

THE MUSIC OF
TERRY JENNINGS
WITH HIS ALL-STAR BAND

JANUARY 12, 13, 1968 8:00 PM
STEINWAY HALL 111 WEST 57TH STREET

PROGRAM

IMPROVISATION IN D

Terry Jennings	soprano saxophone
Terry Riley	soprano saxophone
John Cale	electronic organ
Tony Conrad	violin
Shyam Bhatnagar	tambura
La Monte Young	tambura
Simone Whitman	voice
Marian Zazeela	voice

IMPROVISATION

Terry Jennings	soprano saxophone
La Monte Young	piano

-intermission-

WINTER SUN

and/or

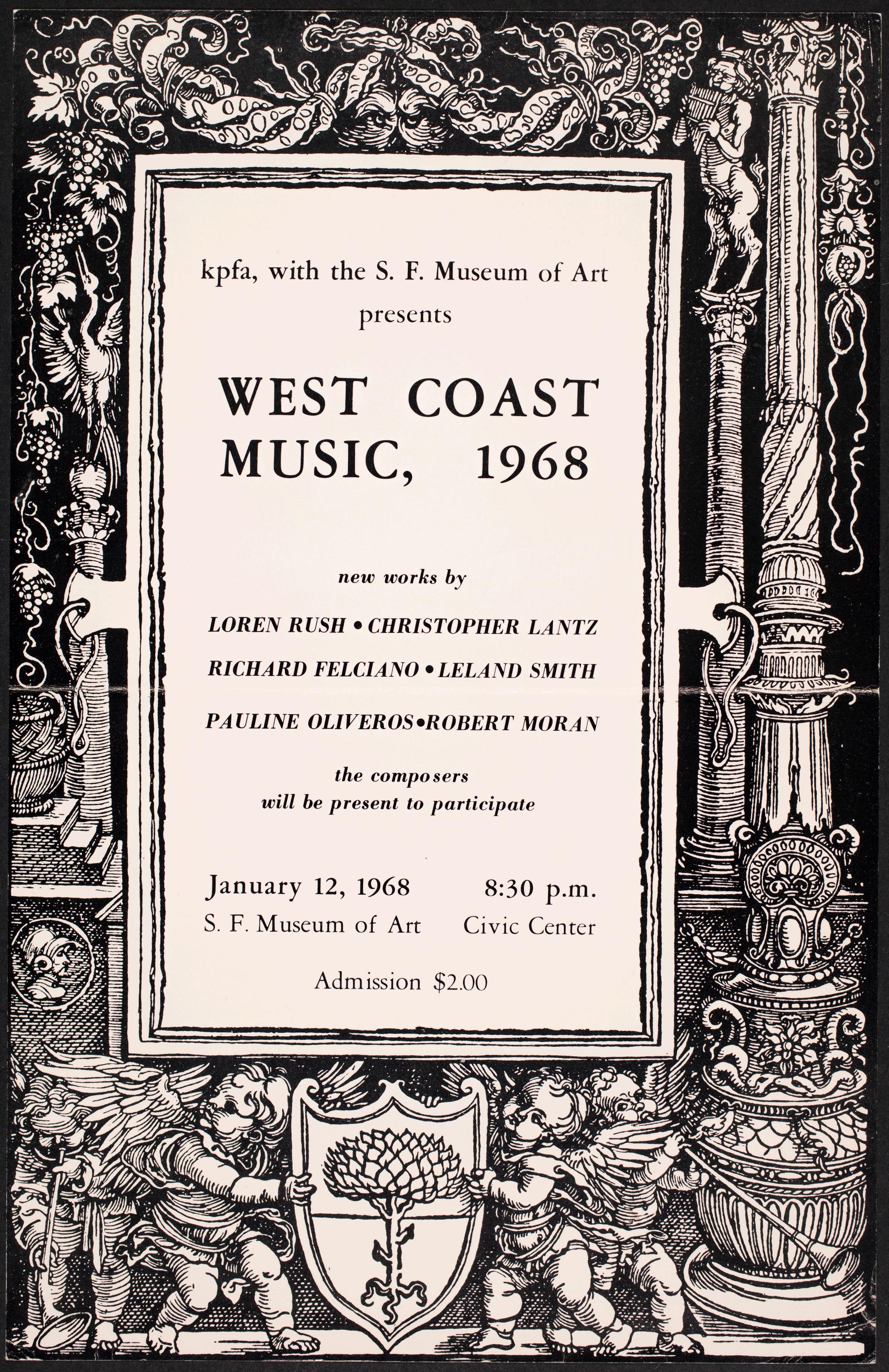
WINTER TREES

Terry Jennings	piano
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TERRY JENNINGS was born on July 19, 1940 in Eagle Rock, California. His genius exposed itself at an early age and by 12 he was studying the SONATAS AND INTERLUDES FOR PREPARED PIANO by John Cage with his mother. While in junior high school he arranged Stravinsky piano pieces, that the orchestra would have something to play that he liked. He attended John Marshall High School, where he met and was influenced by the unique musical thinking of La Monte Young and the mathematician-composer, Denis Johnson. At 14 he entered the Los Angeles Conservatory of Music and Art where he studied piano with Leonard Stein and saxophone with William Green. His first serious pieces were composed in 1959. Recently, he has developed a modal improvisational style on the soprano saxophone, giving exposure to qualities which have prompted comparison with the great Indian shahnai player, Bismillah Khan and the American jazz saxophonist, John Coltrane.

the next concerts in this series: La Monte Young & Marian Zazeela at the Barbizon-Plaza Theatre February 16, 17, 18 8:00 PM



kpfa, with the S. F. Museum of Art
presents

WEST COAST MUSIC, 1968

new works by

LOREN RUSH • CHRISTOPHER LANTZ

RICHARD FELCIANO • LELAND SMITH

PAULINE OLIVEROS • ROBERT MORAN

*the composers
will be present to participate*

January 12, 1968 8:30 p.m.
S. F. Museum of Art Civic Center

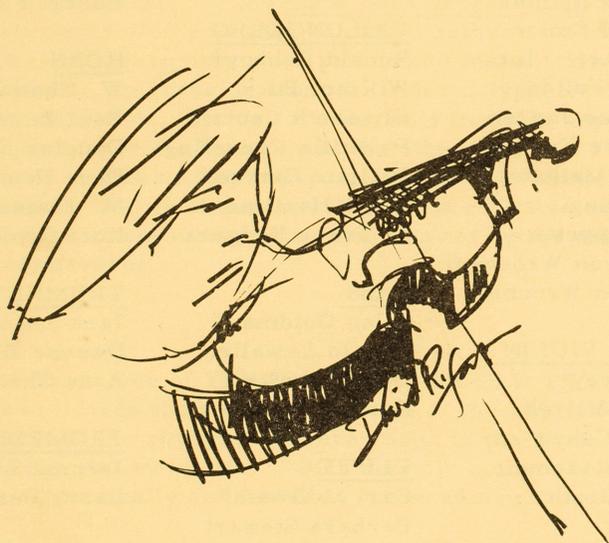
Admission \$2.00

LA JOLLA CIVIC ORCHESTRA ASSOCIATION
and
UNIVERSITY OF CALIFORNIA, SAN DIEGO

Present the

LA JOLLA
CIVIC ORCHESTRA AND CHORUS

THOMAS NEE—CONDUCTOR
PATRICIA SMITH—CHORAL DIRECTOR



FEBRUARY 4, 1968

8:00 P.M.

SHERWOOD HALL, LA JOLLA

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Raymond Dymott
Woodruff Emlen
Dona-marie Florey
William Fulton
Jacqueline Jansen
Madaleine Kaiser
Eleanor Mathews
Gae Thwing
Joyce Tippetts
Christl von Wrochem
Klaus von Wrochem

SECOND VIOLIN

Joel Quivey*
Jessica Attiyeh
Sanford Cohen
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Gordon Groth
Jon Luke
Miriam Murray
Margarita Pazmany
Frank Pisarro
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Thad. Waring

VIOLA

William Lindley*
Marika Anderson

Becky Elmendorf
William Hart
David Lange

Claudine Miller
Eleanor Rodgers

VIOLONCELLO

Ronald Robboy*
William Buck
Elisabeth Coutris
Priscilla Creveling
William Gunther
Peter Hartline
S. Tracy Rodgers

BASS

Allan Goldman*
Donald Lewallen
Don Mathews
Kathie Moehnke

FLUTE

Carl McIlwain*
Barbara Stewart
Albert von Seggern

CLARINET

Alan Johnson*
James Bookbinder
Judith Borden

OBOE

Elaine Askari*

Charles Bridgman
Janet Lichenstein

BASSOON

Lester Weil*
Robert Francis

HORN

W. Thomas Hyde*
Paul Berry
Douglas Eilar
Dana Hanefeld
M. Elaine Ross
Kurt Snyder

TRUMPET

Jack Logan*
Dwayne Bishop
Arne Christiansen

TROMBONE

Jerome Soderberg*
Larry Peratta

BASS TROMBONE

Donald Wade

TUBA

David Calkins

PERCUSSION

Jon Dutton*
Priscilla Bassett
Irving Davis

* Principal

"When I wrote the piece I was somewhat dubious about the 'antique' flavor of the text. Now I see that the 'antique' poetry is matched by an equally 'antique' flavor in the music. While I no longer compose the way I did fifteen years ago (and recently I have begun to write my own texts for vocal works), I still like the PASTORALE, and I think it successfully makes one sort of union between music and words."

The text, in synopsis, begins with the Elements, gathered to celebrate the summer solstice. Because they exist only in eternity, outside the realm of time, they evoke a pair of mortal lovers, Phyllida and Corydon, to celebrate the event. Corydon refuses to accept his mortality and compares himself to the sun. The Elements tell of the inevitability of death for all living things.

Robert Erickson is presently Professor of Music at the University of California, San Diego.

The madrigal "Ditelo voi" is the second part of a sestina written by Scipione Agnelli, LAGRIME D'AMANTE AL SEPOLCRO DELL' AMATA (Tears of a Lover at the Tomb of the Beloved), set to music by Monteverdi and published in his Sixth Book of Madrigals in 1614. Although the six parts of any sestina, a poetic rather than musical form, make literary sense only when performed intact, this excerpt reflects the stylistic progression from the older polyphonic madrigal style to the monodic style; that is, a prominent melodic importance in one voice with supporting harmony in the other voices. Five-part chordal texture is contrasted by two-part sequential treatment of the melodic line, as at "Poi ch'il mio ben." A most effective expression of the poem's doleful sentiments is seldom missed by the master madrigalist, Monteverdi.

In "Be Merry", one of THREE CAROLS ON OLD TEXTS, Barney Childs has made the inherent rhythms of the English language an important part of the rhythmic patterns used in the piece, as at "Be merry, I pray you ev'ry one." It is a cyclic composition, constantly returning musically and textually to the admonition, "Be merry."

Childs is currently teaching at Deep Springs College, Deep Springs, California.

Composed in 1936, Carl Orff's scenic oratorio, CARMINA BURANA, is perhaps the most famous incorporation of the composer's stylistic tenets and the mainstay of his reputation. Utilizing poems from a 13th century manuscript of secular Latin and mixed goliardic texts, Orff received his initial inspiration for the

theatrical work from the first page of the codex, a miniature of the Wheel of Fortune signifying timeless humanity.

"In taberna" from Part II and "Si puer sum puellula" from Part III exemplify the driving rhythms, simplicity of means, and supersaturated repetition with which Orff embodies the uniquely uncompromising orgiastic delights with which the poetry deals.

