

FEBRUARY 23 AT 8:00 P.M.

New Music presented by the Mills Performing Group. "Boogie" by Craig Hazen, provides a rock 'n roll interface for electronic music thru means of a four piece interpersonal intermedia. **Concerning Worldly Events and Other Metaphysical Phenomenon**, part 2 personal lives, musical and verbal thought, composer as voyeur, instruments, projections, video, people, by Peter Gordon. **The Expelled** for prepared piano, accordion, trombone, percussion and electronics. Text from Samuel Beckett, Paul Robinson. Dance by Jill Kroesen.

MARCH 2 AT 8:00 P.M.

More New Music with chamber electronics. A new work by Robert Ashley. **Tanzer** wayfaring music for two nimbel soprano recorders, by Marc Grafe. **Witchgrass**, a dance with music in three parts. Doug, Jessica and Robin dancers. Music by Jill Kroesen and Marcia Mikulak.

MARCH 7 - 10

Women's Contemporary Music Festival
Guest artists

Vivian Fine, composer and pianist
Charlotte Moorman, cellist and founder
of the New York Festival of the Avant
Garde
Pauline Oliveros, composer
Judith Rosen, composer

- MARCH 7 8 P.M.** Vivian Fine, concert/lecture
MARCH 8 2 P.M. Pauline Oliveros, discussion — ensemble room
8 P.M. Charlotte, Moorman, concert — Haas Pavilion
MARCH 9 2 P.M. Charlotte Moorman, discussion — ensemble room
8 P.M. Pauline Oliveros, sonic meditations — Haas Pavilion
MARCH 10 2 P.M. Judith Rosen, lecture — ensemble room

MARCH 18 MONDAY AT 8:00 P.M.

Guest composer, Larry Austin (co-founder of SOURCE and now Director of "Systems Complex for the Studio and Performing Arts," Tampa, Fla.) presents his recent works, including **EVENT/COMPLEX #3** (violin and 4 channel tape), and **Tableaux Vivant**, A Sonograph, realized on Allen Computer Organ.

MARCH 20 WEDNESDAY AT 8:00 P.M.

The San Francisco Conservatory's New Music Ensemble, directed by John Adams, with British guest composer Cravin Bryars. A new "English Style" is developing out of the combination of music and radical politics. This will be the very first hearing in the Bay Area.

MARCH 22 FRIDAY AT 8:00 P.M.

Menotti's **Old Maid and the Thief**, a grotesque opera in fourteen scenes, done in an experimental production by the Mills College Contemporary Opera Group, using the auditorium as an abstract environment.



the center for contemporary music

mills college
Seminary and MacArthur, Oakland

free
New music concerts almost
every Saturday evening and a few
other times

CALIFORNIA STATE UNIVERSITY, LONG BEACH
SCHOOL OF FINE ARTS
DEPARTMENT OF MUSIC

PRESENTS

ELECTRONIC MUSIC CONCERT

JUSTUS MATTHEWS, DIRECTOR

SATURDAY, MAY 4, 1974

LITTLE THEATRE

8:00 P. M.

P R O G R A M

SLIDE: WHAT TO DO (1972)	PAULINE OLIVEROS
NUBES (1973)	BENT LORENTZEN
WAVE (1971)	JOSEPH JULIAN
MUS15/32/.251-2.510	
MUS15/33/.126-1.269 (1973)	JUSTUS MATTHEWS

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

*	
THE AARDVARK SHUFFLE (1972-74)	DONALD ANDRUS
COMPOSITION #10 - ATMOSONUS (1973)	GERALD STRANG
DOUBLE BASSES AT TWENTY PACES (1968)	PAULINE OLIVEROS

* * *

PERFORMERS: DOUBLE BASSES, BERTRAM TURETZKY
JOSEPH JULIAN
FLUTE, DAMIAN BURSILL-HALL
PERCUSSION, JEAN CHARLES FRANÇOIS
REFEREE, JEAN CHARLES FRANÇOIS
DOUBLES, JUSTUS MATTHEWS
BILL CARPENTER

*
AARDVARK (WEBSTER'S SEVENTH NEW COLLEGIATE DICTIONARY):
A LARGE BURROWING NOCTURNAL AFRICAN MAMMAL
(ORYCTEROPUS AFER OF THE ORDER TUBULIDENTATA)
THAT HAS EXTENSILE TONGUE, POWERFUL CLAWS,
LARGE EARS, AND HEAVY TAIL AND FEEDS ON ANTS
AND TERMITES.

