

PNUMBRAL RAINCOAST *

605 SILVER SPRING AVE
SILVER SPRING, MD.
20910

(Washington, D.C.)

JAN 20, 75

DEAR PAULINE OLIVEROS:

DAVID TUDOR MENTIONED THAT I SHOULD CONTACT YOU IN RELATION TO PERFORMING AT SAN DIEGO. I AM WRITING TO INTRODUCE MYSELF, AND ALSO PNUMBRAL RAINCOAST. I HAVE BEEN DEEPLY INVOLVED IN THE FORMATION OF PNUMBRAL RAINCOAST, WHICH IS A DIRECT OUTGROWTH OF THE CHOCORUA, N.H. WORKSHOPS IN SUMMER OF '73. SINCE THE WORKSHOPS, THE GROUP HAS HAD A LARGE MEMBERSHIP, DUE TO THE SPIRIT OF CHOCORUA PEOPLE. OUR PRESENT MEMBERS ARE LOCATED IN WASHINGTON, D.C., ALBANY, + BUFFALO. ENCLOSED IS MORE INFO. ON VARIOUS ASPECTS OF THE GROUP.

IT HAPPENS THAT WE ARE GOING TO BE ON THE WEST COAST FOR DATES AT MILLS + SANTA CRUZ IN EARLY APRIL. DUE TO THE FACT THAT WE ARE THE PEOPLE WHO HAVE BEEN PERFORMING "RAINFOREST" OF DAVID'S + ALSO THAT DAVID WILL BE ON THE COAST AT THAT TIME WITH CUNNINGHAM; WE FELT IT WAS A GOOD OPPORTUNITY TO OFFER "RAINFOREST" FOR PERFORMANCES. IT WOULD ALSO BE POSSIBLE FOR PNUMBRAL RAINCOAST TO DO A PERFORMANCE OF OUR OWN WORK AS AN ALTERNATIVE.

SUSAN PALMER IS IN SAN DIEGO, AND WOULD PROBABLY DO "RAINFOREST" WITH US. SHE IS ALSO FAMILIAR WITH MOST OF THE MEMBERS OF PNUMBRAL RAINCOAST. COMING WITH US

A CONTEMPORARY PERFORMANCE GROUP

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20910

(washington, d.c.)

MIGHT BE LINDA FISHER, OF MOTHER MALLARD.

I BELIEVE YOU ARE FAMILIAR WITH "RAINFOREST", BUT FOR THE SAKE OF OTHERS I AM ENCLOSED MATERIAL ON IT ALSO. WE WOULD HOPE FOR AROUND \$1000. FOR RAINFOREST WITH FIVE PEOPLE, INCLUDING DAVID. IN TERMS OF PNUMBRAL RAINCOAST WE WOULD BE IN THE AREA OF \$600, OR A LITTLE MORE WITH A LECTURE/DEMO. OF COURSE WITH ECONOMICS AS THEY ARE, THESE ARE NEGOTIABLE DEPENDING UPON PREVAILING FACTORS.

AS A GROUP, WE ARE EXTREMELY INTERESTED IN THE POSSIBILITY OF PERFORMING IN YOUR AREA, + ALSO GETTING TO KNOW PEOPLE + EVENTS ON THE WEST COAST. I LOOK FORWARD TO HEARING FROM YOU.

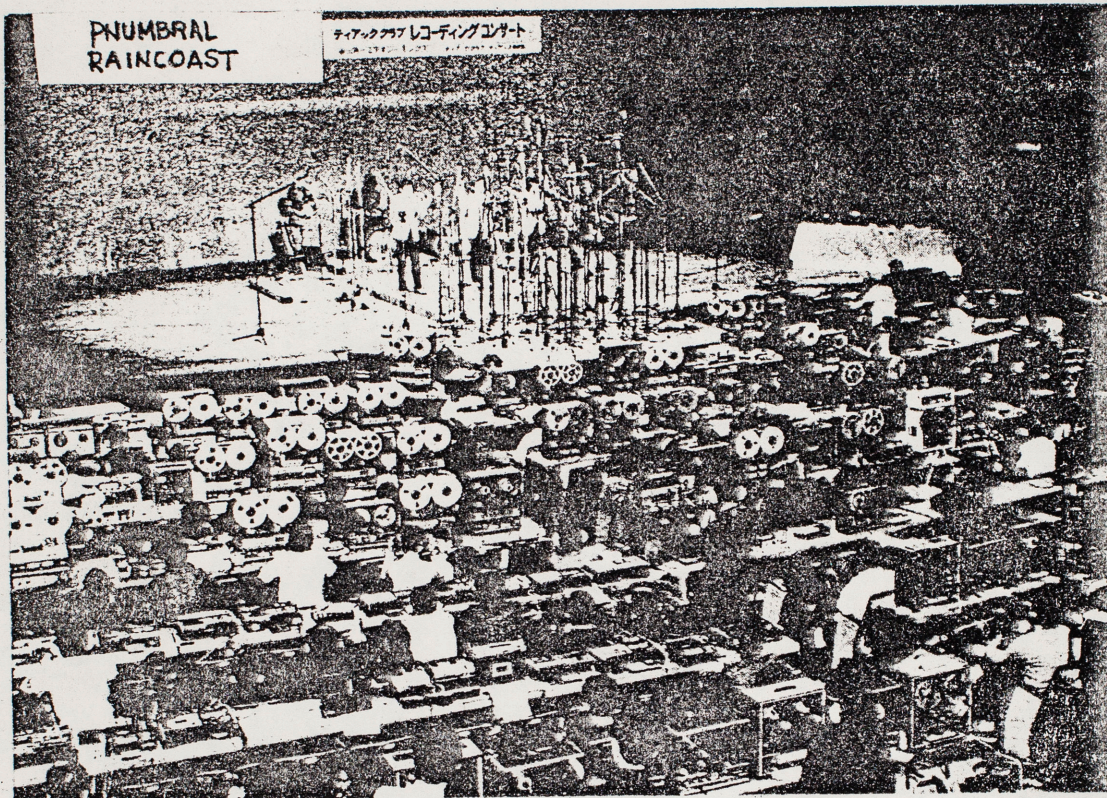
SINCERELY,

John Driscoll

A CONTEMPORARY PERFORMANCE GROUP

**news and
views**

You Had to Be There . . .



FEBRUARY 1974

Letting the Chips Fall

PNUMBRAL RAINCOAST

The group presently is engaged in performances using various inter-media elements. The number of people in the group is usually four, though this changes depending upon location of the performance. The performances to date have included compositions and works by members of the group, and also of fellow composers and artists associated with the group.

Our backgrounds are about as diversified as the elements of each performance. The large number of members shared an interest in uniting after taking part in the New Music in New Hampshire workshops in Chocorua during the summer of 1973. Seeing how our collective experience dealt with vocal music, instrumental music, live and studio electronic music, video-closed circuit and live, film, sculpture, and various other media, we felt it was necessary to combine our efforts. The performances so far have covered most of the above areas and have included dance, transducing of sound through objects, ultrasonic sound, and amplified objects.

