with Merce Cunningham. He and Cunningham have collaborated extensively in the past, receiving critical acclaim for creativity, brightness and freshness of their joint structured-improvisation. He is the co-director of the award-winning contemporary group at the University of Washington.

#### COMPOSERS' NOTES

Gone With the Wind 1980 (premiere)                      Stuart Dempster

"The essence of Margaret Mitchell's 'Gone With the Wind' is the idea that a style and manner of living has past - literally gone with the wind. Such is the case here. This work is, in a sense, a portrayal of my past life that has gone with the wind. While on the one hand the intent is to display my own previous harvests, on the other hand, I wish to create new growth with these seeds from the past. It is hoped that the participants and the audience together can share in the joy of rebirth."

Anarchy Waltz (premiere)                                      Pauline Oliveros

"Anarchy means literally 'without a ruler' from the Greek Anarchos. The term used in Anarchy Waltz refers to freedom of individual action within a society with a common purpose. Violence has no place in this definition since individual freedom is impaired by violence. This may be an anarchical waltz or a waltzing anarchy. The composer has only designated the common purpose, that is, Anarchy Waltz. It is for each individual who participates to decide what Anarchy Waltz is. In any case everyone is invited to waltz."



## Texas Tech University

Department of Music

**Contact:**

Cathy Crist, Publicity Mgr.  
742-2294

**Who:** Pauline Oliveros, composer/performer  
**What:** Second Guest Artist of the Leading Edge Music Series  
**When:** Tuesday & Wednesday, October 21 & 22, 1980  
**Where:** Texas Tech campus  
**Admission:** Free for lecture-demonstration and workshop  
For program: \$2.00, \$1.00 for students

Pauline Oliveros, composer/performer and the second-guest artist of the Leading Edge Music Series, will be on the Tech campus on Tuesday and Wednesday of this week to present a lecture-demonstration, workshop, and program. The Leading Edge Music Series is sponsored by the Texas Tech Department of Music, and presents internationally acclaimed musically oriented artists exploring uncharted territory in composition, performance and perception.

Pauline Oliveros will present a lecture-demonstration entitled "The Music of Pauline Oliveros" on Tuesday, October 21 at 7:00 p.m. in the Electronic Music Studio in room 116 of McClellan Hall. On Wednesday, October 22 from 12 noon until 1:30 p.m., she will give a workshop called "Improvisation through Meditation," also in McClellan Hall. Admission to both of these events is free of charge. The two-day residency will culminate with a program on Wednesday, October 22 at 8:15 p.m. in the University Center Theatre. Admission to the program is \$2.00, and \$1.00 for students. Tickets may be purchased at the door. The evening will begin with a greeting-meditation by Miss Oliveros, after which the Texas Tech Tuba Ensemble will perform "Grab Bag" by Conrad DeJong, under the direction of Assistant Professor of Music David Payne. The Real-Time Electric Theatre Band will then perform under the direction of Associate Professor of Electronic Music Ron Pellegrino. The Band consists of fourteen composition students who will perform on the bells. They will be assisted by David Payne on the tuba, and photographer Val Hildreth, who will exhibit slide projections during the performance. The second half of the program will

feature Miss Oliveros performing her pieces entitled "Lullaby for Daisy Pauline" and "Angels and Demons."

Miss Oliveros is a composer and Professor of Music at the University of California at San Diego. She has taught composition and experimental studies at UCSD for 12 years. During the fall of 1972, she taught composition at Stanford University as a visiting professor. She was a Guggenheim Fellow in Composition in 1973-74, and received first prize for her "Bonn Feier" in 1977 from the city of Bonn, Germany. Since the early 1960's, her music has been widely performed, published, and recorded. Her current research includes theater and modes of consciousness in relation to music.

The Leading Edge Music Series is supported in part by the National Endowment for the Arts and Meet the Composer. For more information, call 742-2294.

Texas Tech University  
Department of Music  
presents

P A U L I N E O L I V E R O S  
composer/performer/healer  
from the University of California-San Diego

second guest artist on the 1980-81  
LEADING EDGE MUSIC SERIES

Tuesday, October 21, 1980, 7:00 P.M.,  
lecture-demonstration on "The Music of Pauline Oliveros."  
FREE in the Electronic Music Studio, 106 McClellan Hall.

Wednesday, October 22, 1980, 12:00 noon-1:30 P.M.,  
workshop on "Improvisation through Meditation."  
FREE in the Electronic Music Studio, 106 McClellan Hall.