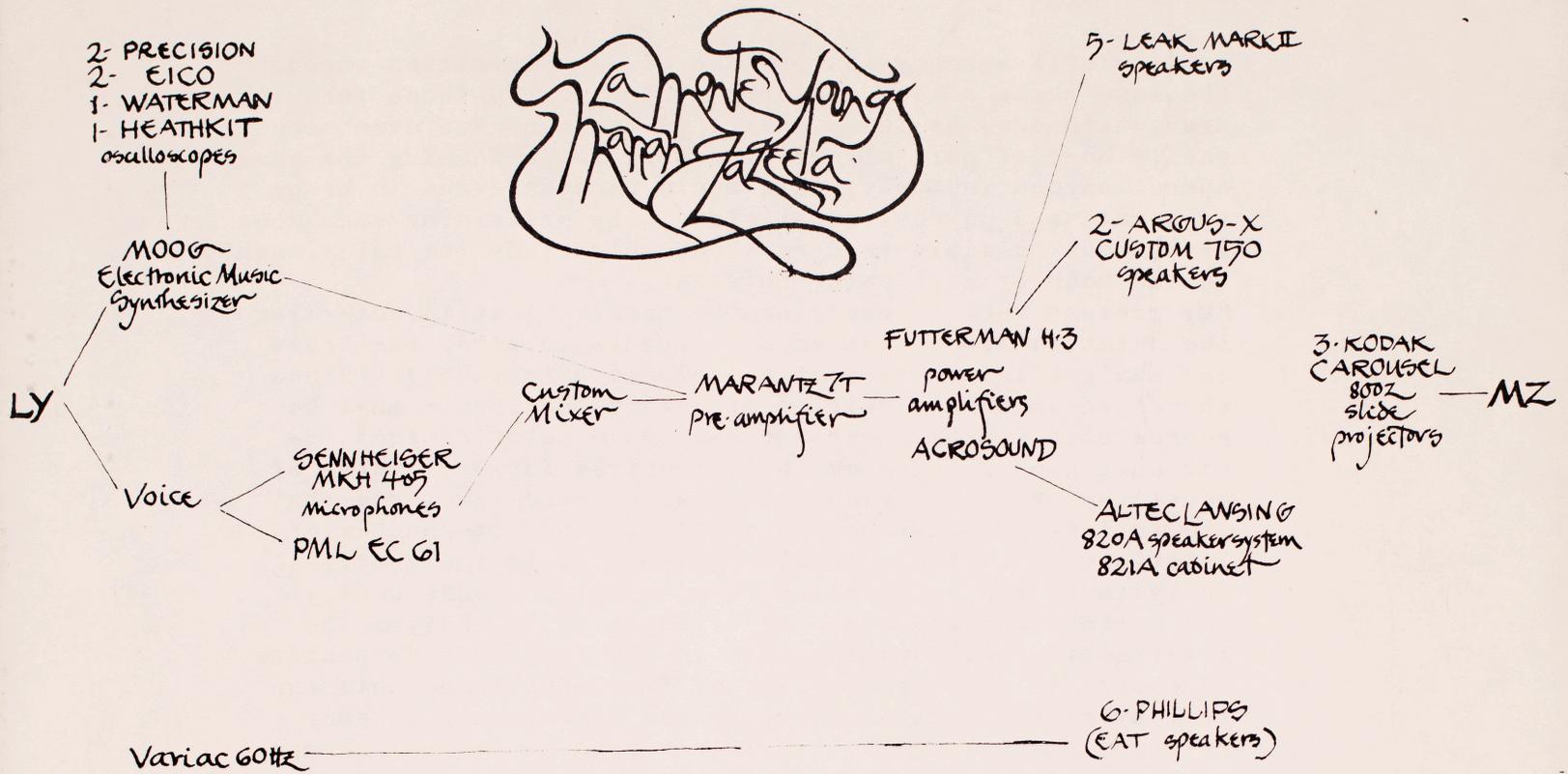
The Classical divertimento (and related types: serenade, cassation, nachtmusik, notturno, etc.) is most simply a series of movements in a variety of forms (frequently sonata, minuet-trio, variations), at best straightforward and uncomplicated melodically, harmonically, and rhythmically. Many divertimenti were prompted by social gatherings or a festive occasion: birthday, feastday, wedding, or musical diversion during the dinner hour.

Mozart's DIVERTIMENTO NO. 2, K. 131, written in 1772, illustrates two important characteristics of this difficult-to-categorize genre: 1) variety of instrumental scoring and timbre contrasts; 2) the concertante technique, setting instrumental tutti and soli against each other.

After an opening Allegro for strings, winds, and horns, an Adagio for strings and solo first violin alone is heard. A Minuet for strings follows, with three Trios, the first for horns only, the second for flute, oboe and bassoon, the third for a combination of winds and horns. The Minuet is repeated after each Trio section, providing constant timbre contrasts, closing with a Coda using all three instrumental groups, strings, winds, and horns.

After an Allegretto for flute, oboe, and strings, another Minuet-Trio is heard: Trio I for flute, violin I and II, and contrabass; and an unusual scoring for Trio II, oboe, viola I and II, and contrabass. The work closes with an Adagio introduction to the Allegro molto, which proceeds directly into a scherzo-like Allegro assai.

Carol Sazama



La Monte Young was born in 1935 in Bern, Idaho. His education includes an undergraduate degree from the University of California at Los Angeles and graduate work at the University of California at Berkeley. In addition he has studied composition and counterpoint with Leonard Stein, electronic music with Richard Maxfield and has attended Karlheinz Stockhausen's Advanced Composition Seminar at the Darmstadt Festival for New Music. Awards which La Monte Young has received include a Guggenheim Fellowship, grants from the Foundation for the Contemporary Performing Arts, the National Institute of Arts & Letters, an Alfred Hertz Memorial Traveling Scholarship, and a Woodrow Wilson National Foundation Fellowship.

Marian Zazeela (Mrs. La Monte Young) was born in 1940 in New York City. She attended the High School of Music and Art, and was graduated from Bennington College, where she studied painting with Paul Feeley. During the winter of 1959 she undertook additional studies in Paris at the Atelier 17, directed by Stanley Hayter, and at the Atelier Henri Goetz. Her works have been exhibited at the Oakland University Art Gallery, the American Embassy in Prague, the Leo Castelli Gallery, the Museum of Modern Art, the Kornblee Gallery, the Theatre Upstairs, Pittsburgh, and the Pasadena Art Museum. She has had considerable experience as a designer of stage sets and lighting. Since 1965 she has created the light concerts which are performed simultaneously with the music of La Monte Young.

The composer has this to say about "Map of 49's Dream the Two Systems of Eleven Sets of Galactic Intervals Ornamental Lightyears Tracery (1966-present):

"The work under this title consists of the total environmental set of frequency structures of sound and light-- a collaboration of my work with light projections and designs created by Marian Zazeela. Although the work is a section of "The Tortoise, His Dreams and Journeys" (begun in the fall of 1964), it is different from the previous sections and will have its own sub-sections, each of which will receive an individual title.

"The tradition of modal music has always been concerned with the repetition of limited groups of specific frequencies called modes throughout a single work and, as a rule, the assignation of a particular mood or psychological state to each of the modes. There is evidence that each time a

particular frequency is repeated it is transmitted through the same parts of our auditory system. When these frequencies are continuous, as in my music, we can conceive even more easily how, if part of our circuitry is performing the same operation continuously, this could be considered to be or to simulate a psychological state. By sustaining each mood it becomes possible to more thoroughly study its relationship to the mode or particular interval.

"My present work is based on the premise that in determining the relationship of two or more events in time, the brain can analyze information of a periodic nature only. Since chords in which any pair of frequency components must be represented as the numerator and denominator of some irrational number (such as those required for any system of equal temperament) produce composite sound waveforms that are infinitely non-repeating, only an infinite number of lifetimes of listening could possibly yield the precise analysis of the intervallic relationship. Consequently the human mechanism can only be expected to analyze the intervallic relationships between the frequency components of chords in which every pair of frequency components can be represented as the numerator and denominator of some rational number, since these alone produce periodic composite sound waveforms.

"For the purpose of exacting varying degrees of control over the presence of specific frequencies within a complete complex of generating frequencies and their associated combination frequencies, I have categorized sets of concurrent generating frequencies according to the specific generating and associated combination frequencies to be excluded. The categories can be applied to all chords and intervals that satisfy the following two conditions: 1) the frequency components of the chord or interval produce a periodic composite sound waveform; and 2) all frequencies taken from a given set of frequencies comprised of integers greater than one and their multiples by powers of two, be excluded as frequency components of the chord or interval.

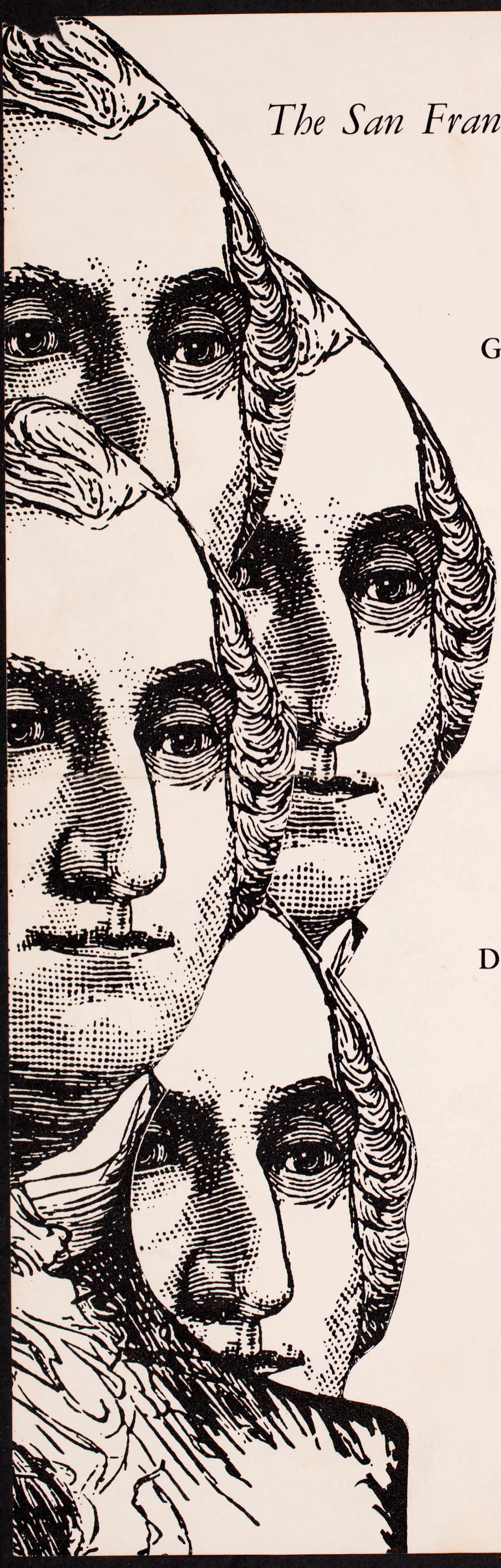
"As sources for the frequency environments I have been using sine waves produced by frequency generators tuned to intervals from subset P₅ of the first category of eleven categories of chords and intervals from "2-3 PM 12 XI 66 - 3:45 AM 28 XII 66 for John Cage from 'Vertical Hearing or Hearing In The Present Tense'". The intervals are tuned by ear and studied on an oscilloscope which continuously displays the generator frequency ratios with lissajous patterns.

"In preparation for these performances, I have realized invitational studio performances of this new section in the following ways: 1) with my voice and one sine wave; 2) with my voice, Marian Zazeela's voice, and one sine wave (in this realization one of the voices is always in unison with the sine wave); and 3) with two sine waves as in the continuous frequency environments.

© La Monte Young &
Marian Zazeela 1968

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The next concerts in this series: Cornelius Cardew - the first complete U.S. of his "Treatise" & AMM - the American debut of the original English improvisation group, at Steinway Hall, 111 West 57th St., March 6 through 9.



The San Francisco Conservatory Artists Ensemble

In a Concert of New Music

GEORGE WASHINGTON SLEPT HERE TOO

by PAULINE OLIVEROS

DANS LE SABLE

by LOREN RUSH

READY-MIX (*first performance*)

by WARNER JEPSON

MELTED EARS (*first west coast performance*)

by PHIL WINSOR

DIVERTISSEMENT NO.2, "Requiem aeternam"

by ROBERT MORAN (*first performance*)

CREDENTIALS

by ROMAN HABENSTOCK-RAMATI

Thursday, Feb. 22 and Friday, Feb. 23 at 8:30 pm

at The San Francisco Conservatory of Music

19th Avenue at Ortega, San Francisco

Admission Free

[1968]

AMM

piano, cello, contact
microphone, radio.
violin,
tenor saxophone.

drums, cymbals, Cornelius Cardew
bells.
electric guitar,
contact microphone,
radio.

Eddie Prévost
Keith Rowe
Lou Gare

"And people get up and walk out?"

"In the loud bits, sometimes, yes. But since it's just as loud for the players themselves, they won't keep it up forever either. Eventually they change it into something not so loud and harsh."

"That's very nice, no doubt. But suppose you didn't feel that? Could you sit in the audience, turning off when you didn't like it, and turning on when you heard an interesting effect?"

"In a way that's what you do do, ie, you choose the sound you hear. But listening for effects is only first steps in AMM listening. After a while you stop skimming, start tracking, and go where it takes you."

"Trusting that it's all worth while."

"Funnily enough I don't worry about that aspect."

"That means you do trust it."

"Yes I suppose I do."

"I wanted to ask you what AMM stands for?"

"I don't know. You can make up something to suit yourself."

"The four original members of AMM come from a jazz background; when I joined in I had no jazz experience whatever, yet there was no language problem. Sessions generally lasted about two hours with no formal breaks or interruptions, although there would sometimes occur extended periods of close to silence. AMM music is supposed to admit all sounds but the members of AMM have marked preferences. An open-ness to the totality of sounds implies a tendency away from traditional musical structures towards informality. Governing this tendency - reining it in - are various thoroughly traditional musical structures such as saxophone, piano, violin, guitar, etc., in each of which reposes a portion of the history of music. Further echoes of the history of music enter through the medium of the transistor radio.... Informal 'sound' has a power over our emotional responses that 'formal music' does not, in that it acts subliminally rather than on a cultural level. This is a possible definition of the area in which AMM is experimental. We are searching for sounds and for the responses that attach to them, rather than thinking them up, preparing them and producing them. The search is conducted in the medium of sound and the musician himself is at the heart of the experiment."

"Love is a dimension like time, not some small thing that has to be made more interesting by elaborate preamble. The basic dream - of both love and music - is of a continuity, something that will live forever. The simplest practical attempt at realizing this dream is the family. In music we try to eliminate time psychologically - to work in time in such a way that it loses its hold on us, relaxes its pressure. Quoting Wittgenstein again: "If by eternity is understood not endless temporal duration but timelessness, then he lives eternally who lives in the present."

(Selected passages from a dialogue between David Sladen and Cornelius Cardew, which appeared in the Institute of the Contemporary Arts Bulletin 1967, and a lecture, "Notes on AMM Music with oblique reference to an ethic of improvisation," by Cornelius Cardew, which will appear in the March issue of IKON.)