A number of the group are also currently working on and performing the "Rainforest" project of David Tudor. The exact nature of our performance is based on the available number of members, the projected spaces, and extent of finances. To date the group has performed works of Christian Wolff, Gordon Mumma, David Tudor, Susan Plamer, Frank Abbinanti, Petr Kotik, Frederick Rzewski, David Behrman, Julius Eastman, Alvin Lucier, and works by members of the group.

We would be glad to supply more detailed information upon request, and would be willing to discuss our activities with anyone interested.

John Driscoll
605 Silver Spring Avenue
Silver Spring, Md. 20910
(301) 588-1723

My past involvement has been in the areas of sculpture, dance, film making, air conditioning, puppetry, poetry, and intermedia. At present, my work and interest lies with electronic systems for work with sound, movement, and visuals. The immediate projects involve: electronic ensemble work for and with Pnumbral Raincoast, David Tudor's "Rainforest", Maida Withers and the Dance Construction Co., and performance of contemporary repertory.

During the last year and a half, my attention has been focused upon a composition of mine entitled "Under the Putting Green". To date, nine live versions have been performed. This piece is composed of a series of sonic events for both solo and ensemble work. The development of specific circuitry has a large impact on the direction of the work. A number of versions have come from an interest in cassettes as a live performance medium. From this I have developed cassette machines which are both amplitude and frequency controlled by speed manipulation, through control by specialized home built electronic modules.

Schooling:

State University of New York at Buffalo (Interdisciplinary)	9/69-9/71	M.F.A.
George Washington University (Dance)	9/70-1/71	Non-degree
Temple University Tyler School of Art	9/65-5/69	B.F.A.

Track Record:

Realization of He sat listening to his plant screaming for hours, while rolling over for 1/2 hour. Natural Sciences Bldg. SUNYAB, Exhibition/performance for thesis. 4/71

Eureka, The Wizard of Oz, Tom Sawyer -- Smithsonian Puppet Theater. Washington, D.C. 11/71-9/72

A Fifth Generation Radiator Brought to Us on the Sabbath. Music for George Washington University Dance Dept. Concert Washington, D.C. 11/71

Company of Man -- dancing, building props, lighting, and technical advisor. Buffalo, N.Y. 9/69-6/71

Perceptions 3 -- dancing with Yvonne Rainer and Grand Union. Smithsonian Institute. Washington, D.C. 12/70

Everybody is shouting - therefore whisper - five minutes of shouting through concrete walls/one minute of sound is worth 138 red ants. Realization of drawings as scores. 2 evenings Buffalo, N.Y. 4/70

Frogs -- (Ciscero's Bath) Tape Composition New Music in New Hampshire. Chocorua, N.H. 6/73

David Tudor's Rainforest and David Behrman's Sliding Pitches in the field -- a performance resulting from workshops at New Music in New Hampshire. Chocorua, N.H. 6/73

"jamf" -- Tape composition. Commissioned by G.W.U. Dance Department Washington, D.C. 12/73

Under the Putting Green - version #2 -- Pnumbral Raincoast Concert. Buffalo, N.Y. 12/73

What Chester Makes - The World Takes - Tape and Electronics w/Maida Withers and the Dance Construction Co. Columbus Gallery of Art Columbus, Ohio 1/74

Under the Putting Green - version #4 - for "An Evening of Solo's". Grace Church, Washington, D.C. 2/74

David Tudor's "Rainforest" -- Everson Gallery. Syracuse, N.Y. 3/74 "Rainforest" Synapse Cable TV Studio - made Video tape and 4 Channel recording. Syracuse, N.Y. 3/74

Under the Putting Green - version #7 -- Pnumbral Raincoast Concert. Darrow School, Pittsfield, Mass. 4/74

Under the Putting Green - version #6 -- Pnumbral Raincoast Concert. Philadelphia College of Art. Philadelphia, Pa. 5/74

David Tudor's "Rainforest" -- State University College at Buffalo. Communications Center. Buffalo, N.Y. 5/74

Under the Putting Green - version #3 -- Pnumbral Raincoast Concert. Electronic Body Arts Workshop. Albany, N.Y. 7/74

"Events" - Concert series with Maida Withers and the Dance Construction Co. and other Washington artists. Washington, D.C. 9/74-10/74

"Under the Putting Green"

Version #1 - for (2) 1/4 track tapes, 2 live voices both processed through a metal display rack and a wagon wheel rim.

Version #2 - for 1/2 track stereo tape, 9 bluefish, 9 plates of spaghetti, and 9 heat lamps.

Version #4 - for one live vocalist using a chair wired as a wireless FM microphone, (3) 1/4 track stereo tapes transduced through small piece of metal scrap and toilet floats.

Version #7 - for one mini-moog, AM modulated music boxes, throat mic's, home built electronics, and six channels of dolbyized cassette material.

Version #5 - for mono vocal tape, pre-recorded transduced cymbals, and ring modulated live motor sound from a bolex 16mm projector.

Version #6 - for 8 channels dolbyized cassette material and two amplified music boxes.

Version #8 - for four live vocalists, six channels of digital speed controlled cassette with ring and AM modulation, amplified slinky w/EQ, amplified water drum, home made percussion instruments, flutes, music boxes FM modulated via photo cell on TV set, bowed fire alarm bells, and four channels of ring modulated cassette material w/EQ.

Future versions will have to do with receiving control signals from dancers, new circuitry where each of four performers control various parts of modulation and filtering for the others by virtue of their actual sounds, and a large version for home made percussion instruments.

Steve Bloom

The first phase of my development as a performing artist dealt with rock-style "jamming". Basically I learned how to load an emotional charge into music with some sense of cadence. Also, I drilled myself in the technical and conceptual rudiments of the art of drumming.

My second phase of development dealt with music as a theoretical and compositional challenge. Architectonics and sound textures and densities attracted my special attention. Through these years I developed some valuable technique on woodwinds, some strings, and I undertook intensive, formal piano study.

My third phase began when I became frustrated by the "lock-step" tradition of the Music School at American University. I roamed into other disciplines such as physics, poetry, and dance, which each in its own way provides new conceptual and compositional challenges.

I studied modern dance technique and organized a dance improvisation course at the University, and my time was divided roughly between the dance department, the electronic sound studio, the physics department, and the percussion instrument room in the music department. Throughout these years I did various performance stints in rock groups and in "legitimate" theater shows.

I left the University to become simultaneously a general contractor, public relations representative, carpenter, spiritual aspirant, teacher, composer, dancer, improvisational music performer and so on. This was through several projects organized under the umbrella of Orb Foundation, Inc.

Orb Foundation is a not-for-profit arts and education foundation funded and actualized by a handful of people (no more than six or seven) who live and work communally in an "Integral Living Workshop." This workshop format demands a constant self-control of the ego in relation to the functions and processes of the group.

My greatest efforts went toward the transformation of a sprawling, dirty warehouse space in Georgetown, D.C. into Orb Institute, an attractive and highly functional crossroads-type facility for artists, technologists, researchers, and teachers of various disciplines such as Sufism and Yoga.