Wednesday, October 22, 1980, 8:15 P.M.,  
concert of OLIVEROS' original music.  
University Center Theater, \$1.00 students, \$2.00 others.

\* \* \* \* \*

Since the late 1950's, OLIVEROS has been a major force in the new music world. Her music is widely performed, published, and recorded. Her output includes works for traditional instrumental and vocal ensembles, electronic instruments, opera, environmental theater, and ceremonial meditation. From 1976-1979 she was Director of the Center for Music Experiment at the University of California-San Diego. She travels extensively in North America and Europe to present her work. Her current research is in theater and modes of consciousness in relation to music.

The Wednesday evening concert opens with a performance by the REAL-TIME ELECTRIC THEATRE BAND, featuring the photography of VAL HILDRETH and the "eyes of Texas Tech," the tuba playing of DAVID PAYNE, and the handbell playing of the Theatre Band.

The Leading Edge Music Series is supported in part by the NATIONAL ENDOWMENT FOR THE ARTS and MEET THE COMPOSER.



Texas Tech University Department of Music

Lubbock, Texas

**PAULINE OLIVEROS**

Composer/Performer

SECOND GUEST ARTIST  
1980-81 LEADING EDGE MUSIC SERIES



**LECTURE-DEMONSTRATION**

*THE MUSIC OF PAULINE OLIVEROS*

Tuesday, October 21, 1980, 7:00 p.m.

Electronic Music Studio

116 McClellan Hall



**WORKSHOP**

*IMPROVISATION THROUGH MEDITATION*

Wednesday, October 22, 12 noon-1:30 p.m.

Electronic Music Studio

116 McClellan Hall

PROGRAM on reverse side

## PROGRAM

Wednesday, October 22, 8:15 p.m.  
University Center Theatre

Greeting Meditation ..... Pauline Oliveros  
Grab Bag ..... Conrad DeJong

Warm-up

Sear and Yellow Leaf

Fanfare Variations

Texas Tech Tuba Ensemble

\*David Payne, Director

REAL—TIME ELECTRIC THEATRE BAND

\*Ron Pellegrino, Director

Val Hildreth, Photography and Slide Projections

David Payne, Tuba

Bells:

Steve Paxton  
Gail Littleton  
Waid Griffin  
Matalie Wham  
Ted Bartley  
Greg Evans  
Anna Villasana

Tom Blackburn  
Mark Murray  
Mark Matos  
James Mann  
Cynthia Fanning  
Todd Barkley  
Carolee Jochens

### BRIEF PAUSE

Lullaby for Daisy Pauline ..... Oliveros

Angels and Demons ..... Oliveros

Born in Houston in 1932, Pauline Oliveros is a composer/performer and Professor of Music at the University of California at San Diego. Since the early 1960's, her music has been widely performed, published, and recorded. She is recognized as a prime mover in the world of new music. Her current research includes theater and modes of consciousness in relation to music.

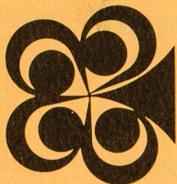
The Leading Edge Music Series is supported in part by the National Endowment for the Arts and Meet the Composer.

### THE 1980-81 LEADING EDGE MUSIC SERIES

1. September 24, 25, 1980—CHARLES MOSELLE, composer/performer/multi-instrumentalist from San Francisco
2. October 21, 22, 1980—PAULINE OLIVEROS, composer/performer/healer from San Diego
3. November 19, 20, 1980—ALEXANDRA PIERCE, composer/pianist/movement artist from Redlands, CA
4. January 21, 22, 1981—KARL BERGER, composer/percussionist from Woodstock, NY
5. February 18, 19, 1981—MAGGI PAYNE, composer/performer/graphic artist from Oakland, CA
6. March 10, 11, 1981—CHARLES MORROW, composer/vocalist/ritual artist from New York City
7. April 21, 22, 1981—The Da Capo Chamber Players and JOAN TOWER, composer/pianist from New York City

\*Faculty

Ushers are provided through the courtesy of Mu Phi Epsilon Music Sorority.