IN THE SERIES: "JANUARY THROUGH JUNE 1968

BENJAMIN PATTERSON, LTD

presents

Jon HIGGINS, vocal

V. THYAGARAJAN, violin

T. RANGANATHAN, mridangam

V. NAGARAJAN, kanjira

P. SRINIVASAN, tamera

in a concert of

THE CLASSICAL MUSIC OF SOUTH INDIA

Saturday, April 13, 1968

PROGRAM

1. VARNAM: Vana jakṣi Pallavi Gopala Iyer (18th C.)

Rāga: Kalyāṇi Tāla: Ata (5-5-2-2) Language: Telugu

Ascent: C D E F# G A B C

Descent: C B A G F# E D C

"O thou with eyes like lotus petals, I am longing for you."

Note: The Varnam is designed by the composer to reveal the fullest possible picture of the raga. It covers the full vocal range, and is usually placed first in a concert so that the singer, in the words of Anna Russell, "can get the frogs out of his throat."

2. KRTI: Ambaparadēvate Krishnaswamy Ayya (late 19th C.)

Rāga: Rudrapriya Tāla: Khaṇḍa Cāpu (2-3) Language: Sanskrit

Ascent: C D Eb F G A Bb C

Descent: C Bb G F Eb D C

"Oh Mother goddess Rājarājesvari, greatest of deities, companion of the omnipresent god Siva, lotus-eyed, most powerful, most pleasing, incomparable in showering auspicious things, bless me with various pleasures. Oh mother of god Kumāra, wife of the killer of Smara (cupid), lotus-faced goddess, I pray to you! Oh goddess who dwells in the hearts of all, I bow to you!

Note: Krti is the type of composition most performed in Carnatic Music. There are three sections (pallavi, anupal-lavi, and caranam) which successively lead the performer into higher vocal range and more complex melodic and rhythmic patterns.

3. KRTI: Śiva śiva śiva yanarādā Tyāgarāja
 Rāga: Pantuvarāli Tāla: Ādi (4-2-2) Language: Telugu
 Ascent: C Db E F# G Ab B C
 Descent: C B Ab G F# E Db C

"Only if you chant the name of Siva three times, and give up all dependence upon religious writings and dogma, can you rid yourself of the fears and troubles of Samsara (family problems)."

Note: The singer and violinist will each render their improvised interpretation of the raga in free rhythm, before the piece begins; and at the end of the piece, the drummer will join them in further improvisation, this time within the tala.

4. KRTI: Dārini telusukonṭi Tyāgarāja
 Rāga: Suddha Sāvēri - Ascent: C̣ D F G A C̣
 Descent: C̣ A G F D C
 Tāla: Ādi (4-2-2) Language: Telugu
 (1767-1847)

"I have come to know the true way, O Parvati you are the only one from whom I can seek protection. You are ornamented with the choicest pearls and other jewels, and bestow peace upon the universe. Those elders who have become wise through long life have learned that only through you is salvation possible."

5. KRTI: Ēmi jēsīte nēmi Tyāgarāja
 Rāga: Tōḍi - Ascent: C̣ D E F G A B C̣
 Descent: C̣ B A G F E D C
 Tāla: Misra Cāpu (3-2-2) Language: Telugu

"Of what avail is anything done by people who have not been blessed with the Grace of Sri Rama and by people who, being slaves to lust and other passions, are incapable of knowing and understanding the sastraic commandments of Sri Rama?"

What if they have a house, properties and bedecked their wives with jewels and what if they are adept in sexual science, if they have not the Grace of the lotus-eyed one?

What if they perform Yagas (sacrificial ceremonies), what if they beget sons to inherit their property, what if they adopt others' sons for that purpose, if they have not the Grace of the auspicious Sri Rama?

What if they build palatial houses and fit them up with rows of lights, what if they know the art of pleasing women, if they fail to get the Grace of the worshipful Sri Rama?

What if they rule over kingdoms and command the respect and regard of the public, what if they feed people with rich and sumptuous meals, if they do not get the Grace of the worshipful Sri Rama?

What if they attain the status of Gurus, what if, for the look, they appear grand and big, what if they initiate others in mantras, if they are not blessed with the Grace of Sri Rama?"

6. KRTI: Brōchevārevaru Tyāgarāja

Rāga: Srīrañjanī Tāla: Ādi (4-2-2) Language: Telugu
Ascent: C D Eb F A Bb Ć
Descent: Ć Bb A F Eb D C

"Who is there to guide and protect me like you, o Raghupati;
Who else would have made a gift of Laṅka (Ceylon) to Vibhishana,
blessing him, and delighting the gods?
Who else could have killed the demon Vali with a single arrow?
Who else would have taken Tyagaraaja (the composer) by the hand,
Helping to guide him across the ocean of Samsara?"

7. KRTI: Śrī Kāmākshī Subbaraya Sastri

Rāga: Vasanta - Ascent: C E F A B Ć
Descent: Ć B A F E D C

Tāla: Ādi (4-2-2) Language: Tamil

"O Goddess Kāmākshī, protector, rider of the horse, you are known to devotees as the giver of earthly pleasure and other worldly salvation.

Is it possible to speak of any God equal to you in majesty and protective powers?

O Kāmākshī, you who are the very embodiment of sound, through which the Vēdas are known, come quickly to me and eliminate forever my terrible poverty."

- 8 KRITI: Tyāgarāja yōga vaibhavam Muthuswamy Dikshitar (1775-1835)
Rāga: Ānandabhairavī Tāla: Rūpaka (2-4) Language: Sanskrit

Ascent: G Eb D Eb F G Bb G Ċ
Descent: Ċ Bb A G F Eb D C

"I pray to Guruguha, who is praised by Tyāgarāja; who is realized only by the great ascetics; who is the creator of all the worlds; who makes one realize the great truths of gods like Siva and Sakti."

- 9 KRITI: Sōbhillu Tyāgarāja

Rāga: Jagannmōhini - ascent: C E F G B C
descent: C B G F E Db C

TĀLA: Rūpaka (2-4) Language: Telugu

Worship the beautiful goddess presiding over the seven Svaras, which shine through naval, heart, throat, tongue, nose, and in and through the Rk and Sama Vedas, the heart of the Gayatrī Mantra, the minds of gods, holy men and Tyāgarāja

- 10 KRITI: Kaligiyuntēgada Tyāgerāja

RAGA: Kīravāni - ascent: C D Eb F G Ab B C
descent: C B Ab G F Eb D C

TĀLA: Ādi (4+2+2) Language: Telugu

"Oh bestower of desires! I can have your grace only if I am blessed with good fate. Without understanding you. Were I devoted to you like the devotees Narada and others, I would have obtained your grace already."

MRIDANGAM AND KANJIRA SOLO

11. Padam: Padari varuhudu Subbarama Ayyar (19th C.)

Raga: Kambhōji Tāla: Rūpaka (2-4) Language: Tamil
Ascent: C D E F G A C
Descent: C Bb A G F E D C

Maddened with desire for Lord Subramania, the maiden pleads with her companion to hasten to Palani Hill and bring him back to her.

"O my companion! My soul shivers in fright, melts in anguish, shudders in terror. Please stay - do not run away! Is your heart of stone? How you walk so gaily while I suffer? Go to my peerless Lord of the Spear who lives in Palani Hills tell him of this damsel smitten with the arrows of Kāma."

O my friend! Go and bring my beautiful Lord, to caress me, cajole me, and play with me amorously; to sing Kamboji raga to me, and throw magic powder of love; to enslave me forever.

Is there any equal to him? Once he grasped my hand and gave me an emerald.

Go to him and sing his favorite padam; rush and bring him to me.

Do not be indifferent!

Note: The padam is usually a slow, quiet composition, expressing the confusion, jealousy, and desire of a lover. These songs are traditionally performed in mime by Bharata Nāṭyam (classical) dancers.

12. PADAM: Krishnāni bēgane bāro Vyāsarayar (16th C.)

Rāga: Yaman Tāla Miśra cāpu (3-2-2) Language: Kannada
Ascent: B D E F# G A B C
Descent: C B A G F# (F#) E D C

"Krishna come, come soon
Come soon and show me your face.
As a baby, you were playing and eating mud.
Your mother scolded you; yet when you opened your mouth,
she beheld the entire universe!
Oh Prop of the Universe, oh Lord Krishna of Udupi."

13. TILLĀNA: Dhīm, dhīm, ta na na Tirukkōkaranam Subbārama
Bhāgavatar (early 20th C.)

Rāga: Hindōlam Tāla: Khanda Eka (5) Language: Telugu
(and mnemonic drum
sullables)

Ascent: C Eb F Ab Bb C
Descent: C Bb Ab F Eb C

14. MANGALAM: Tyāgarāja

Raga: Sourāshtra Tāla: Ādi (4-2-2) Language: Telugu
Ascent: C Db E F G A B C
Descent: C B A G F E F Db C

NOTE: All concerts are ended with this particular piece, which is considered to be extremely auspicious. It is believed that it will ward off the bad effects which certain inauspicious rāgas of the concert might have evoked.

* * * * *

Classical Music of South India

The music of South India (Carnatic) flourished mainly in the southern, coastal provinces of Madras (to the east) and Kerala (to the west). Classical Indian music is based on scales of 5, 6, or 7 primary tones represented by the abbreviations Sa Ri Ga Ma Pa Dha and Ni and selected from the full scale of 22 srutis, of microtones.

The basis of all Indian classical music is the rāga - the melodic theme- which has evolved from folk and religious music, and which has, in its turn, influenced these. To each tone of the scale is ascribed the power to evoke a certain emotion in the listener (pathos, wonder, eroticism, etc.). Thus, a certain combination of tones will take on and lend to the rāga a characteristic ' mood ' or color ' peculiar to it. Once the order and number of tones to be used in a rāga are determined, they become fixed, and the use of all other tones is prohibited in performance.

Another principle element is tāla, the rhythmic cycle, measured out on a percussion instrument. As with rāga, the number of permissible rhythm patterns of combinations has been defined and limited.

One of the most distinctive differences between the classical music of India and that of the western world is that the former is founded on melody (a succession of notes), while the latter has developed on the principle of harmony (numbers of notes played simultaneously). This phenomenon in Indian music exists due to two main factors: firstly, the major importance which the Indians place on the human voice - an instrumentalist is said to 'sing' through his instrument, and to a large extent, the instrument attempts to imitate the human voice; and secondly, the existence of the afore-mentioned prohibitions of certain notes in the construction of each rāga - the use of harmony would necessitate a departure from this rule.

Improvisation plays a great part in Indian music. Three human factors work together to produce a western classical concert performance: the composer (creator), the conductor (intermediary, or interpreter), and the instrumentalist (executor). In Indian music, however, all of these personalities co-exist in the performer, who may elaborate upon the theme - within, of course, the limitations imposed by the rāga construction. Such an improvisation includes the use of 'ornamentation' -- glides and oscillations being two examples of this. The micro-tonal shadings produce a specific effect. Each performer develops his own style of ornamentation.

Each instrument has its prescribed function in relation to the others. In this performance, the tambura (a four stringed instrument designed for plucking) provides the harmonic background - the 'drone' or pitch for the singer. The violin constantly echoes

and supports the singer, and alternates with him in improvisation. The mridangam (two - headed drum) provides rhythmic accompaniment, though it may, on occasion, be used as a solo instrument. The kanjira (lizard skin stretched over a wooden hoop, like a tambourine) performs much the same function as the mridangam.

All Carnatic music is based on songs, the majority dating from the late 18th and early 19th centuries, a 'Golden Age' . The composer Tyagaraja is certainly the most popular of the 19th century composers. Much of the music is religious, expressing the poet's feeling towards his deity. Often religious ardor is expressed in very personal and sensual terms.

Jon B. Higgins completed his M.A. in Ethnomusicology at Wesleyan University in 1964, having specialized in the music of South India under the guidance of Dr. Robert E. Brown. He then went immediately to South India on a Fulbright scholarship to continue his study. Though he worked for six months on the vina with M. Nageswara Rao, his principal interest was vocal music, and he learned one of the most traditional and difficult styles under T. Viswanathan, an eminent flutist, singer, and Head of the Department of Music at Madras University. (Both of his teachers are currently at Wesleyan, Mr. Rao a resident artist, and Mr. Viswanathan is enrolled in the Ph.D. program.)

Mr. Higgins made his debut before more than ten thousand people at the annual Tyagaraja Festival, just six months after arriving in India. His concerts throughout India, north as well as south, brought such enthusiastic response that the U.S. Educational Foundation awarded him an unprecedented three consecutive years in India.

Mr. Higgins has returned to Wesleyan University, where he is completing his Doctorate in World Music.

"For the first time, perhaps, a foreigner has been able to seize upon experience as it presents itself to an Indian, by penetrating through form to meaning," (Shankar's Weekly New Delhi)

"The Saint Tyagaraja himself must have blessed him. Sheer perseverance and a sense of dedication to the muse of Carnatic music could be the only reason for his phenomenal achievement. " (The Statesman, New Delhi)

Jon Higgins and his accompanists have recorded two long-playing records, the first of which (Capitol Records of the World, #10501) has been released

V. Thyagarajan began the study of the violin with K.N. Srikarthiah, his grandfather, at the age of six and continued with K.S. Venkataramiah, his father. The western violin, played Indian style, is an important element in the performance of South Indian classical music. Mr. Thyagarajan has performed concerts throughout India since 1947 and is heard and seen often on the All India Radio, and Tv.

T. Ranganathan, a well-known performer of South Indian mridangam (drum) is a member of a famous family of musicians and dancers of South India. He began study of the Mridangam at an early age with the master Palani Subramania Pillai. He is the brother of the South Indian classical dancer, Balasarasvati, and T. Viswanathan, flutist. He toured the United States with his sister in 1962, participated in the Bath Festival in the summer of 1963, and toured Europe and the U.S. in 1965.