Amidst this scramble I helped revive Integrand, an intermedia performance group housed by Orb Institute, in which I danced. Also during this time I co-founded with Diana Adkins, founder and president of Orb Foundation, an "experimental jazz" sound group called Extended Condition, and later, Sundust. In this group we sought to channel (transduce!) directly the vibrations of the people, the place, and the time into the realm of audible sound.

I left Orb Foundation in the spring of 1974, after one year's time. I left primarily to protect and develop my creative independence.

After travel in California, I returned to Washington in the summer of 1974, to get involved with such performance resources as Washington has to offer.

My recent performance record follows:

September 7, Washington D.C. performed "Vision Quest" with Jack Halstead and company.

September 14, Washington D.C. performed "Rain Concert" with The Bird and the Dirt. For this I had the interesting challenge of assembling waterproof instruments.

September 25 and 26, Federal City College, Washington D.C., concert performances with One, an experimental "electronic jazz" group.

October 5, Charlestown, West Virginia performed in "Cavepiece" with Moving Works, a Washington-based intermedia group.

October 11, George Washington University, Washington, D.C. performed with the dance construction company and other Washington artists. This was fine tuned improvisation.

October 19, George Washington University, Washington D.C. performed with the dance construction company and other Washington artists.

October 22, Washington D.C. performed a piece called "Ago, Agora" with Melvin Deal and the African Heritage Dancers and Drummers and Jonas Dos Santos with The Bird and the Dirt.

October 23 and 24, Federal City College, Washington, D.C., concert performances with One.

December 2, Corcoran Art Gallery, Washington D.C., a large-scale production with Jonas Dos Santos and The Bird and the Dirt.

December 13, 14 and 15, George Washington University, John Driscoll and myself will perform improvised sound and also works from the contemporary repertoire for the Maida Withers Dance Concert.

January 30 through February 2, Baltimore Theater Project, Baltimore, Maryland. Ric Wagner of Moving Works and I will process acoustic sound via electronics. Also on those dates we will present with other local artists a multimedia piece entitled "Dreams Diaphanous", written by Washington composers Tommi Carl, Norman Lederman and Doug Chismar.

Julie Schwartz

Born: 1947, Washington, D.C.

I am interested in the psychological and social dynamics of music and of performance situations; also, in the possibilities for imagination to awaken and integrate forgotten, repressed parts of the self and social body.

Stretching between forms of the lyric and farce, my pieces for now are generally short and intense statements that try to focus and generate energy. I am still working basically with forms that cadence, feeling that boundaries can lend clarity, a happy illusion.

As a woman, I recognize the importance of play, of children, of wonder, and of a life's timing that subverts will, and takes experience under the ego beyond ambition and hierarchy.

Education and Work Experience

Major composition teachers: Ron Nelson, Hall Overton, Jacob Druckman

Voice teachers: Richard Dyer-Bennet (Reid method) and Karen Ranung

1958-1963, studies with Ron Nelson of Brown University and attendance during the summers at the Junior Composers Camp, Inc., run by Mrs. Grace Cushman of Peabody Conservatory

Various performances, prizes through the NFMC, and experiences singing in coffee houses and music festivals during these years

1970, graduated from Brandeis U., phi beta kappa, with a degree in philosophy

1970-71, teaching assistant (planned and taught a course in social psychology) in the Critical Studies Dept., California Institute of the Arts

1971-72, studies with Hall Overton until his untimely death

1972-73, work in a New York state clinic (C.D.P.C.) for schizophrenic adolescents in a variety of group therapy and music therapy situations; composition studies with Jacob Druckman; studies in conducting with Tamara Brooks at S.U.N.Y.A. and in electronic music with Joel Chadabe; in the spring, a Free Music Store concert devoted to my compositions

1973, summer, attendance at New Music in New Hampshire, Chocorua '73. Performance of two works on the festival

1973-74, taught piano and music theory at The Arts Center of Albany - vocal coaching with Richard Dyer-Bennet and presently with Karen Ranung

This year, I have received a grant from the New York State Council on the Arts to direct a Composers' Forum in Albany at The Arts Center

Performances

Free Music Store, April 1973 (entire concert); New Music in New Hampshire, summer '73; choral pieces performed in Cyprus, summer 1973; piece for flute and percussion "And so, do I like to Bang and Tootle?", Roosevelt U., March, 1974; In Return, for string quartet, May 1974 in Saratoga, performance by the Concord String Quartet; vocal pieces broadcast over WRPI, winter 1974; and performances of Chantings for solo voice performed in Buffalo and at the E.B.A. Shop in Albany.

I am presently working on collaborative pieces with other members of Pnumbral Rain-coast, a film version of Chantings with filmmaker, Joan Levy, and a concert presentation of music written by women.

I am the mother of two terrific daughters, Tanya, 6 and Rebecca, 7 months.

Philip Edelstein
178 Jay Street
Albany, New York 12207
(518) 434-8254

Born: 5/20/50 New York City

Important Trivia

Media director/composer in residence/charter member/board of directors of Electronic Body Arts, Inc., an Albany based, not-for-profit educational corporation whose current activities include supporting a teaching/rehearsal/performance space (the EBA Shop), a dance/electronic media performance group, classes, workshops, concerts, and trying to live up to being a community resource.

Freelancing at whatever I can freelance at.

Computer programming - business and numerical control manufacturing applications for Numicon Inc., Delanson, N.Y., since summer 1973

Technical Director - for all touring dance companies performing at SUNY Albany, Performing Arts Center, 1973-74, including Paul Taylor Dance Co., Nikolai Dance Theatre, Bottom-of-the-Bucket Dance Theatre, Pilobolus.

Technical Consultant and assistant to Joel Chadebe - Electronic Music Studios and Free Music Store (SUNY Albany's New Music concert series) where I have worked with composers and performers including Sonic Arts Union, Creative Associates, John Cage, David Tudor, Pauline Oliveros, Sal Matirano, Fredrick Rzewski, and several others (since 1970). I have given lecture/demonstrations and workshops about synthesizers and electronic music in secondary and elementary schools through the Electronic Music Studio Information Service, a program sponsored by Composer-in-Performance and the Electronic Music Studios at SUNYA.

Continuing work with Tom Dewitt (experimental film and video artist) including studio sessions at WNET's TV Lab in N.Y.C. and Albany.

Work Experience

Technical Assistant - Wesleyan University, Computer Arts Lab, teaching computer arts seminar under Alvin Lucier, programming, systems development for the lab and electronic music studios (DEC PDP/10, GT40 (PDP/11)), spring 1974 (semester), Middletown, Conn.

J.W. McGrath Co. - stevedore (everybody has their off summers, 1972, Albany, N.Y.

Essence Mime Theatre - lighting/sound technical director summer 1971, Chester-town, N.Y.

Wolf-Kirkman Associates (architects) - programmer for accounting systems, winter vacation from school. 1970-71 Albany, N.Y.

EDP Resources, Inc. - running teleprocessing center and optimizing client programs for a system 360/85 which was located in Ottawa, Canada. I was based in N.Y.C., summer 1970

SUNY Albany - research assistant for the Evaluation of Courses and Teachers,
summer 1969

Education

B.S. Interdisciplinary Studies - concentration in Art and Technology (computers,
electronic music, theatre, electronics, math, physics, audiology . . .)