PROGRAM NOTES

MUS15/32/.251-2.510 AND MUS15/33.126-1.269 WERE BOTH COMPUTED AND RECORDED AT THE ELECTRONIC MUSIC STUDIO (EMS) IN STOCKHOLM DURING THE MONTHS OF JUNE AND JULY, 1973. THESE WORKS WERE COMPOSED BY MEANS OF A PROGRAMMING LANGUAGE, ENTITLED MUSIC 15, DEvised BY GARY NELSON (BOWLING GREEN STATE UNIVERSITY) DURING THE FIRST WEEKS OF JUNE, 1973 FOR EMS' HYBRID PDP 15/40-TO-DIGITAL ELECTRONIC MUSIC STUDIO SYSTEM. ACCORDING TO MUSIC 15, THE COMPOSER ONLY NEED SPECIFY GLOBAL CONSTANTS FOR THE VARIOUS MUSICAL PARAMETERS, THAT IS, THE HIGHEST AND LOWEST PITCHES, THE HIGHEST AND LOWEST AMPLITUDE VALUES, THE LONGEST AND SHORTEST NOTE DURATIONS, ETC. THE OVER-ALL SHAPES OF THESE PARAMETERS ARE CONTROLLED BY MEANS OF RANDOM CONTOURS, EACH OF WHICH IS GENERATED BY MEANS OF THE RANDOM NUMBER GENERATOR AND STORED IN 100 LOCATIONS IN MEMORY; RANDOM NUMBER GENERATION IS STARTED BY A FRACTIONAL (F6.3) NUMBER SUPPLIED BY THE COMPOSER AT THE KEYBOARD DURING THE INPUT STAGE OF CREATION. REGARDING THE TITLES, "MUS15" REFERS TO THE LANGUAGE, THE MIDDLE NUMBER OF EACH PIECE DESIGNATES THE NUMBER OF THAT PARTICULAR COMPOSITION WITHIN A COLLECTION OF 36 PIECES. SINCE BOTH PIECES ARE BINAURAL, EACH TRACK OF SOUND WAS GENERATED SEPARATELY, AND THE LAST DECIMALS ARE THOSE WHICH BEGAN RANDOM NUMBER GENERATION FOR EACH OF THE TWO TRACKS.

-JUSTUS MATTHEWS

COMPOSITION #10 - ATMOSONUS WAS COMPOSED AND THE SOUND SYNTHESIZED THROUGH THE USE OF THE IBM 360/91 COMPUTER AT UCLA IN 1972. THE DIGITAL OUTPUT (AT 20,000 SAMPLES PER SECOND) WAS CONVERTED TO SOUND ON A HEWLETT-PACKARD COMPUTER. THE SOUND GENERATING PROGRAM WAS MUSIC V (ORIGINATED BY MAX V. MATHEWS AT BELL TELEPHONE LABORATORIES), IN A VERSION MODIFIED AND OPTIMIZED BY JOHN K. GARDNER AT UCLA.

THE SOUND GENERATING SUBROUTINES ("INSTRUMENTS") OF THE "ORCHESTRA" ARE OF TWO TYPES. ONE IS A VERY ELABORATE

INHARMONIC COMPLEX GENERATOR CAPABLE OF PRODUCING LONG SUSTAINED, DENSE SONORITIES WHICH UNDERGO CONTINUOUS AND FAR-REACHING INTERNAL CHANGES. THE 29 PARAMETERS OF THIS INSTRUMENT ARE SUPPLIED BY A SUBROUTINE CALLED PLF6.

THE REMAINING "INSTRUMENTS" ARE QUITE SIMPLE: BASICALLY AN ENVELOPE GENERATOR AND AN OSCILLATOR, CORRESPONDING ROUGHLY TO THE MELODIC INSTRUMENTS OF A CONVENTIONAL ORCHESTRA. THEY ARE CALLED BY A COMPOSING SUBROUTINE CALLED PLFL CAPABLE OF HANDLING LONG STRINGS OF NOTES. THUS A SINGLE INSTRUCTION CAN PRODUCE AN ENTIRE MELODY OR THEME WHICH HAS BEEN STORED IN THE COMPUTER'S MEMORY. THE SERIES MAY BE TRANSPOSED, INVERTED, RETROGRADED OR PERMUTED; PITCHES AND NOTE DURATIONS CAN BE MODIFIED AND VARIED INDEPENDENTLY.