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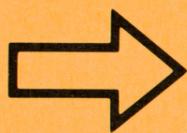
DEPARTMENT OF MUSIC, TEXAS TECH UNIVERSITY



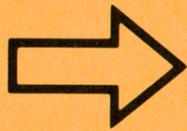
presents

## The 1980-81 Leading Edge Music Series

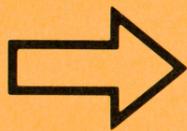
Ron Pellegrino, Director



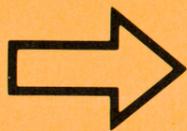
Charles Moselle from San Francisco  
composer / performer / multi-instrumentalist  
September 25



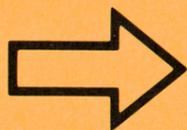
Pauline Oliveros from San Diego  
composer / performer / healer  
October 22



Alexandra Pierce from Redlands, CA  
composer / pianist / movement artist  
November 20



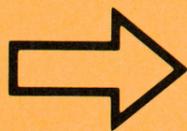
Karl Berger from Woodstock, NY  
composer / percussionist  
January 22



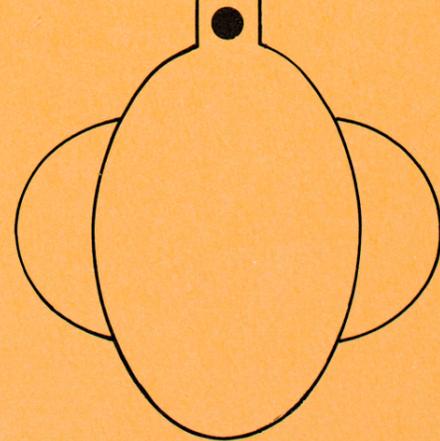
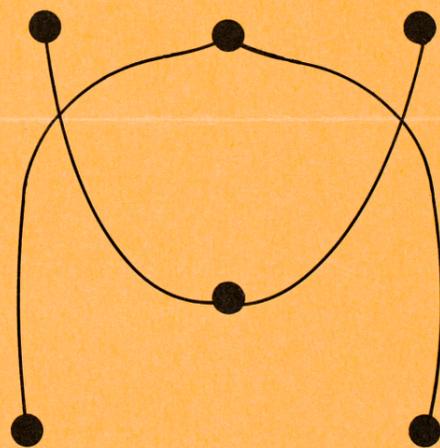
Maggi Payne from Oakland, CA  
composer / performer / graphic artist  
February 19



Charles Morrow from New York City  
composer / vocalist / ritual artist  
March 11



Joan Tower, composer / pianist  
and The Da Capo Chamber Players  
from New York City  
April 21



All concerts 8:15 p.m.  
University Center Theatre  
General admission \$2.00, students \$1.00  
Call (806) 742-2271 for information on the free  
lecture-demonstrations and workshops

Every concert includes a performance by TTU's Real-Time Electric Theatre Band

Supported in part by the National Endowment for the Arts and Meet the Composer

Best Wishes  
Pauline Oliveros  
December  
1976



\*\*\*\*\* 3221 \*\*\*\*\*

and  
THE HOUSTON ALLIANCE  
for  
PERFORMING ARTISTS

invite you to a RECEPTION

for

COMPOSER PAULINE OLIVEROS

on

Tuesday evening, October 28th

9:30 - 11:00pm

at

3221 Milam at Elgin Street

regrets:

528-5237/523-2679

admission/free

refreshments/available



Texas Tech University

Department of Music

10/28/80

Dear Pauline:

The press package . . . .

Thanks again . . . your  
presence was greatly appreciated

Best wishes for your new direction .

Until we meet again ,

My best regards,

Ron Pellegrino



Sunday Series at the Gallery  
#5 October 26, 1980 11 a.m.

### Contemporary Music Concert

Nancy Turetzky - flute  
William Powell - clarinet  
Daryl Pratt - percussion  
Lorie Kirkell - cello  
Bertram Turetzky - contrabass

Nancy Kay  
125 Via de la Valle  
Solana Beach, Ca.  
92075  
tel. (714) 481-2533

Interbalances III for solo cello  
and optional other instruments (1962)  
the ensemble

Barney Childs

Three pieces for Clarinet (1919)  
William Powell - clarinet

Igor Stravinsky

Parable (1975)  
Bertram Turetzky - contrabass

Vincent Persichetti

Outline (1963)  
Nancy Turetzky - flute  
Daryl Pratt - percussion  
Bertram Turetzky - contrabass

Pauline Ouevas

The funds for this performance were provided through a grant from the Musician's Performance Trust Fund of the Musician's Union with cooperation from local 325, San Diego, California.