It took 11 semesters over 6 years (1967-73)

Participated as a "student" in courses and workshops at New Music in New Hamp-
shire, summer 1973, studying under David Tudor, David Behrman, Gordon
Mumma

Studied electronic music/composition with Joel Chadabe

Worked under Dr. P. Boomsiter in audiology using a PDP/12(8) in a laboratory
environment

Assistantships

Educational Communications Center - SUNY Albany, technician for TV studios
and cable system, spring 1972

Theatre Department - SUNY Albany, lighting technician for J. Hanley at the
Performing Arts Center, SUNYA, 1971-72

Computer Science Dept. - student assistant, 1968-69, 1969-70

Extra-curricular Stuff

Technician/lighting designer/technical director or stage manager for many experi-
mental, touring, and major productions sponsored by the SUNY Theatre Dept.
(1969-72) including technician for the International Children's Theatre Conference
held in Albany, June 1972

Engineer/chief engineer/acting general manager for SUNYA student run radio sta-
tion (1967-69)

Lighting design for community theatre, (Triune Theatre Co.) (Fiddler on the Roof)

Technical supervisor for outside groups using the Performing Arts Center at SUNYA
including Lake George Opera Co. workships (summer 1971), Jose Limon Dance Co.,
local media coverage of events.

Programming for a bio-medical environment for Stochos Inc., a local independent
computer service

Occasional stints doing lighting and sound for rock and roll

Martin Kalve

Education

B.A. (music theory and composition) SUNY at Buffalo, N.Y. 1974

Average in major field (four-point scale): 3.59

Over-all average: 3.45

Composition studies with William Kothe, Julius Eastman, Lejaren Hiller and Jan Williams. Viola studies with Jesse Levine. Electronic music with Ramon Fuller.

Awards

United Auto Workers (UAW) fellow at the National Music Camp at Interlochen, Michigan, 1968

Most Outstanding High School Composer, National Music Camp at Interlochen, Michigan, 1968

New York State Regents Scholarship, 1969-73

Thomas Walker Kennedy Scholarship for studies at SUNY at Buffalo, 1969-73

Chautauqua Music Institute Scholarship, Chautauqua, New York, 1969

Grant awarded to attend the New Music in New Hampshire workshop/festival in Chocorua, N.H., 1973

Member and contributing artist of the Buffalo Mixed Media Workshop, 1971

Director of New Music-New Ways, a program of contemporary music and concept over WBFO-FM, Buffalo, 1972-

Founding member of Pnumbral Raincoast, experimental artist's performance group, 1973-

Organized and initiated a nationwide contemporary artists' communication network, serving to expand the boundaries of Pnumbral Raincoast and to define the boundaries of contemporary art and music in America, 1973-

Performed viola in the Community Music School Orchestra (principal chair), 1965-69; University of Buffalo String Institute Orchestra, 1966; World Youth Symphony Orchestra, 1968; Chautauqua Youth Symphony Orchestra, 1969-70; Orchard Park Symphony Orchestra, 1969-70.

Works

Periphery 1971 (for two voices, violin, cello and piano); performed in Buffalo, 1971 and New York at the International Student Composers Symposium at Mannes College in 1972.

Works (Continued)

Within/Without 1973 (musique concrete) performed in Buffalo, 1973 and Toronto at the International Student Composers Symposium at Toronto University, 1973.

et puis...etpuis...est-ce que je puis? 1973, a bio-feedback system for people, balls and resonating objects; performed in Chocorua, N.H. and Buffalo, N.Y. in 1973.

Gray Rooms 1974, a meditation of perceptual rhythms realized on primitive wind instruments; performed in Buffalo (Evenings for New Music, 1974), Philadelphia College of art (A Program of Contemporary Music and Dance) and New Lebanon, N.Y..(Darrow School).

Works in Progress

Wa, a bio-feedback system designed for any number or kind of social grouping; a process for locating the essential centers of each participating member and consequently defining the constellation of centers and their rotational paths in time.

In conjunction with the Pnumbral Raincoast: a permanent installation for transmitting creative information about the environment; information is transformed to digital form and transmitted by laser beams.

Other Works

Orderly at the Beechwood Retirement Home, Williamsville, N.Y. 1969-70

Assistant librarian at the Jill Simon Record Library (SUNY at Buffalo), 1971-72

Record Library Co-ordinator at WBFO-FM Radio, Buffalo, N.Y., 1972-73

Toll collector and Traffic officer at the Buffalo and Fort Erie Peace Bridge Authority, 1973

References and further information provided on request.

Address: 147 Arthur Avenue
Buffalo, New York 14219

Telephone: 716/823-6024

What's a musical instrument?

Carlton King

Just what is a musical instrument? For that matter, what is music? Many of us are locked into conceptions that an instrument is something you buy in a music store, and that music is the sounds that these instruments, with help from the performer, create. Well, it ain't necessarily so.

For the next couple months you'll have an opportunity to explore a different attitude, one which says that anything capable of making a sound is a musical instrument, or at least has the capacity to become one. The Columbia Center for the Visual Arts will be presenting a six-week course called "Create an Instrument." The idea is to help you get away from your prejudices, and to actually *create* one or more instruments, with guidance and assistance from two instructors. While metal and wood shop facilities will be available to participants, I've been assured that no special skills are necessary, only a desire to let your imagination run free.

John Driscoll, one of the instructors of the course, recently showed me some of the items he has used as instruments in his performing group, known as Pnumbral Raincoast. Some seemed almost conventional, like a drum which consisted of a skin stretched across a huge flowerpot, and a suspended cymbal. Others were unusual but easy to identify with, like

a trap set made up of fire alarm bells (without ringers), a lamp reflector, and a few other familiar objects. Still other instruments bore little resemblance to anything we'd conceive of as musical.

For instance, he had a large metal hoop into which sounds were fed through a transducer (No, you don't need to know what that is to take the course), picking up resonance from the hoop itself, then amplified. The resultant sound is very much unlike that of the original, in this case a speaking voice on tape.

The first meeting of the "Create an Instrument" workshop is tonight from 7-10 p.m. at the Center for Visual Arts

in the Long Reach Village Center. All you need for this first session is yourself and perhaps an idea as to what sort of instrument you'd like to make or what sort of sounds you'd like to explore. The workshop will then have five more Thursday sessions, starting January 30.

Both the demonstrations I saw and the first session are to be available on video-tape, so if you can't make it tonight, you may still contact the Center and see the first session, then join the class the 30th.

For more information on this or other offerings of the Visual Arts Center, call 730-7852.