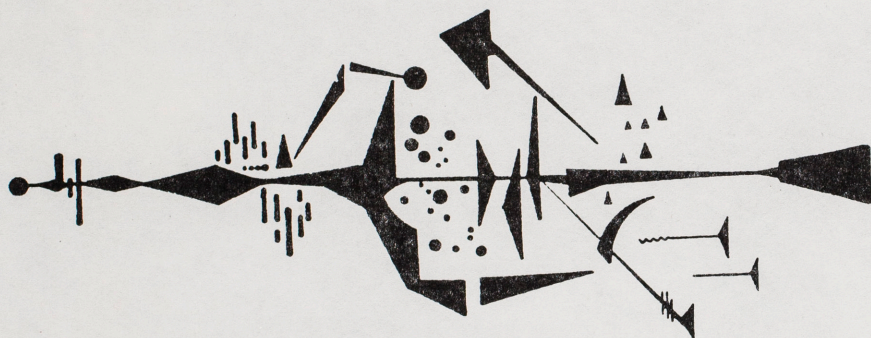
COMPOSITION #10 DEPENDS HEAVILY ON THE ATMOSPHERICS CREATED BY PLF6. AGAINST THIS RICH, DENSE TEXTURE, TWO TONE ROWS, EACH IN TWO DISTINCT FORMS, ARE DISPLAYED. THE MELODIC TREATMENT IS QUITE SIMPLE, SINCE IN THIS PIECE THE "BACKGROUND" DOMINATES. THE LISTENER IS INVITED TO IMMERSE HIMSELF IN THE PLAY OF TEXTURES AND SONORITIES, THE LINEAR ELEMENTS ACTING LIKE BRIGHT THREADS THROUGH THE FABRIC.

-GERALD STRANG

California State University, Long Beach
School of Fine Arts
DEPARTMENT OF MUSIC

present

ELECTRONIC MUSIC CONCERT



Justus Matthews, director

PROGRAM

Slide: What To Do(1972)	Pauline Oliveros
Nubes(1973)	Bent Lorentzen
Wave(1971)	Joseph Julian
MUS15/32/.251-2.510	
MUS15/33/.126-1.269(1973)	Justus Matthews
The Aardvark Shuffle(1972-74)	Donald Andrus
Composition #10-Atmosonus(1973)	Gerald Strang
Double Basses at Twenty Paces(1968)	Pauline Oliveros

Performers

Double Basses	Bertram Turetzky Joseph Julian
Flute	Damian Bursill-Hall
Percussion	Jean Charles Francois