V. Nagarajan, who plays both the mridangam (drum) and the Kanjira (tambourine), was born in Madras, India. He studied with Tanjore Ramodoss Rao, Tanjore Vaidyanada Iyer and Palghat T.S. Mani Iyer. He has performed as accompanist with many eminent artists throughout India in concerts and festivals.

P. Srivivasan comes from a family of musicians in South India. As technician in the World Music Program at Wesleyan University, he is in charge of a large collection of Oriental instruments and serves as photographer as well as tambura player.

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
SYMPOSIUM OF CONTEMPORARY MUSIC

ELECTRONIC MUSIC

Westbrook Auditorium
Friday, March 15, 1968, 4:00 p. m.

- Improvisations on Cetus (1967) - - - - - Olly Wilson
albanymusic3 (1967) - - - - - Joel Chadabe
Study No. 1 (1967) - - - - - Richmond Hoxie
Composition for Converted Digital Tape (Part I)
- - - - - Charles Dodge
Bye Bye Butterfly - - - - - Pauline Oliveros
MUDGETT: monologues by a mass murderer (1965)
- - - - - J. K. Randall
1. Electronic Prelude
2. Toronto (I leave my recently adopted children
Alice and Nellie at 16 Saint Vincent Street)
Vocalist (on tape): Melinda Kessler
Roddy (1967) - - - - - Robert Erickson
George Morey Plays the Flute - - - - - Merrill Ellis
The Eternal Can Can - - - - - Merrill Ellis

* * *

The Symposium of Contemporary Music is partially
supported by the Frank R. Bohnhorst Memorial Fund.

* * *

- March 15, 8:15 p. m.: Faculty recital. David Nott.
March 16, 10:00 a. m.: Electronic music (repeat program).
March 17, 3:00 p. m.: Panel discussion, University of
Iowa Center for New Music.
March 17, 8:15 p. m.: Concert, University of Iowa Center
for New Music.

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
SYMPOSIUM OF CONTEMPORARY MUSIC

Program Notes for March 15, 1968, 4:00 p.m.

OLLY WILSON received the Ph.D. from the University of Iowa in 1964 and now teaches in the Conservatory of Music at Oberlin College.

Improvisations 6n Cetus was composed during the summer of 1967 in the Experimental Music Studio at the University of Illinois. Concerning the title, the composer mentions that Cetus is a constellation with an arch-like shape.

JOEL CHADABE is Director of the Electronic Music Studio at the State University of New York at Albany.

albanymusic3 for two-channel tape is a collage piece using some carnival sounds, jazz, and electronic sounds; it was composed in 1967.

RICHMOND HOXIE was born in New York City in 1946 and is now a senior at Dartmouth College. He studies with Jon Appleton, who was represented on our Thursday evening program.

Study No. 1 was composed in December 1967. The composer says:

It is a composition for tape alone and employs concrete as well as electronic sounds. The concrete sounds used are voice, a toy harp with metal strings, piano insides (plucked), celeste and marimba. For electronic sounds I used four oscillators and white noise. The piece is in two sections.

CHARLES DODGE was born in Ames, Iowa in 1942. He received the B.A. from the University of Iowa in 1964 and the M.A. from Columbia University in 1966. His composition teachers have included Richard Hervig and Philip Bezanson at the University of Iowa, Darius Milhaud at Aspen, Gunther Schuller and Arthur Berger at Tanglewood, and Jack Beeson, Chou Wen-Chung and Otto Luening at Columbia. He has also studied electronic music with Vladimir Ussachevsky and Godfrey Winham at the Columbia-Princeton Electronic Music Center. He has won BMI Student Composers Awards in 1963, 1964, 1966 and 1967, the Joseph H. Bearns Prize in 1964 and 1967, and the Raphael Sagalyn Award at Tanglewood in 1964. He has received commissions from the Fromm Music Foundation in 1965 and 1966. At present he is an Instructor at Columbia University.

Composition for Converted Digital Tape, the first half of a work in progress, was composed between January and March of 1967 and first performed at the Computer Center of Princeton University last spring. It was computed on the IBM 7094 at Princeton University and converted to analog form at the Bell Telephone Laboratories. The composer states that the composition

. . . consists of polyphony among registrally and rhythmically-defined voices over a non-repetitive succession of chords. Within the polyphonic element there is an overall progression in this (the first) half of the work from very rapid harmonic motion (i.e. in this non-tonal context, the rate at which new pitch-classes are introduced) to a relatively slow rate of harmonic change (i.e. considerable pitch-class redundancy). This is reflected in the succession of chords which changes less frequently as the work unfolds.

PAULINE OLIVEROS was born in 1932 in Houston, Texas. She studied composition with Robert Erickson and Thomas Nee and was a member of the San Francisco Tape Music Center from 1961 through 1967, working and touring with fellow composers Morton Subotnik and Ramon Sender. She has also worked in the Electronic Music Studio at the University of Toronto. In 1966 she became Director of the Tape Music Center at Mills College and is currently Lecturer in Electronic Sound at the Music Department of the University of California at San Diego. Her electronic composition I of IV has recently been released by Odyssey Records.

BYE Bye Butterfly is the second composition by Miss Oliveros to be presented on the 1968 Symposium. Her Beautiful Soop was heard on our Thursday evening program.

J. K. RANDALL, who teaches at Princeton University, is a prominent figure in the development of computer applications for the composition of music and has stated that he regards the computer "as an instrument of performance, not as a substitute for the composer." He has written many articles for such publications as Perspectives of New Music.

Mudgett, for pre-recorded female voice and converted digital tape, was composed in 1965.

ROBERT ERICKSON was a guest composer on the I.W.U. Symposium in 1961 and 1962, at which time he was teaching at the San Francisco Conservatory of Music. He is now on the faculty of the University of California at San Diego. He is author of the book The Structure of Music.

Roddy was composed in 1967. The composer has provided the following notes:

It is called Roddy because all the sound sources are rods of various types. It was made by having an all night recording session at which a number of musicians produced takes of various types of material, all of which was recorded. I then made the piece by splicing and mixing the recorded material together. Thus it is a "concrete" piece of sorts. It has no electronic sounds, though it does have a highly individual sound.

MERRILL ELLIS is Director of the Electronic Music Composition Laboratory at North Texas State University. He has recently been working with the live performance of electronic music using an instrument built for him by the R. A. Moog Co.

George Morey Plays the Flute was done with two tape recorders and a mixer, using only sounds recorded by flutist George Morey.

The Eternal Can Can uses both electronically synthesized and concrete sounds, with mezzo-soprano voice and narrator.

Other programs on the Symposium of Contemporary Music:

Friday, March 15, 8:15 p.m.: Faculty Recital by David Nott.

Friday, March 15, 10:15 p.m.: Former IWU students at the Phoenix.

Saturday, March 16, 10:00 a.m.: Electronic Music.

Saturday, March 16, 8:30 p.m.: Former IWU students at the Phoenix.

Sunday, March 17, 3:00 p.m.: Panel Discussion.

Sunday, March 17, 8:15 p.m.: Concert by the University of Iowa Center for New Music.

MARCH 15 FRI

8:30

P.M.



THINGS FOR CONCERT EVERYONE

FUN

THEATRE + PERCUSSION WORKS

RECITALS - 400

WORLD PREMIERES OF:



MUIR CAMPUSS



IN THE HYDROCHLORIC ACID...
SHELL CHANCEMOLLYC...
CULAR...
DMIR...
OF O...
A...
L...
S...
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Mills College Tape Music Center

Mills Art Gallery
Tuesday, April 16, 1968
8:30 p.m.

Michael von Biel: from BOOK FOR 3

Rotisseries: Martin Bartlett, Pauline Oliveros
William Maraldo, Alden Jenks

Stirrers: David Tudor, Anthony Gnazzo, Ivan
Tcherepnin, Edward Nylund

Visuals: David Orcutt

I N T E R M I S S I O N

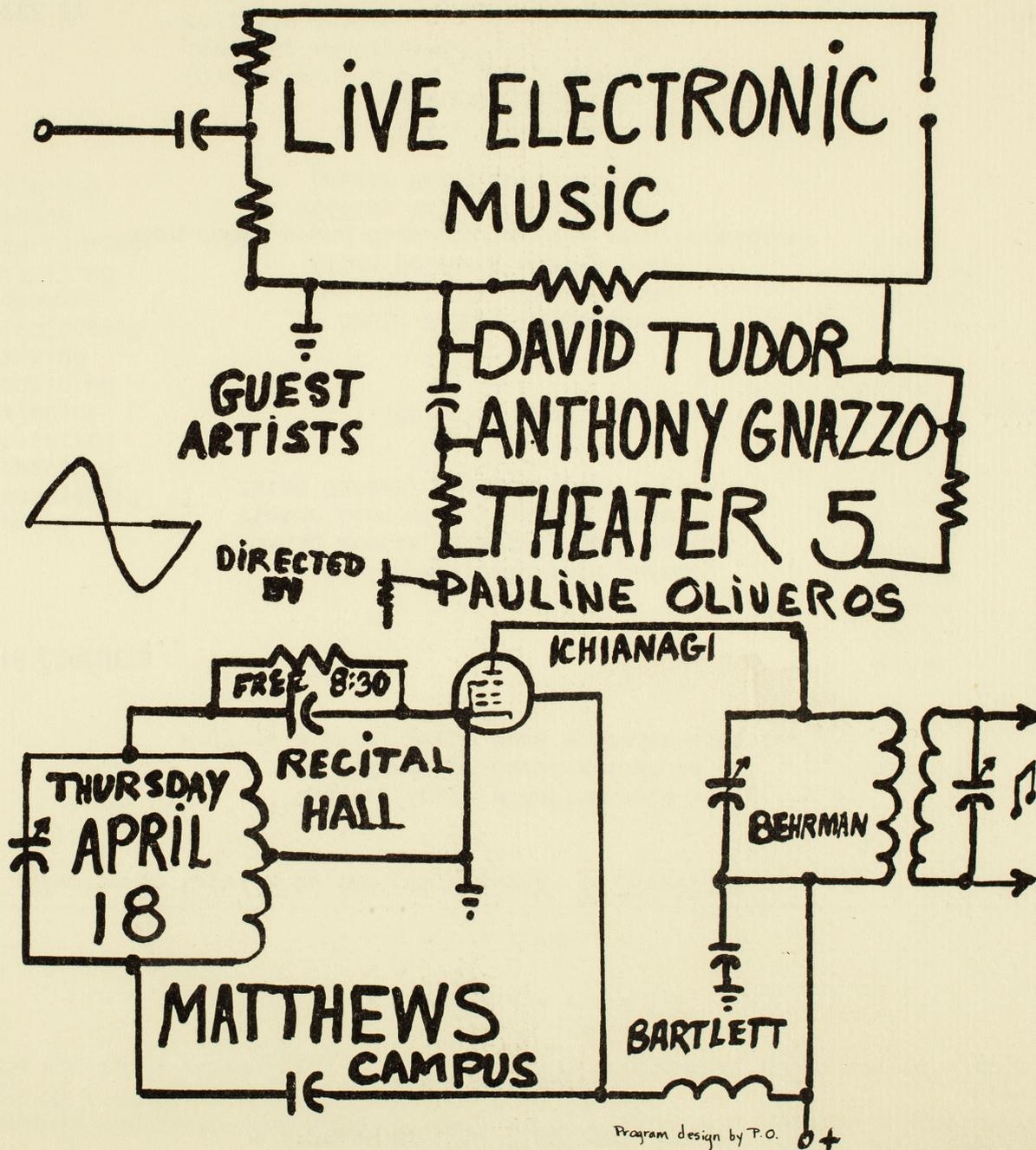
Anthony Gnazzo: "...but don't step on my blue suede bandoneon"

Pauline Oliveros, accordion
David Tudor, bandoneon
David Orcutt, visuals

Lighting assistants for both pieces: Laurel Fay,
Veronica Quam, D. Wallace, Mimi Dye, Anne
Cattaneo and Lowell Orcutt

Acknowledgements:

David Wirt, technical assistance
Intermedia, Vancouver for David Orcutt's services



A PROGRAM OF LIVE ELECTRONIC MUSIC

AND A COMBINE

I. CITE LIBRE (Electronic version by the performers)

Martin Bartlett

Charles Buel, voice console
Jon Dutton, percussion console
Jeffrey Raskin, great bass recorder console

II. PLAYERS WITH CIRCUITS

David Behrman

Allen Strange, electric guitar
Donald Nemitz, electric bass guitar
Victor Laruccia, function generator
Keith Carter, pre-amplifier controls

III. APPEARANCE

Toshi Ichiyangi

David Tudor, bandoneon
Douglas Leedy, French horn
Allan Goldman, string bass
Alan John, sound distribution and ring modulators
William Mullen, oscillator I
Lester Weil, oscillator II

INTERMISSION

IV. THEATER PIECE IV

Anthony Gnazzo

Guest Artists, Theater Five
Members of Music 1C Class
Members of Music 202C Class
Members of Thursday Night Improvisation
Members of Audience

THEATER PIECE IV (1967)
(score)

many performers
diversified actions
multiple sounds
constant repetition
concentration

technical means as required

actors	playing		
	doing		
dancers	performing		sound
	reciting		grouping
poets	drawing		pattern
	projecting		phoneme
filmmakers	moving		rate
	building		film
people	singing	again and again the same	phrase
	painting		thing
musicians	chanting		word
	developing		figure
painters	being		light
			shape
sculptors			motion
			object
			action
			graph

HAVING

again and again
the same

EXPERIENCE

....with an infinity of variation

CREDITS

Stage Manager - Lester Weil
Lighting - Jon Dutton
Technical and Stage Assistants - Ken Brodewolf
Equipment Coordination - Alan Johnson
Equipment Manager - Victor Laruccia
Technical Consultant - James Campbell
Allen Strange
Dave Geren

PROGRAM NOTES

by Pauline Oliveros

For the past twenty years electronic music has been associated with magnetic tape and a stage devoid of performers. The equipment found in most classical electronic music studios was never intended for music-making but was adapted by composers and technicians interested in electronic sounds and in the electronic manipulation of sound.