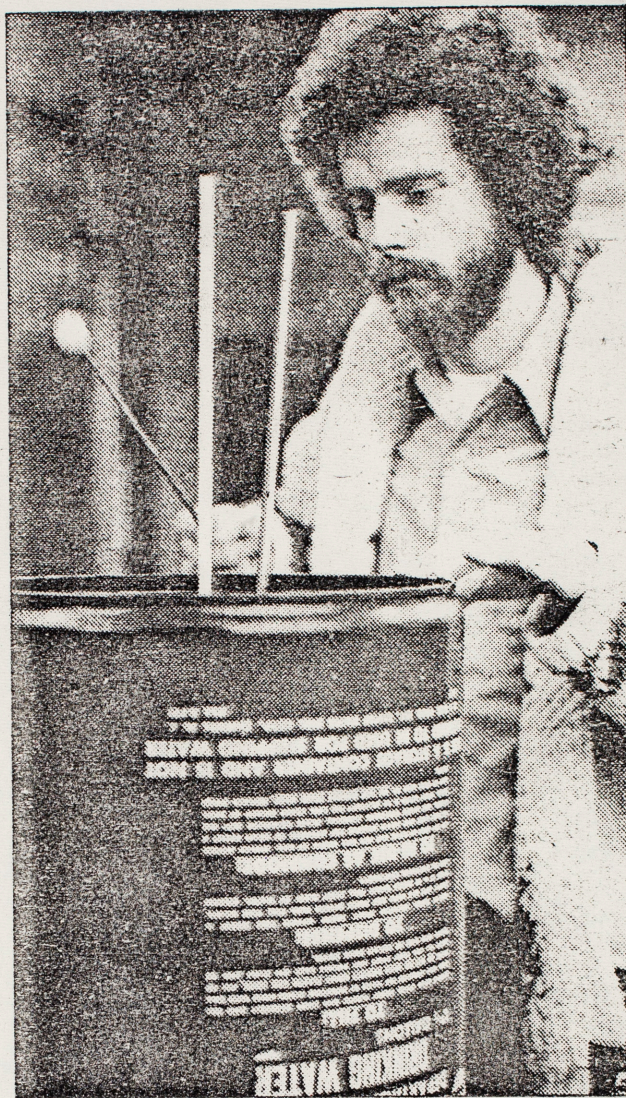


Photo by James Ferry

Julie Schwartz and the avant garde

TIMES-UNION Sunday, September 22, 1974

By RICHARD VINCENT
Music Critic

Julie Schwartz young and fearless, with nary a glance over her shoulder, has established herself in that perilous terrain that deals in contemporary, nay, avant garde music.

Under the auspices of the progressive Arts Center on New Scotland Road, she has, in arduous parturition, produced the Composers' Forum in Albany.

This is tough business and for all the predictable reasons. The *avant garden* anything is, the moment it appears *arriere garde* by the very nature of the action. What makes new expression so apparently difficult to the rest of us is that we come to it with such an onerous and restricting load of preconceived emotional and objective baggage. Ms Schwartz like Henry Ford believes that history is bunk at least in terms of these encumbrances.

"In new music," she says, "we can't spend any time worrying if what we do is good by any standards, traditional or otherwise, except the standard that we aspire to which is excellence. If we all live as long as Stravinsky perhaps we will know if it is accepted as good or not. But we can't give over any time worrying about it."

There have been other periods in musical history replete with musical experiment analogous to our own time. But the degree of musical experimentation today is much more extensive that at any other time in the past. For a time the extremes to which putative composers were willing to go seemed to some to threaten the very existence and value of the process of contemporary composition. Ms Schwartz feels that composers today are reacting against the attitude that was prevalent in the '60's when most American composers, snugly cloistered with their grants in the universities, were busy writing music almost entirely for each other.

"They forgot the audience," she said. "And that can be, and in some cases was, fatal. In our case, in our programs, we will have both the composer and the performers entirely available to the audience before during, and after the performance. We will do this with workshops and with audience participation in discussion during the performance. We



JULIE SCHWARTZ

want to break down that self defeating gulf between the composer the performers and the audience. We know that our audiences today are understandably confused and even misdirected about the music and the composer's motives. We hope that a give and take between the audience and the artists will mitigate this confusion and suspicion. And it should because we know that this is good stuff and somehow we have to convince the listener of that."

Her concern for the audience is refreshing because as noted this has, not generally been the case with the new composers.

And, in fact, what is the audience for the new music? Is there one?

These are difficult questions to answer because those who do come are often as unlike in temperament and persuasion as it is possible to be. The two ends of this audience spectrum are the consistent concert-goer, middle aged or more who comes too often from a sense of duty, in a belief that he owes new music a hearing. He remembers well how many great composers of the past were ignored even harrassed, his lifetime an ruggle for both body and soul. He knows in his heart that he would never have dismissed the music of the divine Schubert. So he comes to an electronic or computer concert, or whatever, because he knows that he should. And he tries, indeed he does, but that aforementioned burden of the musical past with all its formalities simply renders him to a state of bewilderment.

The other group is made up of the young. Bred on an exceptionally wide variety of sounds, of instruments, of

mixed media, ensembles of no fixed structure, he is much more amenable to what is experiment for the older person. But he has his hangups too. His music, rock, acid or whatever, has made him more tolerant to experiment in terms of sound where anything goes, but his apparent sophistication becomes uncertain when he finds that there is no driving beat, or no singer and therefore no words.

They are, the extremes of the audience and all the others, attending an experience where virtually all but the subjective sense, must be suspended, or, because that is impossible, these other aquired senses must be held somehow in check. And that is extremely difficult, such an expectation is of course unrealistic. But if it could be done it would be a good make the listener a more amenable receptacle for the ideas and intentions-of-the-composer.

These latter words are mine, not Ms Schwartz' and, in fact she only agrees in part. As a composer she does not feel that the new music is all that inaccessible and it would be nice if she were right.

This small intense young lady, the mother of two young daughters, Rebecca, 5 months, and Tanya, 6 years, cannot be faulted on either her vision or her enthusiasm for the project. She began studying composition at age 11. She graduated from Brandeis in 1970 with a degree in philosophy and spent the following year as a teaching assistant in psychology at the California Institute of the Arts. Then studies in composition with Hall Overton until his death, and now she is a student of Jacob Druckman. Her compositions have been played at SUNYA, the EBA Shop and WRPI. Other works have been played in major cities around the U.S. and at the Avant Garde Festival, New Music in New Hampshire, The Concord String Quartet premiered her work, "In Return" last spring. She is also a member of a performing group "Penumbra Raincoast", young composers organized out of the New Music in New Hampshire Festival of 1973.

"I write music" she said,"

because it gives me pleasure, it exhilarates me. It gives my life a focus and intensity and a very personal kind of education because of what I'm doing. And I know that this Forum is going to give this area something that is valuable and which they will find, hopefully, that they need as much as the composers do."

The Series of the Composers' Forum in Albany begins on Oct. 2 with an appearance by the famed Dorian Woodwind Quintet which will play, among other works, a new piece by Joel Chadabe and a work by Jacob Druckman. The Chadabe piece was commissioned for this appearance of the Quintet.

"We just do music, music which we feel is necessary to do now"

The incongruity of it all is, nevertheless, quite comfortable and, on consideration, appropriate. Ten young musicians are sitting on a stylistic cacophony of chairs — lawn chairs, ottomans, kitchen uncomfortables — set in a large circle. The circle is in a good 20-cow-capacity barn with a floor almost as clean as a kitchen floor after a TV soap commercial.