REGEN  
BOGEN  
Konzerte

1980

Okt • Nov • Dez

# Oktober

Regenbogen Konzerte jeden Freitag 20.00 Uhr, Eintritt DM 5,-

**3.10.** Per Henrik Wallin-Trio  
Per Henrik Wallin (Piano), Torbjörn Hutcrantz (Bass), Erik Dahlbäck (Schlagzeug)  
P. H. Wallin, bekannter schwedischer Jazz-Pianist, spielte mit 14 Jahren Tanzmusik in Westschweden, wuchs in einer Kleinstadt auf, die von einer nahegelegenen Militärbasis dominiert war. So tauchen in seiner Musik Volksmelodien, Tangos, Walzer, zusammen mit Militärmärschen auf.

**10.10.** Freie Musik 2. Generation 1  
Fuchs/Schneider/Lovens  
Wolfgang Fuchs (Sopranino, Bassklarinette)  
Hans Schneider (Bass)  
Paul Lovens (Schlagzeug)

**17.10.** Freie Musik 2. Generation 2  
Dau/Theurer/Schneider/Twelker  
Harald Dau (Tenor- und Sopransax)  
Martin Theurer (Piano)  
Hans Schneider (Bass)  
Jochen Twelker (Schlagzeug)

**24.10.** Ron Heglin (Solo-Posaune)  
Der Posaunist aus San Franzisko spielt mit Synthesizern und benutzt Geschichten, Songs und Wortpartikel, die durch die Posaune gefiltert an fremde Sprachen, Tiersprachen erinnern. Er erprobt physiologische Elemente der Stimmerzeugung in einer Art Glossolalie.

**31.10.** Neue Musik aus Kanada  
Das 12-Musiker „Ensemble“, Leitung: Robert HP Platz stellt Neue Musik aus Kanada vor:  
James Tenney „Harmonium Nr. 5“ (Streichtrio)  
„Quintext“ (Streichquintett), „Seeds“ (Ensemble)  
John Rea „Wings of Silence“ (Ensemble)  
Claude Vivier „Pulau Dewata“ (Trio)

# November

**7.11.** Musica Libera Antwerpiae Blek & Darm  
Marc Charig (Trompete), Radu Malfatti, Paul Rutherford (Posaunen), Phil Wachsmann (Violine), Maurice Horsthuis (Viola), Marten van Regteren Altena (Bass), Fred van Hove (Piano).  
Ein Abend mit van Hoves belgisch-holländisch-englischem Blech und Darm Ensemble, ein Abend mit vitaler, freier Musik.

**14.11.** Doris Hays (Piano)  
Die Pianistin Doris Hays stellt eigene Musik und eine Komposition von Beth Anderson „They Did It“ vor.  
Einige Stücke „Saturday Nights“, „Sunday Morning“, „Sunday Nights“, „Water Music“ und „Southern Voices“. Letzteres benutzt esoterische Melodien der Südstaaten Kirchen aus Hays' Geburtsort Chattanooga Tennessy.

**21.11.** Derek Bailey (Solo-Gitarre)  
Derek Bailey's Improvisations-Kunst inspiriert viele freie Musiker und die prägend für die Free Music Szene geworden.  
Seine Schallplattenproduktion INCUS zählt zu den wichtigsten und konsequentesten Veröffentlichungen freier Musik in England.

DM 500.-

**So 23.11.** Sonderkonzert: Pauline Oliveros  
„The Pathways of the Grandmothers“  
Pauline Oliveros (Bandoneon & Stimme)  
Sonic Meditations nennt Pauline Oliveros ihre Musik. In der Tat trifft der so oft mißbrauchte Begriff meditativ ganz und gar auf Oliveros' Musik zu. Das Bandoneon bzw. Akkordeon wird ausnahmsweise nicht für Märsche etc. eingesetzt, sondern erzeugt statische Klangflächen über denen sich die Meditation entfalten kann.  
Oliveros gehört zu den konsequentesten Vertretern meditativer Musik — eine Musik, wie sie nur an der amerikanischen Westküste entstehen kann.

**28.11.** Annea Lockwood „World Rhythms“  
„Spirit Songs Unfolding“,  
„Conversations with the Ancestors“,  
„Singing the Earth“, „Singing the Air“, sind einige von Lockwood's Titeln zu ihrer Meditations-Musik, die Naturklänge zum Gegenstand ihrer Klangexkursionen macht. In „World Rhythms“ z. B. überschichten sich Aufnahmen aller möglichen geologischen Ereignisse bis zum Vulkan-Ausbruch mit den ruhigen Linien ihrer Stimme zu intensiver Erfahrung der Beziehung Mensch-Universum.