Now that technological media are no longer considered alien, and now that electronic pop has created a whole new era of live music, J. Petrillo's fear in the 1940's that canned music would replace the human performer seems unfounded.

Pop musicians such as the Beatles and the Rolling Stones, having conquered the stage and having sent millions of people to the dance hall, are moving into recording studios for sound modification techniques which confine them to records. Classical musicians, on the other hand, are moving out of the studio, stringing studio equipment out onto the stage with them.

Performers formerly concerned with Steinways and Baldwins are now concerned with the relative merits of McIntosh or Marantz. Methods of turning knobs and using patch cords have the same implications as striking or pressing keys. Some composers are more interested in sidebands than triads or tone rows; these same composers are designing and publishing exclusive electronic circuitry for their compositions. In keeping with this trend, many young composers are finding more guidance in the physics lab than in music theory classes.

Anthony Gnazzo, director of the Mills College Tape Music Center in Oakland, California, represents a new kind of composer. He is equally capable of reading a music score or schematic; of composing an instrumental ensemble or designing and building a twenty-channel sound distribution system.

David Tudor is a fantastic pianist and a pioneer among twentieth century performers, introducing new methods of sound presentation, acoustic and electronic. Many composi-

tions which give the performer responsibilities equaling or exceeding the composer's in determining the composition have been written exclusively for David Tudor. He is currently giving a seminar in Live Electronic Music at the Mills College Tape Center.

Both Mr. Tudor and Mr. Gnazzo have produced "combines": works which incorporate audio and visual circuits activated instrumentally. These works use no composing means but compose themselves out of their own composite instrumental nature.

Gnazzo's Theater Piece IV is a combine which includes theatrics and poetics with other artistic and natural elements

Toshi Ichibanagi recently returned to Tokyo after working in U. S. electronic music studios and computer centers on a grant from the Rockefeller third fund. He says of Appearance, "It leaves things open - at the same time, outside elements appear. It's like an old Japanese garden design: outside elements like the moon, clouds, trees change all year round. You look at the movement of the stars. Those things are included in the garden, however they are not controlled by the creator."

Martin Bartlett from Vancouver, Canada, is finishing his Masters thesis in composition at Mills College. Cité Libre gives instructions for musical responses but leaves the choice of "sound producing means" up to the performers.

David Behrman is on leave from his job as editor at Columbia Records and is a Creative Associate at the University of Buffalo. He is a founding member of the Sonic Arts Group, a New York performing ensemble devoted to live electronic music.

Players With Circuits represents the strongest link with traditional concepts of western music notation. His score provides a precise block diagram of the necessary equipment connections and specifications. Conventional pitch notation is used for the guitars, frequency and wave form for the function generator; amplitude and band width for the pre-amplifier is notated by graphics. Timing is controlled by synchronized stop watches.

[8961]

Jerry Riley
Bobby McGood's Phantom Band

April 25 & 26
Thursday & Friday
8:00 PM

Steinway Hall
111 W57th Street

Setting by BOB BENSON

The music heard on these two evenings will consist of sections from the following two compositions:

SOLO TIME LAG MUSIC FOR SOPRANO SAXOPHONE (1963-present)

This composition utilizes the time lag accumulation technique I first explored in the music for "The Gift" in 1963. All the material that I am playing subsequently recycles and combines in an accumulative manner. In this way many generations of the material can be quickly built up without having to add each track one at a time, therefore adapting itself naturally to use in live performance. This is the freest of all my recent work as the automatic ordering of the material in the timelag accumulation process allows me to play quite complicated material which then is arranged into loops and recycled. I have found this such an effective way of producing music that it has occupied the larger part of my time since 1963. I have written no scores for this music as so far it has all been governed by an intuitive relationship developed between me and the machines. I do have a catalog of material which I use as a basis for these improvisations and am constantly adding new patterns. However, I want to keep the music in the tradition of unwritten improvised music.

--T.R.

KEYBOARD STUDIES (1965-present)

The keyboard studies are a part of a work begun in 1964 and are also improvisatory in nature. The two hands combine repeated patterns of varying lengths. Cycles that combine 2-9 beats and any combinations thereof are matched in spontaneous selection, either hand capable of shifting independently to another cycle. The product is polymetric cycling and combined patterns can range to any length -- a result of being the common denominator of the 2 component patterns. All patterns are built on a preselected mode or scale. Occasionally melodic passages may be introduced which are composed of a number of patterns linked together.

--T.R.

in the series: JANUARY THROUGH JUNE 1968 produced by Benjamin Patterson, Limited

next in this series: YUJI TAKAHASHI Friday May 10 Steinway Hall

The phrase "begin to begin to begin to begin to begin" is an example of a stanza that can be sung so that the first word follows directly and smoothly from the last. It can thus be rhythmically sung on a repeated basis so that the phrase becomes a circle, and there is a tempo at which the circle becomes quite hypnotic, falling into a drone in the Indian raga sense.

If now the pulse rate is maintained constant but the rhythmic emphasis is moved slightly, to for example "begin TO begin TO begin TO begin TO begin", the circularity of the drone will change, becoming more elliptical. Make a further change of emphasis into say, "BEgin to BEgin to BEgin to BEgin to BEgin" and the elliptic axis of the drone will move.

For this to function properly, the actual pulse rate is of paramount importance and Riley's music seems (subjectively) to settle down, always at the same (medium bounce) pulse. Riley feels that the pulse probably does vary in different performances, but all the evidence points to this not being so.

Having worked towards and settled on the proper pulse rate, some really interesting things start to happen. The pulse begins to strobe with itself, so that a slow beat pattern emerges, in a similar way to the beat note which is produced by two slightly dissonant notes, when they are struck together. The beat rate can be changed from stationary (in tune) to very fast (an interval of a semitone), by varying one or both of the notes, and something similar is achieved by strobing the "begin to begin to begin to begin to begin" with itself....

Riley's real talent is to be able to hear the strobe patterns and work with them, manipulating them into exotic shapes, sometimes fast and light, sometimes slow and powerful. It is the simplest of drones which produces an ellipse, but some very strange patterns can be obtained by delicately moving the rhythmic details of the drone. Since the strobe pattern is a network of beat notes, the pitching of the notes in the drone is very important and striking a wrong note in one repetition of the drone causes the strobe pattern to collapse to an extent that may be disastrous.

If now the drone is changed to, for example, "begin to think, about how we are to begin to begin", there is a strange feeling of ambiguity as the old drone dies and the new drone establishes itself. Shifts of drone emphasis now produce a whole new range of strobe patterns.

Throughout the process, including the drone changeover, the pulse rate remains hypnotically constant and the eventual object is for the listener to stop listening to the drone, and concentrate purely on the strobe patterns, for it is here that the aesthetics of the music lie. Getting into this situation is what Riley as a performer describes as "tuning up to time"....

But to return to Riley's organ work, we soon begin to appreciate where his genius lies and that is in maintaining that hypnotic pulse whilst manipulating the drone, completely in terms of the strobe patterns produced. At times he works with two or more drones, or fragments of drones, in pattern juxtapositions, and the music produced is very strange, very strong and quite new. The shifting rhythmic impetus which is amazing making the whole thing swing like hell. This music is not jazz but it is not classical or pop music in any accepted sense either. It is in fact a whole new area of music.

from "The Parametric music of Terry Riley"
by Keith Knox in Jazz Monthly, July 1967

* * * * *

Terry Riley was born in 1935 in Colfax, California. He received a B.A. from San Francisco State College and a M.A. from the University of California at Berkeley where he studied composition with Robert Erickson. He has been awarded an Alfred Hertz Fellowship and a Nicola di Lorenzo Prize in Composition. In 1962, 1963 and 1967 he gave solo concerts, radio broadcasts in Oslo, Stockholm, Copenhagen, Helsinki and Paris. In this country he has participated in the San Francisco Tape Music Center, La Monte Young's "Theatre of Eternal Music", Sundance Festival in Pennsylvania, Midsummer '67 at Amagansett, Long Island and most recently in Intermedia '68. In November 1967 he performed a record 8 1/2 hour concert of continuous music at the Philadelphia College of Art. A 45 minute version of Mr. Riley's orchestral masterpiece, "In C", will soon be available on Columbia records.

WORKS PERFORMED BY THE CENTER OF THE CREATIVE AND PERFORMING
ARTS ON EVENINGS FOR NEW MUSIC SERIES

November to April 1967-68

Albright, William	Caroms (1966)
Alsina, Carlos	Auftrag (1967) Trio (1966)
Baird, Thadeusz	Etuida-For VocalOrchestra, Percussion, and Piano (1961)
Behrman, David	Questions From The Floor (1968)
Berio, Luciano	Sequenza V for Trombone Solo (1966)
Bornstein, Charles	Mélange For Piano (1968)
Borup-Jorgensen, Axel	Aria Per Alto E Strumenti (1967)
Cage, John	A Room (1943) She Is Asleep (1943) Duet For Voice and Prepared Piano (1943)
Castiglioni, Niccolo	Tropi (1959)
Dallapiccola, Luigi	Parole De San Paolo (1964)
Del Tredici, David	I Hear An Army (1964)
Foss, Lukas	Fragments of Archilochos for Four Choirs, Countertenor, Speakers, Guitar, Mandolin, Percussion (1965)
Gaber, Harley	Voce II (1964-65)
Globokar, Vinko	Accord (1966)
Hassell, Jon	Blackboard Piece with Girls and Loops (1967)
Johnston, Ben	Knocking Piece (1963)
Krenek, Ernest	Five Pieces for Trombone and Piano (1967)
Kolb, Barbara	Three Place Settings (1967)
Licht, Dorrit	Sonnet Thirty-Five for Two Voices and Violin (1961)
Maderna, Bruno	Serenata No.2 Per 11 Instrumenti (1957)
Mayer, Egon	Piece for Thirteen Musicians (1967-68)
Mc Elheran, Brock	Scherzo, from Patterns in Sounds (for Acappella Chorus) (1964)

Moran, Robert	Elegant Journey with Stopping Points of Interest (1965)
Nono, Luigi	Canti Per 13 (1955)
Oliveros, Pauline	Theater Piece for Trombone Player and Tape (1966)
Riley, Terry	In C (1964)
Rosenboom, David	To That Predestined Dancing Place (1967) Then We Wound Through An Aura of Golden Yellow Gauze (1967)
Singer, Lawrence	Concertazioni Per Ghitarra (1966) Work for Solo Oboe (1967)
Somers, Harry	Crucifixion
Stravinsky, Igor	Fanfare for Two Trumpets (1964) Octet for Wind Instruments (1923-New Version 1952)
Stockhausen, Karlheinz	Klavierstück No. 11 (1956)
Takahashi, Yuji	Six Elements (1965) Bridges (1967)
Varese, Edgar	Octandre (1924)
Wilcox, A. Gordon	A Show of Fourths (1966)
Wilson, Don	Seventeen Views (1966-67)
Xenakis, Yannis	Herma-Musique Symbolique pour Piano (1961)

PERFORMANCES BY THE CENTER, 1967-68
EVENINGS FOR NEW MUSIC

Albright-Knox Art Gallery Auditorium - Buffalo, New York

November 5, 1967
December 16, 1967
February 10, 1968
March 3, 10, 17, 1968 (FESTIVAL)
April 27, 1968

Carnegie Recital Hall - New York, New York

November 7, 1967
December 19, 1967
March 26, 1968
April 30, 1968

University of Syracuse (Regent Theatre) - Syracuse, New York

February 14, 1968

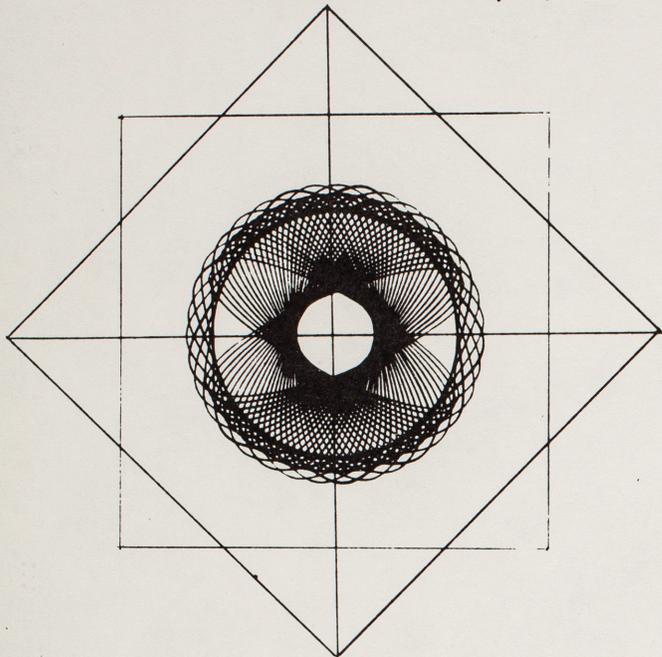
CREATIVE ASSOCIATE RECITAL SERIES- Baird Hall, SUNYAB