Microphones are cocked on metal stands inside the circle, while outside the ring sit any number of kettle drums, pianos and non-percussion instruments. One of the seated musicians walks over to the melange and returns her violin to her chair. Everyone is ready to hum.

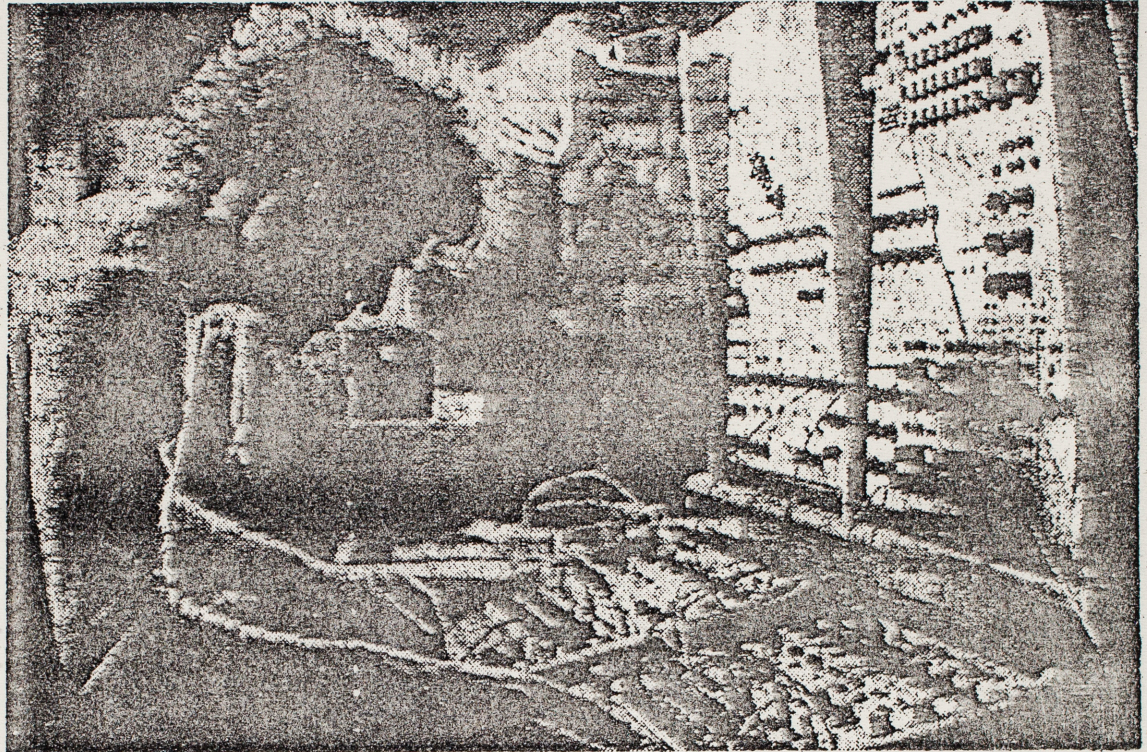
"Try not to say ummmm, because you don't get any resonance. Try oh... or... ahhh." Julius Eastman, faculty member at the State University of New York at Buffalo, is guiding the group in a music composition workshop. Its aims concern "structuring sounds and space, using the voice, instruments, and body discipline

This is what is written on the application form for "New Music in New Hampshire" at Chocorua, and it is here that Eastman and five other musicians and composers are collaborating with 30 other musicians, about half of them traditional instrumental musicians, and half electronic music creators.

Julius Eastman continues. "Today we'll just amplify. Later we will be remodulated. . . With the microphone, your voice has more resonance. Maybe tomorrow we'll have a reverb — give it all a commercial sheen." He laughs, and a few others chortle.

He has moved from the grand piano and has given each of the musicians a note to hum. When he's through assigning notes, he points out that two notes are missing. "F-sharp," says one young man, who soon adds, "B-flat." Others are close or right, too — and to the musical buffs who made it as far as Humoresque on the piano a few decades ago, such keen responses veritably tingle with virtuosity.

The Chocorua program began last Thursday at Stafford's in-the-Fields on Rte. 113. The 30 attending musicians, who come from as far as California



SITTING AT A MOOG SYNTHESIZER



Photos by Bruce Bedford

JOHN DRISCOLL and David Tudor discuss one of the most unique of the Rain-

forest frequency transmitters, a pair of new and gleaming toilet bowl floats.

and Florida, participate in the workshops run by the six instructing musicians, three of whom are traditional instrument musicians and three of whom are leaders in the electronic music field. It should be added, however, that the so-called "traditional instrument" musicians, trained in the more formal structure of music education, are in Chocorua because their interests include or concentrate upon what has been called "new music."

"First of all, we don't like the name 'new music,'" begins Petr Kotik, the prime mover in organizing the program and a visitor to Chocorua for four years. Kotik, a creative associate at the university at Buffalo, since he left his native Czechoslovakia four years ago, is a flutist and composer, and is giving a workshop in "open form," a new approach to structuring music.

"New music means a stylistic period of time around Schoenberg and his followers. And what we are doing does not have very much together with new music," he continues, adding, "Somehow the feeling of avant garde is over . . . We just do music, music which we feel is necessary to do now."

The program in Chocorua — half of which is financed by grants and private help is really quite loosely structured. The views of the six instructors are similar, says Kotik, which "would be about the strongest tie among us. There was no intention of making any coordination." There is a purposeful aim of putting all participants, workshop leaders included on one plane.

In the three electronic workshops, for instance, those with the savvy about all their chasls, spacers, alligators and capacitors do as much guiding of their less electronically-oriented colleagues as do the leaders.

The three workshops are one in designing, building and performing on electronic music synthesizers, given by David Behrman; of the Merce Cunningham Dance Company and the Sonic Arts Union; introduction to solid-state electronics for creative artists, by Gordon Mumma, also with the Cunningham group and a member of the Sonic Arts Union; and "Rainforest," an experimental workshop in sound transformation without modulation by David Tudor, who is with the Cunningham company and Experiments in Arts and Technology, Inc.

Bill Viola of Syracuse, N.Y., sits in the equipment-crammed room where those in the elec-

tronic music synthesizer group concentrate on wires, circuits and dials. Viola is making an oscillator which ultimately will help produce tones described as square-sign-triangle. This is not his first oscillator — he tried to make another one a few months ago — but it will probably be the first one he's made that will work, now that he's got the guidance, he explains.

"When this is all over, they tell me, we're all going to be using our creations at once — so we'll probably have 5,000 things breaking and smoking." There will be six days of performances at the site beginning next Tuesday, July 3, and ending Sunday, July 8. The public will be welcome; concerts will begin at 8:30.

John Driscoll, after demonstrating oscillator tones to a pair of novices, offers to cross the hall into the Rainforest, which will be heard on Saturday, July 7. In the room are an old box spring, a cymbal, a wicker tray, a garden sprinkler, and a united pair of toilet bowl floats, gleaming copper bulbs hooked to — is that an oscillator? The idea, Driscoll explains, is to channel electronic output through an object rather than through a loudspeaker, the usual device.