# Dezember

**5.12.** Max E. Keller (Piano & Synthesizer)  
Elektronik — Texte — Improvisationen  
C. Bergstrom-Nielsen: 11. September  
W. Zobl: Ändere die Welt, sie braucht es  
M. E. Keller: Sie  
G. van Bergeijk: Chili  
Freie Improvisation  
M. Schwarzlander: Erst wollt ihr  
M. E. Keller: Hymnen  
Der Reinerlös der Konzerte geht an chilenische Hilfsorganisationen.

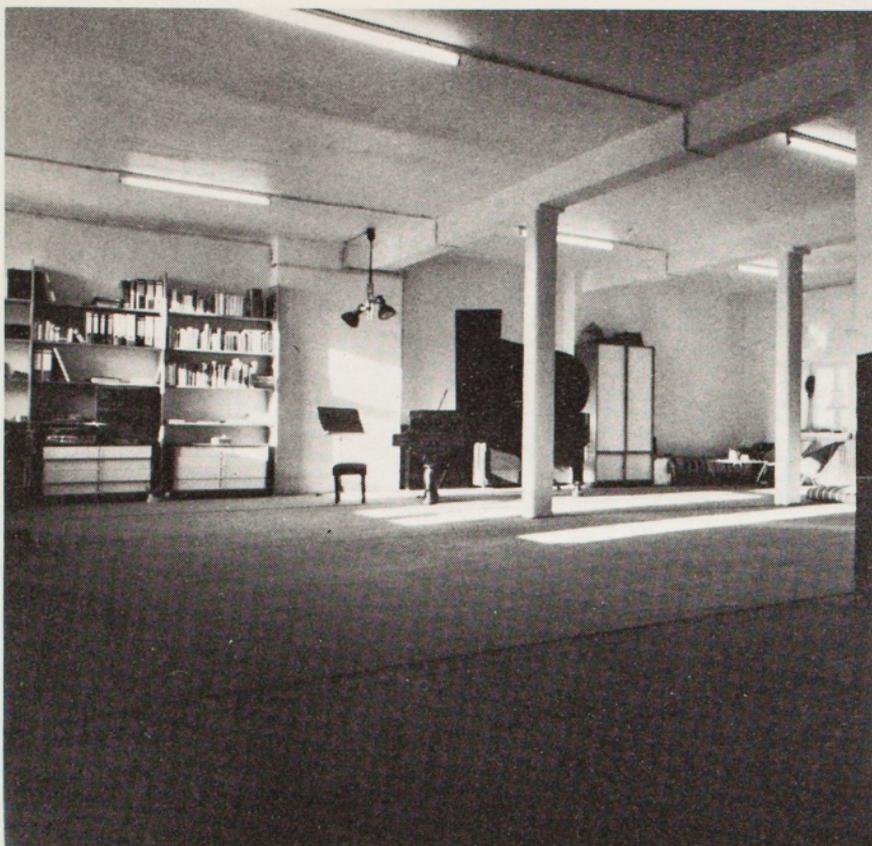
**12.12.** Cooper/Pyne/Coxhill  
Mike Cooper (Gitarre, Perkussion)  
Joanna Pyne (freier Tanz)  
Lol Coxhill (Sporan Sax)  
Frei improvisierte Musik und Tanz vorgestellt von drei der originellsten Persönlichkeiten der englischen Free Music Szene. Coxhill im Studio Beginner immer gern gesehen, und wir erwarten ihn alle mit vorweihnachtlicher Freude.

**19.12.** Margret Fabrizio  
Neue Musik für Cembalo, Theater, Computermusik  
Margret Fabrizio (Cembalo) kommt aus einer bekannten Musikerfamilie San Franziskos. Sie präsentiert neue Stücke für Cembalo u. a. von Robert Moran, Musiktheater und mit Computermusik transformierte Cembaloklänge.

Dear Pauline Oliveros,  
the FRAUEN FESFIVIA - people  
recommended the Sunday for  
your concert at B. J. Theater.  
In Zusammenarbeit  
mit dem Amt für  
kulturelle Angelegenheiten  
der Stadt Köln  
since your workshop is  
held on Sunday, I am sure that  
you will be able to perform there.

Beginner-Studio Gottesweg 52, 5000 Köln 51, Tel.: 360 22 79

> come forward to see you  
since Walter Krumm



# „BEGINNER“

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