October 25, 1967	(Stuart Dempster)
November 29, 1967	(Jon Hassell)
December 6, 1967	(Harley Gaber, David Rosenboom)
January 13, 1968	(David Shostac)
January 24, 1968	(Miriam Abramowitsch)
January 31, 1968	(Percussion Quartet)
February 22, 1968	(David Behrman)
February 28, 1968	(Jerry Kirkbride)
March 24, 1968	(Robert Martin)
April 17, 1968	(Carlos Alsina)

Yuji Takahashi

in a concert of his works

"Music, Paths by Rosace"



Paul Zukofsky violin

Lawrence Singer oboe

David Behrman electronics

May 10 Friday 8:00 PM

Steinway Hall 111 W 57th St

Yuji Takahashi was born in Tokyo in 1938. As a pianist he has obtained world renown performing the works of Yannis Xenakis, John Cage, Charles Ives, Arnold Schoenberg and others with ensembles such as the London Symphony Orchestra, New York Philharmonic, Boston Symphony Orchestra, Toronto Symphony, and the Buffalo Symphony Orchestra. His solo recitals have taken him from Manila to Athens, and from Los Angeles to Stockholm. He studied composition first at the Toho School of Music. In 1963 he moved to Berlin to study with the distinguished Greek composer Yannis Xenakis and remained for three years under the sponsorship of the Ford Foundation. In 1966 Takahashi arrived in New York on a grant from the J.D. Rockefeller, III Fund to compose music using electronic computers. He has been a fellow at the Berkshire Music Center for the past two summers and will return there again this summer. Since January 1968 he has been a member of the Center for the Creative and Performing Arts at the State University of New York in Buffalo. Takahashi's performance of Yannis Xenakis' EONTA is available on Vanguard Records. Due for release later this year are Takahashi's recordings of John Cage's "Concerto for prepared piano and chamber orchestra" (Nonesuch Records), John Cage's "A Room" and "Duet for Voice and Prepared Piano" (Columbia Records), and Takahashi's own "Bridges I" (Columbia Records).

CHROMAMORPHE II piano 1964

CHROMA--colour, MORPHE--shape. Two sets A and B, and the logical operations between them are defined on the pitches. Dynamics, density and pedals are used as indices. Melodic and time intervals are stochastic. Dedicated to my wife, Utaco.

ROSACE I amplified violin 1968

24 pitches are used in 4 heptachords. That is, the scale structure repeats itself not after octave but after minor seventh of 16/9 so that, theoretically, no interval of octave exists. Dedicated to Paul Zukofski.

TIME 16mm B&W film 1962

This is the music for an animated film by Hiroshi Manabe. Every sound is derived from clocks. Small glissandi and continuous sounds are made from ticks with the use of the magnetic pencil of Junosuke Okuyama.

ROSACE II piano 1968

From two intervals: $A=6/5$, $B=3/2$; using four series: $A+A+A+\dots$, $B+B+B+\dots$, $A+B+A+B+\dots$, $B+A+B+A+\dots$; 34 pitches are obtained. Since there is no octave, this scale is like a spiral. Melodic movements follow an Euler graph. The variations of two basic rhythm patterns are based on the partitions which are conjugate to themselves. Dedicated to La Monte Young.

OPERATION EULER 3 oboes 1968

This is a game of collaboration.

There are six fundamental structures:

A harmonics,	D high register
B chords,	E low register
C tremoli and glissandi	O silence

18 permissible combinations of these structures and a graph representing all the possibilities of the move from one combination to another. With this graph it is possible to find a path running through every possible move just once. Such a graph is called an Euler graph after the mathematician Leonhard Euler.

Written for Lawrence Singer who has been developing new techniques for oboe.

OMBILIC DES LIMBES after Antonin Artaud tape 1963

"You have to know the true cutting void, the void that no longer has organs. The void of opium has something of the form of the brow of the thinker who has located the area of the black hole.

I myself speak of the absence of hole, of a kind of cold suffering without images, without feeling, like the indescribable shock of abortions."

Projected images by Utaco.

Don Heckman, alto saxophonist and composer, was born in Pennsylvania and raised in Florida. At Florida State University he studied composition with Ernst von Dohnanyi and graduated with a B. A. degree in music theory. Further composition study was with John Cage and briefly with Gunther Schuller at the School of Jazz in Lenox, Mass.

Heckman has composed extensively for films and theater. His film scores include Dylan Thomas' A Child's Christmas in Wales, The Creative Person: Henri Cartier-Bresson, Past Imperfect for N. E. T.; Hans Christian Anderson: A Danish Fairy Tale for CBS-TV; two feature films, Secrets of the Desert and Two Brave Boys; documentary films on Thornton Wilder and Pablo Neruda; and educational films for the American Cancer Society and the American Dental Association. In 1966 he composed the theme music for the annual CBS Children's Film Festival.

Heckman's theater credits include incidental music for 14 Clowns and a Xylophone and An Evening of One Act Plays at the Hardware Poets Playhouse; The End of Eric Shun and A Few Words for Kitty Genovese at Theatre 10009; The Death of the Well-Loved Boy at the St. Marks Playhouse; songs and incidental music for Ruth Kraus' Cantilever Rainbow and Newsletters at Cafe La Mama E. T. C.; songs and incidental music for The Yanks are Coming, a feature event at the 1967 Spring Mobilization for Peace; and a full musical score (including 28 songs) for War, Part I, A Retelling of the Nibelungenlied, also at the Hardware Poets Playhouse.

As a performer, Heckman played in 1961 and 1962 with the John Benson Brooks Trio -- a group which made an unheralded but important assault upon traditional jazz ideas. Decca will release later this year a recording of the Trio's performance of improvisations based on 12-note rows for the International Jazz Festival of 1962 in Washington, D. C.. In 1963 and 1964 Heckman played with the Don Ellis Quartet and organized, with Ellis, a larger group called the Improvisational Jazz Workshop Orchestra. Since 1964 Heckman has co-lead the Don Heckman-Ed Summerlin Improvisational Jazz Workshop -- a laboratory for the continuing exploration of new music. The group's first recording, The Don Heckman - Ed Summerlin Improvisational Jazz Workshop, was released in the Summer of 1967 on Ictus Records.

Heckman also has performed at the premieres of many new works, among them Stockhausen's Originale, compositions by Alan Kaprow, Yoko Ono, Jackson MacLow, Nam June Paik, etc..

In addition to his activities as performer and composer, Heckman has written widely about jazz and classical music. His articles have appeared in the Music Journal, The Jazz Review, The American Record Guide, Down Beat, Amerika (published by the U. S. I. A.), Jazz Magazine (Poland), Jazz Magazine (France), and Jazz & Pop. He is a Contributing Editor for Jazz & Pop and writes monthly columns for Down Beat and The American Record Guide. He has also contributed articles to the "Dictionary of 20th Century Music" (E. P. Dutton) and the "Encyclopedia of Music and Musicians (A. Knopf).

During the 1969-70 school year Don Heckman will be Visiting Scholar at North Carolina College at Durham, N. C.. There, he will head a **master class** and pilot project leading to the **first complete curriculum** for jazz study.

Describing the range of his activities in a statement for the Down Beat Yearbook, Heckman provided a concise description of his musical philosophy: "I work in performance, composition and commentary because each satisfies a special area of my interests and because I believe Hindemith's dictum that a complete musician is one who can perform all these activities... My own personal goals are for an increased use of ritual and drama in my music. In recent compositions I have tried to incorporate elements of dance, music and theater in a controlled framework of free improvisation. I strongly value the stimulating interaction that takes place in such a situation, which seems to me another step toward the return of the individual to music. I feel that the tyranny of the detached, nonperforming composer must be broken in favor of the more liberated and basically more musical concept of the composer/performer."

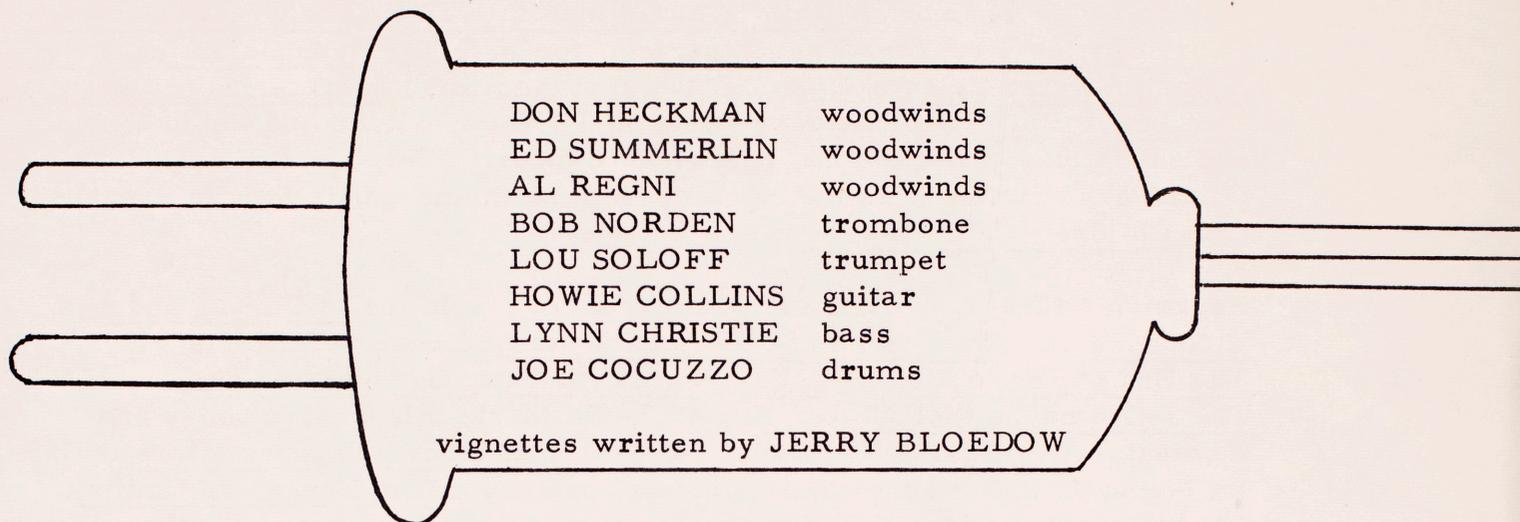
DON HECKMAN'S ELECTRIC MUSIC MACHINE

with SHEILA JORDAN

May 24, 1968

8:00PM

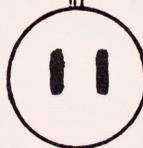
Steinway Hall 111 W. 57th St.



in
two compendiums of songs, electronics, jazz, pop, and "classical" music
by DON HECKMAN

"MANY PEOPLE"

including



"Can Openers #1" (4ths and 5ths)

"Monday Child" music by Don Heckman, lyrics by James McGhee
and Don Heckman

"Ode to Things"

"A Theme For Karen"

"Falcon Song" music by Don Heckman, lyrics by Jerry Bloedow

"Fuzz Tone Groove" (Many People)

-INTERMISSION-

"MAKING DO"

including

"Jax or Bettor"

"Flowers of Ethiopia" music by Don Heckman, lyrics by Howard Hart

"Can Openers #2"

"Terror #23 (Or is it 24)"

"Song of the Melancholy Dress" music by Don Heckman, lyrics by
Ruth Kraus

Department of Music, University of California, San Diego

ELECTRONIC SIGHTS & SOUNDS

LOWELL CROSS
DAVID TUDOR
Guest Artists

PAULINE OLIVEROS
Director

Friday, May 10, 1968
8:30 p.m.

Recital Hall, Matthews Campus

ELECTRONIC SIGHTS AND SOUNDS

* * * * *

VIDEO III

Lowell Cross, *Video*
David Tudor, *Audio and*
Bandoneon

Assisted by Students in
Music 202 class, Seminar
in Electronic Music

"During our concert David and I began to branch off more and more on our own with the color TV, and I believe that we were really making a new piece that differed from our announced program. So I am proposing to David that we perform the first intentional performance of a joint work (yet unnamed) at San Diego in May."--L. Cross

PROGRAMS NOTES

by Pauline Oliveros

Lowell Cross is a doctoral candidate in Musicology at the University of Toronto. He is also an expert electronic technician and a composer. His publications include A Bibliography of Electronic Music, University of Toronto Press; The Stirrer and Video; and Electronic Music 1948-1953 (in preparation). His works include compositions for tape, instrumental ensembles, oscilloscopes and TV. His circuit designs are: Variable Channel reverser ("Cross-Channel"); The Stirrer; Circuitry for Video Series; TV circuitry for David Tudor's Bandoneon; Chessboard for John Cage's 0'00" II and The Video Stirrer.

David Tudor became interested in the Bandoneon through Mauricio Kagel, an Argentine composer who now lives in Cologne. Kagel composed Pandora's Box, a solo bandoneon piece for Mr. Tudor. Since then many other composers have written works especially for Tudor and his unique instrument.

The bandoneon is the national instrument of Argentina and is heard most often in the Musica Tijuca orchestras which play tangos. The bandoneon is capable of many different attacks and a wide range of dynamics. Since the bellows move in both directions it presents some startling stereo effects.

The Video series ordinarily use purely electronic sounds. Video III will use live electronic sounds provided by Mr. Tudor's equipment and possibly supplemented by his amplified bandoneon. One output of the necessarily stereo sound source is sent to the vertical and one output to the horizontal deflection circuit of the TV set. The TV images are exactly analogous to the sounds. Selected sound parameters trigger colors and shapes. Phase relationships determine the motion of the images.