"What we're after," he says, "is to tune this object (the coupled floats) to give us special resonant frequencies." And as he adjusts the dials, the floats and the wire by which they hang and the beaded string from which the wire hangs vibrate in all manner of twangs. And, someone adds, you should hear the mattress; it makes the most beautiful tone.

Driscoll, who has been involved with electronic music for more than a year, is not a musician in the traditional sense that he has mastered a more common instrument, such as the flute or piano mastered by Ruth and Frank Abbinanti of Chicago.

The Abbinantis are sitting on the porch of their cabin on these spacious grounds, studying the graphic lines that are the "notes" of electronic music. They might, as well be studying the Rosetta stone, almost — their expertise is slim. "To me," laughs Ruth, "a plug is something in the wall, and that's about as far as I go."

As are others at the workshop, they are enthusiastic about the exchange and cooperation here. There is "no set vocabulary" here, Frank explains, and it is an opportunity

for the Abbinantis to get "a clearer idea of what these composers and teachers, whom we have tried to follow through reviews and records, are working with." Because of its open-endedness, new music is difficult for the couple to define. But one of the examples Ruth points out is one of the workshop's efforts "to find out if it's possible — and how — to write a collective composition."

The intensity of work is pointed out by Julia Foulks-Roberts, administrative director for New Music in New Hampshire and coordinator of seminars for the Associated Councils of the Arts, New York.

"People are rehearsing constantly and composing constantly. The work level is feverish, and the caliber is extremely high." Yet, despite the pace,

this is not a noise place.

In the evening, for example, Frederic Rzewski holds his workshop in instrumental music, which will produce the collective composition Ruth Abbinanti, mentioned. The group, Mrs. Folke Roberts explains, just goes "on and on; it was 3 a. m. before they stopped this morning." Since the Kennett High School Band has loaned the group its instruments, the choice for these collective composers is vast when they include their own instruments.

The very busy and intense musicians will part on July 11, after spending three days reviewing the results of their work and performances. There will be more new music in New Hampshire next year, and, as of this week, half of the pioneer participants plan to come back.

SIGHT AND SOUND OF CONTEMPORARY MUSIC

a concert - exhibit

Exhibit Berkshire Museum

Pittsfield, Mass.

April 10 - May 12

a selected collection of
contemporary musical scores

Concert Darrow School

New Lebanon, N.Y.

Saturday, April 20, 1974 - 8:30 P.M.

Admission: \$2 Students: \$1

Tickets - Pittsfield Community

Music School or at the door

a program of new vocal, instrumental,
electronic and dance works

Presented by

Berkshire Museum &

Pittsfield Community Music School

Works by

Ralph Blauvelt

Earle Brown

John Cage

John Driscoll

Phil Edelstein

Charles Ives

Ralph Jones

Martin Kalve

Pnumbral

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PHILADELPHIA COLLEGE OF ART

Broad & Pine Streets
Friday, May 3

Courtyard Studio 1-2
8:30 p.m.

Pnumbral Raincoast

PNUMBRAL RAINCOAST is a group of composers, musicians, video artists, computer specialists, and other inter-disciplinary people. The members of the group are located in upstate New York, Massachusetts & Washington, D.C. The active members number between six to ten people.

The members are presently: Ralph Blauvelt, John Driscoll, Phil Edelstein, Linda Fisher, Ralph Jones, Martin Kalve, Virginia Quesada, Julie Schwartz, Sue Stenger & Bill Viola. The group formed in August 1973, after most of the members attended the New Music in New Hampshire workshops. The purpose of the group is to make use of the variety of backgrounds in both performance and education mediums.

Ralph Blauvelt - #21 (for solo performer)
Martin Kalve - Gray Rooms
John Driscoll - under the putting green

INTERMISSION

Ralph Jones - for Flute
Yvonne Rainer - Chair/Pillow
Christian Wolff - Changing the System

PROGRAM SUBJECT TO CHANGE UPON ANNOUNCEMENT

Pnumbral Raincoast Hoopla



November 7, 1974
Gallery 219
Norton Union UB
Buffalo NY

ALL DAY EVENTS

Video tape showings;
Taped conceptual audio
piece by Phil Edelstein
and Julie Schwartz,
Albany, New York
11 a.m. - 4 p.m.

NOON-HOUR

Tape Music Concert

EVENING PERFORMANCE

7 - 10 p.m.

Grey Rooms

Musical performance by
Martin Kalve and friends

FILMS by Joe Hrywniak

Film and Slides by
Vibeke Sorensen

Final version of Edelstein/
Schwartz piece

AND SURPRISES

PARTAKE

PERFORMANCES

May 13, 1974

4.

BUFFALO COURIER-
EXPRESS

Review

'Rainforest' Adventure In Electronics

By THOMAS PUTNAM

David Tudor created his first "Rainforest" as an environment of electronic sound for the Merce Cunningham dancers. The version produced Sunday for performances in the Communications Center of Buffalo State College does not have dancers or set by Andy Warhol (who collaborated in the Cunningham production), but it is something to see as well as hear.

The live-electronic music is a group work, in which several electronic technicians, Tudor among them, manipulate the sound produced by various suspended objects, sometimes using electronic oscillators.

The audience is invited to explore the electronic environment, even to get inside the objects, the better to feel the vibrations. "Sit down and close your eyes," said Renee Levine of the University of Buffalo's Center of the Creative and Performing Arts, which mounted the expensive project.

Hanging in the center space was a large iron wheel. But most embraceable was a large oil drum, which returned affection with throbbing whirs.

Objects whose acoustical properties were explored included a bicycle wheel, a galvanized section of heating duct, a piece of green plastic, and a badminton racquet wired to a large bottle, which was lighted from within.

The air was buzzing, and there was often the effect of wounded animals somewhere about. Performers besides Tudor were Bill Viola, John Driscoll, Linda Fischer, Martin Kalve and Ralph Jones. During the evening performance George Ritscher taped the sounds with a portable recorder, taking the pulse of the objects like a physician in a junk yard.

BUFFALO EVENING NEWS

Monday, May 13, 1974

Buffalo State

Tudor Rainforest Gives New Aural Experience

By HERMAN TROTTER

Rainforest, an open-minded aural environment created by renowned avant-gardist David Tudor and five associates, was given Sunday afternoon and evening airings in the Communications Center of Buffalo State University College, the latter event further enhanced visually by colored lighting.

The listener in Rainforest is free to wander in and around an amazing and amusing array of objects, each of which is wired to resonate to the output of prerecorded tapes and acts as a loudspeaker with its own unique, often bizarre characteristics. A bicycle wheel, 55-gallon drum, badminton racket, toilet tank floats, Volkswagen windshield, large steel rims and bent galvanized sheet metal, were among the resonators either floor-standing or suspended in the Center's spacious center hall.

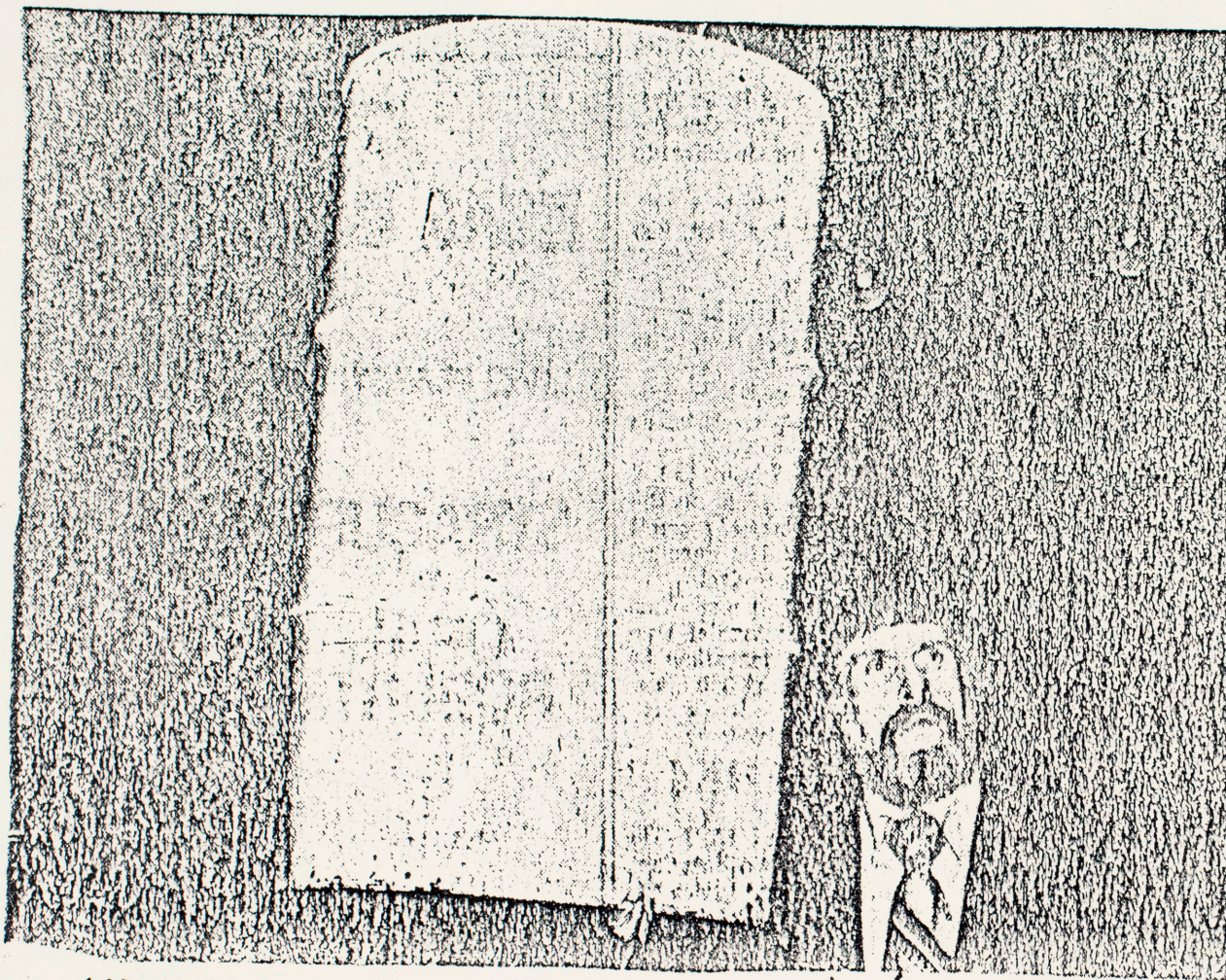
They produced chirrups, squeals, buzzes, chimings, squeaks, clangs, and even an occasional sound like a conventional instrument, interesting enough in their own right, but the truly arresting feature of

Rainforest was the infinite variety of densities and spatial effects the listener could encounter in his roamings, as the sounds echoed through the many labyrinthine crannies, recesses and peripheral vaulted spaces. It was a superb setting for this sort of timeless sonic environment.

There were other dimensions. Placing the ear directly on a big metal rim one heard great steely tones like sounds of incredible velocity ricocheting through the universe. Touching the resonators added a vibrant, tactile dimension, and listening with closed eyes quickly amplified the feeling of spaciousness.

A dozen or more musicians have contributed taped inputs for Tudor's Rainforest since its first use in 1968 with a Merce Cunningham dance production. Assisting on this occasion were Ralph Jones of the Creative Associates, John Driscoll, Linda Fisher, Martin Kalve and William Viola.

There were no phony pretensions of high or occult art, just an open invitation to share an intriguing aural experience.



Unusual Musical Instruments

Dr. Allan Allen of Fayetteville looks at a musical oil drum last night at the performance of "Rainforest" by the New

Music Ensemble at the Everson Museum.

3/9/73 P.S.

Music 'Molded' at Museum

By GREG MILLER

The New Music Ensemble performed the "Rainforest" last night at the Everson Museum, but the audience wasn't expected to sit quietly in chairs.

The musical "instruments" hung from the 60-foot ceiling, suspended five to 10 feet off the floor by heavy wire.

The audience wandered around and under the "instruments" as the composer of the piece, David Tudor, hoped they would.

The "instruments" were jointed aluminum stove pipe, the rim of a bicycle wheel, an old, rusty iron hoop about four feet in diameter, two copper toilet floats, a 50-gallon oil drum, painted white, and a blue plastic ring.

The sounds which came from these objects were often loud, sometimes soft, changed from place to place and were made to be listened to while walking from one side to the other of the large hall.

Some listeners thought they heard the sound of crickets, some the moaning of a large animal in pain of fear, some the sound of the wind and some weren't sure what they heard.

Tudor and three other persons sat behind four long tables covered with electronic equipment, which was connected by wire to the objects hanging from the ceiling.

As they twisted the dials on the tape recorders, wave-generators, oscillators and signal generators in front of them, the sounds filling the hall changed subtly.

The composer explained that the objects, his instruments,

most of which were found in junk shops, were chosen for their resonance.

He said his music combined the natural sound of the objects, such as the oil drum, and the electronic transformation of the sound.

The sound is transformed in several ways, Tudor said. The original sound of the object can be replayed back into it until the object "resonates."

Also, sounds of other objects can be played into the instrument, producing sounds unlike the original.

John Driscoll, one of Tudor's assistants, explained that the concept behind their electronic music is the opposite of a speaker system.

A speaker, he said, is expected to reproduce sound clearly and with no distortion. The objects the New Music Ensemble use are chosen because they will add as much resonance, change and "distortion" to sound played through them as possible, Driscoll said.

The sounds from the "instruments" were also projected from large speakers on balconies in the hall, so "just where the sound came from would be hard to say," he said.

Driscoll, Tudor, Linda Fisher and Bill Viola each chose some of the objects used in the performance of "Rainforest," which was originally produced for the Cunningham Dance Group.

Tudor, when asked at the beginning of the show what he was going to do with the strange objects hanging from the ceiling, said, "There will be music, we're going to have a concert!"