Video III reveals the aural and visual imagery of the electronic world which appears in glimpses between the cracks of representational television.

The next concert of Electronic Music will be held on May 23, with guest artist, Alvin Lucier.

This Concert is presented as part of NEW ART WEEK, May 8 - 15, 1968, under the joint auspices of the UCSD Departments of Music and the Visual Arts.

Don't miss other NEW ART WEEK events:

*The Music of Harry Partch, in Concert, May 11 & 12,
UCSD Art Gallery, 8:30 p.m.*

*Allan Kaprow: Happening, May 14, near Scripps
Beach, 4:00 p.m.*

*Concert of Music by Niccolo' Castiglioni, May 15,
Recital Hall, MC, 8:30 p.m.*

SONIC ARTS GROUP

JUNE 6, 7 STEINWAY HALL IIIw57

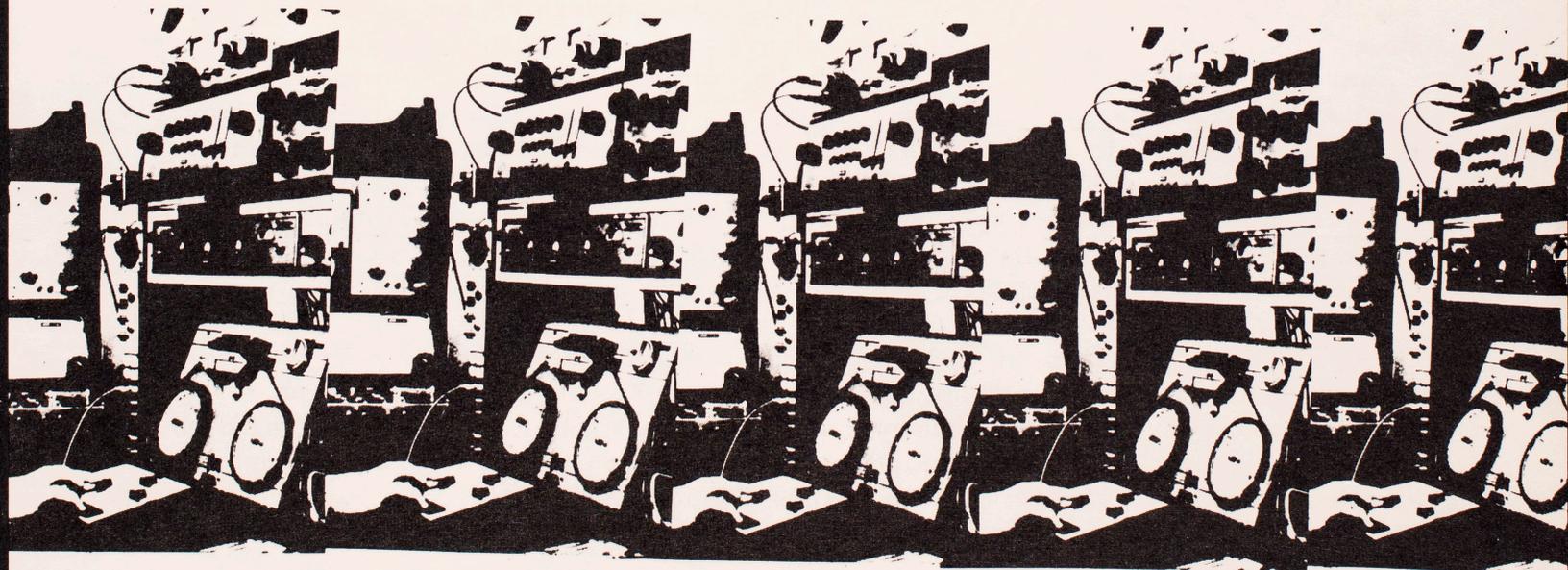
JUNE 6

GEORGE CACIOPPO..... k (1968)*
BARBARA LLOYD
GORDON MUMMA Home (1968)**
DAVID BEHRMAN..... Runthrough (1966)*
ALVIN LUCIER..... Vespers (1968)*
ROBERT ASHLEY..... Wolfman (1964)

JUNE 7

ALVIN LUCIER..... Chambers (1968)*
DAVID BEHRMAN..... Runthrough (1966)
(Version II)
PAULINE OLIVEROS..... Valentine for SAG (1968)**
ROBERT ASHLEY..... Wolfman (1964)
BARBARA LLOYD
GORDON MUMMA Home (1968)
(Version II)

**World Premiere
* New York Premiere



Ashley Behrman Lucier Mumma

Sonic Arts Group—chiefly the four composer-performers, Ashley, Behrman, Lucier and Mumma, but affiliated with about a dozen other composer-performers, is the first group to establish an international reputation as creators and performers of the rapidly expanding repertory of live electronic, or "cybresonic" music (music generated and controlled in performance by electronic means). Since its founding five years ago the group has performed at concerts and festivals of new music in London, Athens, Brussels, Paris, Los Angeles, Ann Arbor and New York.

concluding the series: JANUARY THROUGH JUNE 1968 produced by Benjamin Patterson, Ltd.

ROBERT ASHLEY was born in 1930 in Ann Arbor, Michigan, and studied at the University of Michigan and the Manhattan School of Music. Besides his activities as pianist and composer, he is one of the organizers of the annual ONCE Festival, and a director of the Performance Arts Research Laboratory at the University of Michigan. His film soundtracks have won prizes at several international festivals, and his music has been issued on Advance and ESP recordings.

"Wolfman, an essence, perhaps, of nightclub entertainment, political harangue and dispassionate scorpio-rising, is a magnified phonemic sequence accompanied by magnetic tape." The work was premiered by the composer at the 1964 Festival of the Avant Garde in New York.

DAVID BEHRMAN was born in 1937 in Salzburg, Austria, and was a student of Wallingford Riegger, Karlheinz Stockhausen, and Henri Pousseur. As a vilist and pianist he has presented concerts with Christian Wolff, Nam June Paik, Frederic Rzewski, Max Neuhaus and others in various parts of the U. S. and Europe. He has worked as a composer in both the electronic medium and with instrumental means. He has published numerous articles and has produced several new music records for Columbia Records' Odyssey series.

"Runthrough presents 2 to 4 performers with a chance to affect the characteristics and directional placement of a rapid electronic fluctuation-sound. The four channel sound material (sine and pulse waves in the 15,000 to 20,000 cycle range) are run during performance through frequency modulators and voltage controlled amplifiers."

GEORGE CACIOPPO was born in 1929 in Monroe, Michigan. In 1959 he was awarded a Koussevitzky Prize in Composition at the Berkshire Music Center. Mr. Cacioppo was a founding member of the ONCE Group. His works are published by BMI of Canada and recorded on Advance Recordings. Currently he is a recording engineer at the University of Michigan.

k was written for the Sonic Arts Group and premiered at the 1968 ONCE Festival.

BARBARA LLOYD was born in Chicago. After studies Princeton School of Dance, she was graduated from Mount Holyoke. Later she studied at the Connecticut College School of Dance. She has danced with Aileen Passloff, James Waring, William Davis and Yvonne Rainer, and has been a member of the Merce Cunningham Dance Company for five years.

ALVIN LUCIER was born in Nashua, New Hampshire, and studied at Yale and in Rome. As conductor of the Brandeis University Chamber Chorus he has premiered numerous important works by Earle Brown, John Cage, Morton Feldman, Henri Pousseur, Karlheinz Stockhausen, and others. Mr. Lucier is presently director of the Brandeis University Electronic Music Studio. His music is recorded on the Odyssey series. Vespers offers "acoustic orientation by means of echo location." Electronic equipment for Vespers was furnished by Listening, Inc., Arlington, Mass. Chambers 1968, about three years in the making, was completed during the composer's recent trip to the California shores of the Pacific Ocean.

GORDON MUMMA was born in Framingham, Mass., and is a French hornist, composer, and one of the organizers of the ONCE Festival. During 1966 he was guest lecturer at the Brandeis University Electronic Music Studio. Since 1966 he has been associated with the Merce Cunningham Dance Company. He has published numerous articles, his music is published by BMI of Canada and recorded on Advance and Odyssey. "Home is an unmulitplexed polyphase radio communication array."

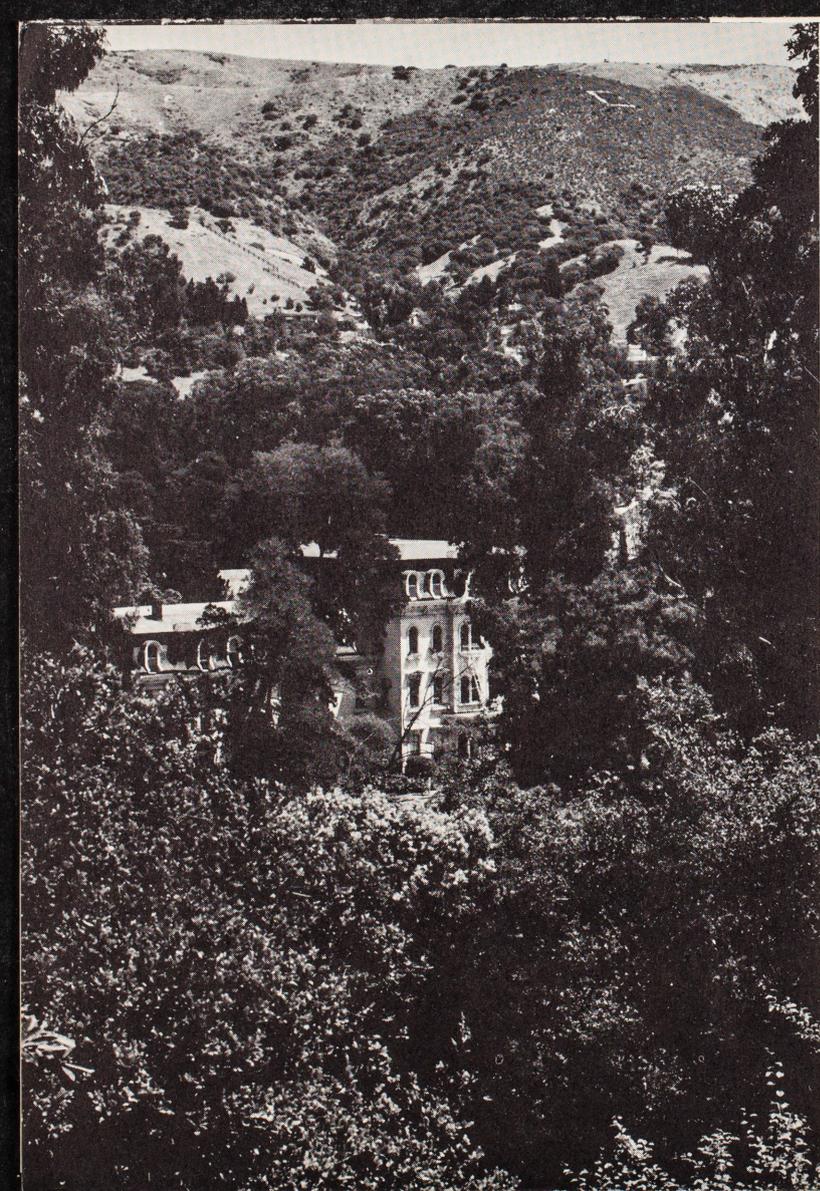
PAULINE OLIVEROS was born in 1932 in Houston, Texas. She studied composition with Robert Erickson and Thomas Nee and was a member of the San Francisco Tape Music Center from 1961 through 1967. In 1966, she became Director of the Tape Music Center at Mills College and is currently Lecturer in Electronic Music at the music department of the University of California at San Diego. Valentine for SAG, written on the invitation of the Sonic Arts Group, is designed for four highly amplified players.

SECOND CLASS
POSTAGE PAID
OAKLAND,
CALIFORNIA

PAULINE OLIVEROS
MUSIC DEPT. UNIV. OF CALIF.
LA JOLLA, CA. 92037

L

MILLS COLLEGE • OAKLAND, CALIFORNIA 94613



leaves

FROM THE MILLS COLLEGE CALENDAR, 1968

sept.

SUN	MON	TUES	WED	THURS	FRI	SAT
1	2	3	4 Entering Students Arrive	5	6	7
8 9a Faculty Breakfast 11a College Chapel	9	10 Classes Begin 10:30a Alumnae Governors	11 11a Convocation <i>President Wert</i>	12 5p College Picnic	13	14
15	16	17	18	19	20	21 Children's Fine Arts Workshop Begins
22	23	24 Painting Exhibition through November 8	25	26	27	28
29	30 8p Electronic Studio Concert					

october

		1 10:30a Alumnae Governors 11a Associate Council	2	3	4	5
6	7	8	9 2p Mothers Club	10	11	12
13	14	15	16 8p Lecture Series <i>Lou Smith</i>	17	18	19
20	21	22	23	24 8p Lecture Series <i>Judge Gilliam</i>	25	26
27	28 8:30p Performing Group Concert	29	30 Founders Day 10:15a Memorial Service 11a Convocation <i>Kenneth B. Clark</i> 4p Children's School Open House	31		

A L U M N A E C O U N C I L

Calendar

SEPTEMBER 11

Convocation, Concert Hall, 11 a.m. President Robert J. Wert will give the address.

SEPTEMBER 24 - NOVEMBER 8

Art Gallery Exhibition: the personal art collection of John Bolles, San Francisco architect and art gallery owner. It includes works of many local artists, among them Ralph DuCasse, of the Mills faculty, and Elmer Bischoff, as well as other leading contemporary American and European artists. Art Gallery hours are 1-4 p.m. daily except Monday.

SEPTEMBER 30

Electronic Picnic, 5 p.m.; Concert, 8 p.m.; Greek Theatre. Guests are invited to bring their picnic suppers and enjoy informal entertainment. The formal program includes a theatre piece by Pauline Oliveros, former director of the Mills Tape Music Center, and a collaborative work, *Anonymous II*, by the staff of the Electronic Studio. In case of rain, the evening's events will be held in the Concert Hall. General admission is \$2, students \$1.

OCTOBER 16

Crisis in the Cities, Faculty Assembly Series, Concert Hall, 8 p.m. Speaker: Mr. Lou Smith, President of Operation Bootstrap, "The Angry City Ghetto."

OCTOBER 24

Crisis in the Cities, Faculty Assembly Series, Concert Hall, 8 p.m. Speaker: Judge Philip B. Gilliam of the Juvenile Court in Denver, Colorado, "Youth and the Court: a Time to Weep and a Time to Laugh."

The Faculty Assembly Series will deal with urban problems with particular reference to the cities' people, of all races. Two of the three lectures in this series are listed here. The date for the opening speaker is not yet firm. Those interested may watch the newspapers for an announcement or call the College for information after September 15.

OCTOBER 28

Performing Group Concert, Concert Hall, 8:30 p.m. Tentative program includes: the first performance of a string quartet by William O. Smith; a theatre piece for five actors and electronics by Mauricio Kagel; *Concert for Eight* for chamber ensemble by Roberto Gerhard; and a work by Eric Satie. Admission \$2, students \$1.

OCTOBER 30

Founders Day

10:15 a.m., Memorial Service, Sunnyside.

11 a.m., Convocation, Greek Theatre. Speaker: Dr. Kenneth B. Clark.

Dr. Clark, distinguished educator and psychologist, is making his second visit to Mills; he was the ASMC World Affairs Conference speaker in 1963. Educated in Harlem schools and at Howard University, with a Ph.D. from Columbia University, Dr. Clark is Professor of Psychology at New York's City College. His study of the psychological damage caused by segregation was a significant factor in the Supreme Court's 1954 school decision. In 1961 he received the NAACP's Spingarn Medal for the "highest or noblest achievement by an American Negro." Dr. Clark's recent book, *Dark Ghetto, Dilemmas of Social Power*, grew out of his work as chief project consultant and planning chairman for Harlem Youth Opportunities Unlimited, known as Haryou.

4-6 p.m., Children's School open house and reception honoring Dr. Lovisa Wagoner, Professor Emeritus of Child Development and former Principal of the Nursery School. Former students and professionals in the field are especially invited. All are welcome to view the modern, expanded facilities in the school's new building.

SEPTEMBER - OCTOBER

Bender Room Exhibit, Library: fine press books from modern presses of the past 20

years. Many are the product of Bay Area printers—notably the Grabhorn brothers, Lewis Allen, Jack Stauffacher, Adrian Wilson and Lawton Kennedy.

THE CHAPEL OF MILLS COLLEGE

THE REV. TED E. THOMAS, *Chaplain*

Sundays: Holy Communion at 9 a.m. on September 15, 29, October 13 and 27. College Chapel Service at 11 a.m. on September 8 and Morning Worship at 11:30 a.m. each Sunday thereafter.

Wednesdays: Holy Communion at 5:15 p.m. every Wednesday beginning September 11.

Roman Catholic Mass will be celebrated at 9 a.m. on September 22, October 6 and 20.

CHILDREN'S FINE ARTS WORKSHOP

The fall term begins September 21 with Saturday morning classes in art, dance and music. Children ages 6 to 11 are accepted by all three departments; an additional dance class is open to four and five-year-olds. For application forms and additional information, write Fine Arts Workshop, Box 9182, Mills College. Early application is advised.

MUSIC TRAINING SCHOOL

Private instruction in piano, violin, cello, clarinet, voice and folk guitar is offered by faculty and student teachers of the Mills music department. Registration opens September 4; instruction begins September 10. The school is under the direction of James Beail, of the Mills music faculty. For further information, call the Department of Music, 632-2700, Ext. 338.

ALUMNAE COUNCIL

Officers of the Alumnae Association and representatives of its branches will meet on campus October 28 through 31 to exchange ideas on the Association's programs, to familiarize themselves with the College's program, and to participate in Founders Day activities. The annual council is in its 48th year.

News of the College

President Robert J. Wert has been appointed as a member of a 12-man advisory committee to the California Joint Legislative Committee on Higher Education. The advisory group will screen proposed changes in the California system of higher education being developed by the committee. Dr. Wert also has been appointed chairman of the Universities and Colleges Division of the 1968 United Bay Area Crusade.



LEAVES FROM THE MILLS COLLEGE CALENDAR is published by Mills College bi-monthly during the academic year: September, November, January, March, May. Friends of the College may be placed on the mailing list by addressing their requests to the Office of Publications, Mills College, Oakland, California 94613.

SEPT.-OCT. 1968 • SERIES 30 • NUMBER 1

Dr. Reynold M. Wik, May Treat Morrison Professor of American History, is presenting a paper, "The Negro Church as a Political Force in American Society," by invitation at the 8th International Congress of Anthropological and Ethnological Sciences being held in Japan this month.

Dr. Baki Kasapligil, Professor of Botany, was the honorary chairman of the 6th National Biological Congress held in August and September in Izmir, Turkey. He delivered a paper on *Nigella*, a useful laboratory plant for biological research and teaching.

New members of the faculty include the following men and women. Vicente Urbisondo, a lecturer at Mills in the spring of 1967, returns full time as Associate Professor of Spanish. He is a graduate of the University of Chile and received his Ph.D. at the University of California at Berkeley.

Mlahleni Njisane, Lecturer in Sociology on a one-year appointment, was graduated from the University of South Africa and is a doctoral candidate at the University of Essex in England. He has taught in South Africa, Ghana and at Fresno State College, Howard University and Boston University.

Edward J. Milowicki, Assistant Professor of English and a doctoral candidate at the University of Oregon, will be teaching courses on Chaucer, history of the language, and a new seminar on the figure of King Arthur.

George A. Perla, Assistant Professor of French, received both his B.A. and M.A. at the University of California at Los Angeles where he is now working on his Ph.D.

Georgia Wright, Assistant Professor of Art History, received her Ph.D. at Columbia University. She has taught at the Univer-

sity of Minnesota and the University of California, at Berkeley and at Davis.

Natalie Hevener, Visiting Assistant Professor of Government, received her Ph.D. at the University of Virginia and has taught at Rutgers University and Southeastern Massachusetts Technological Institute.

Lawrence T. Gurley, Instructor in Mathematics, was graduated from Cooper Union, received his M.S. at California Institute of Technology, and is a doctoral candidate at the University of California at Berkeley.

Ann Windolph, Instructor in Health, Physical Education and Recreation, obtained her B.A. and M.A. at the University of California at Santa Barbara where she also served as an assistant.

The Rev. Jon Eckels, part-time Instructor in English, is pastor of the Methodist Church of the Good Shepherd in Oakland and is the author of a book of poetry, "Black Dawn." Coppelia H. Kahn, part-time Instructor in English, is a graduate of Barnard College studying for her Ph.D. at the University of California at Berkeley.

William Seavey, an Associate Director of Development, will teach part-time as a Lecturer in Political Economy. An attorney and former mayor, he is a doctoral candidate at the Graduate Institute of International Studies in Geneva.

Lowell Cross joins Anthony Gnazzo as co-director of the Electronic Studio, and William Maraldo is the new Manager and Promoter of Programs for the Center for Contemporary Music. Donald L. Cobb, who received his M.A. at Mills, is director of the College Chorus. The new curator of the art gallery is Mrs. Elizabeth E. Ross, a Mills graduate, who until recently was associated with the Jefferson Art Gallery in La Jolla, California.

Happiness is a New Year

College opens early in September on a year of change, experiment and growth—a new academic calendar, more new faces than ever, and three new buildings in a clutter of construction.

More than 300 new students—297 freshmen and 34 transfers—will pick up registration books the week after Labor Day and sit in their first classes September 10. The entering class fills the places of the exceptionally large graduating class of last June—186 Bachelor of Arts degrees conferred—and begins an expansion which will increase the undergraduate student body from about 700 to 850 young women by 1970. Thirty-five juniors and seniors, who chose their places through the usual room drawings last spring, will take up residence in the College-owned Underwood Apartments on Prospect Hill. Construction of a new residence hall is scheduled to begin during the College year.

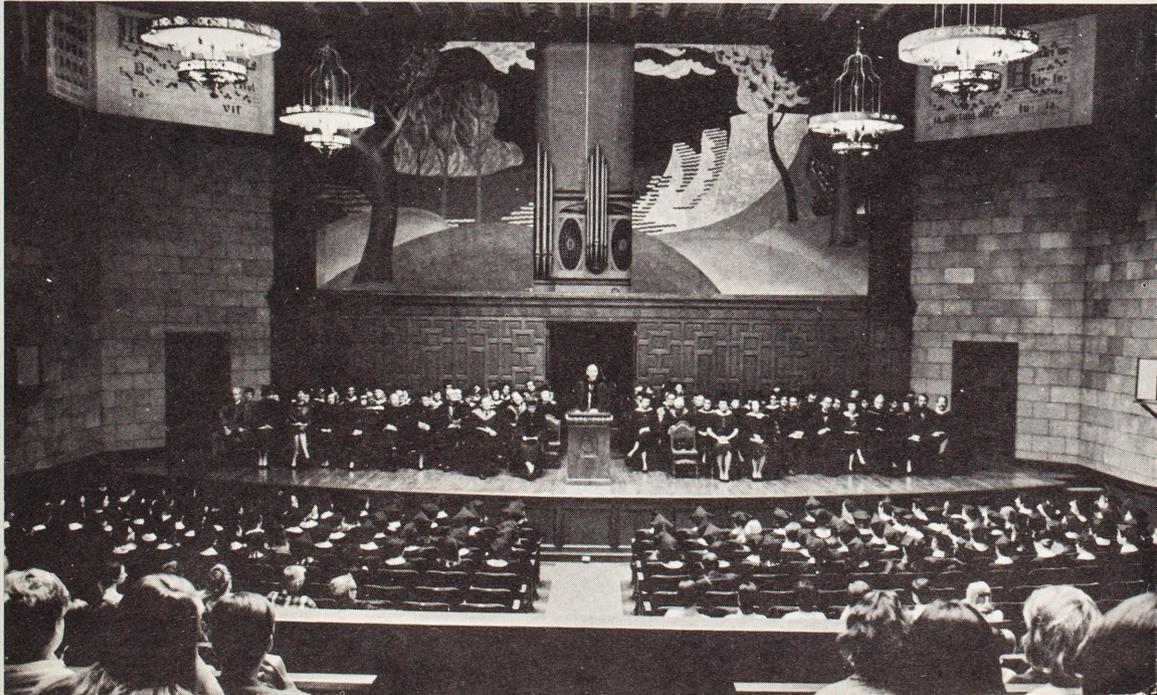
The most visible changes on the campus are the construction sites for the Virginia and Easton Rothwell College Center, scheduled for completion during the

spring semester, the Chemistry-Mathematics-Physics Building and the psychology wing to the Life Sciences Building, both of which should be in use by next fall.

A more substantive change is the institution of the new academic calendar which combines two 14-week semesters in fall and spring with a four-week January term during which each student will devote full time to a single course or independent study project. Courses to be offered in the new short term will include a number of experiments in interdisciplinary study, and some new courses with field work which is peculiarly suited to the four-week format; others offer opportunity for uninterrupted concentration in the student's major field of interest.

Pre-registration figures indicate that 13 of the entering students are Negro, four are Spanish-Americans, one is an American Indian, and 22 are Orientals of both U.S. and foreign citizenship. The entering students increase the total number of Negro students from 22 last year to 30; five were graduated in June.

Convocation — 1967



STATE UNIVERSITY COLLEGE - New Paltz, New York

Japan Meiji Centennial Festival
McKenna Theatre
October 14, 1968

PROGRAM OF THE MUSIC OF JOJI YUASA

- ③ I. PROJECTION FOR KOTOS AND ORCHESTRA* (Tape Medium) 14.00
1967 Japan Philharmonic Symphony Orchestra
Kazuyoshi Akiyama, Conductor
- ② II. INTERPENETRATION FOR TWO FLUTES* (Record Medium) 7.00
1963 Ryu Noguchi and Masao Yoshida, Flutes
- ③ III. A. AOI NO UE (Selections, Musique Concrète) (Tape Medium)
1960 Hisao Kanze, Hideo Kanze, Shizuo Kanze,
and members of the Kanze School of No
- ① B. PROJECTION ESEMPLASTIC,* With White Noise (Tape Medium) 7.30
1964 Nippon Hoso Kyokai Electronic Studio**
- INTERMISSION
- ④ Projection for Violoncello & Piano (1967) 6.00
vc. T. Iwamoto
Pf. R. Henschel
- ④ IV. COSMOS HAPTIC (Live Performance)
1957 Hidemitsu Hayashi, Piano
- ⑤ V. ICON ON THE SOURCE OF WHITE NOISE* (Tape Medium) 12.00
1967 Nippon Hoso Kyokai Electronic Studio**

*Available on Nippon Victor Records
**Nippon Hoso Kyokai (NHK), also known
as The Japan Broadcasting System-
Corporation