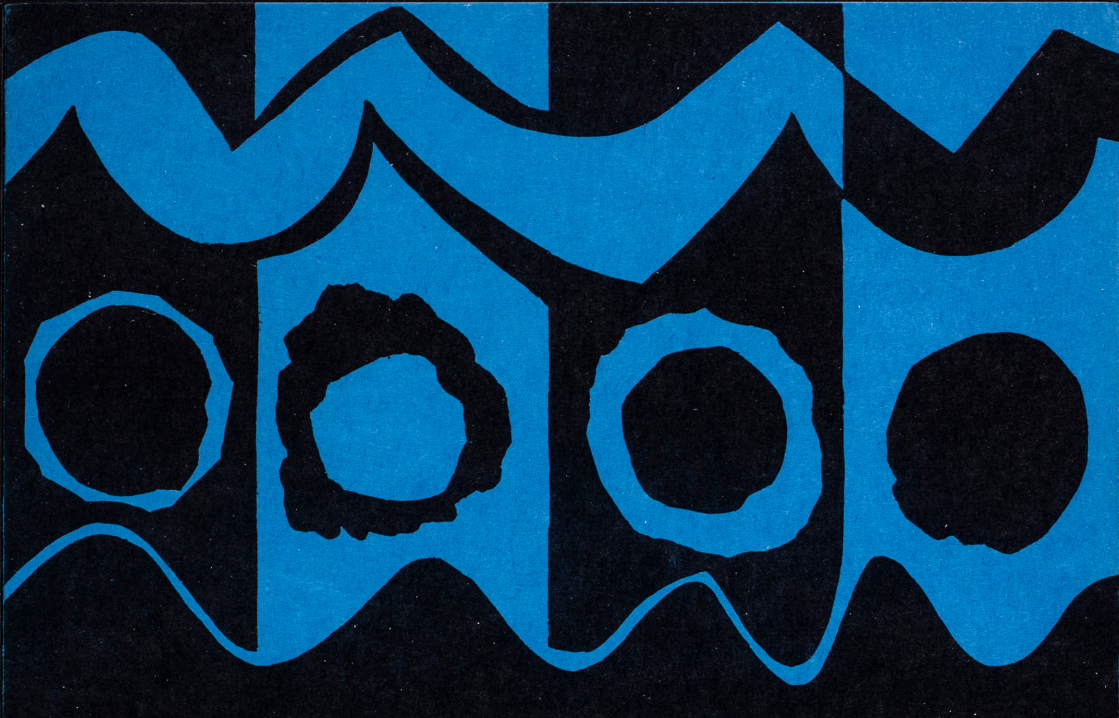
Saturday May 4

8:00 pm

Admission Free

CSULB LITTLE THEATER





vancouver new music society

'73-'74

spring concert series

vancouver east cultural centre

wednesday, may 29, 1974, at 8:30 p. m.

vancouver chamber choir - - - jon washburn

university chamber singers

and alumni - - - - - cortland hultberg

brass ensemble

christian wolff in cambridge - morton feldman

she was a visitor - - - - - robert ashley

sound patterns - - - - - pauline oliveros

cing rechants - - - - - olivier messiaen

three mosquitoes find they are
reunited after a convention in
atlantic city, new jersey - - elliot borishansky

— **intermission** —

lux aeterna - - - - - gyorgy ligeti

gita * - - - - - murray schaffer

* first canadian performance

*this program is being recorded by the c.b.c. and will be broadcast
at a later date on music of today*

acknowledgements

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british columbia cultural fund
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koerner foundation
vancouver symphony society
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simon fraser university
magee secondary school
drums only!
mildred inwood
mrs. hilda lilly
mrs. dorothy boyce
mr. j. f. wasserman
community arts council
vancouver foundation
miss ursula malkin
mr. john springer
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eugene wilson

VANCOUVER NEW MUSIC SOCIETY

PROGRAMME NOTES

MAY 29, 1974.

CHRISTIAN WOLFF IN CAMBRIDGE

MORTON FELDMAN

Morton Feldman was born in New York City on January 12, 1926. At 15 years of age he was a composition student of Wallingford Riegger and later, Stefan Wolpe. The aesthetic principles of his music during the early 50's was influenced greatly by his association with John Cage, Earl Brown, Christian Wolff and the pianist, David Tudor.

The body of his work ranges from early precisely notated music to "graph" pieces (demanding that the performer liberate himself to perform given images), to free durational composition and finally a return to the precisely notated music of recent years.

Christian Wolff in Cambridge (12/19/63) is a free durational composition consisting of a number of chords spaced equidistantly in the score - the composer's instruction is: - "very soft, the conductor determines the duration (extremely slow) of each chord" - there is no text.

As in all his other music, Feldman is concerned with "letting the sound be itself". Sounds follow one another in a slow, elastic chain - there are no loud sounds.

This indeterminate music allows the performer to choose within specified limits - the limits, however, being carefully controlled. (Sometimes he leaves choice of pitch intervals or colour up to the performer.)

Other considerations regarding Feldman's music in general:-

- the volume is quite low, creating the idea of a surface but without a point of focus. The lack of relational ideas (rhythm, harmony) reflects only present time - past and future dissolve. While the work moves in a steady stream horizontally, its essence is really the vertical accumulations of sound. The stasis which is created suggests the idea of sound-space - simultaneity with the possibility of "seeing all the piece at once".

SHE WAS A VISITOR (1967)

ROBERT ASHLEY

- the performer finds himself in a decidedly different choral situation.
- the chorus is divided into groups, each headed by a leader.
- a lone speaker repeats the title sentence throughout the entire performance.
- the separate phonemes of this sentence are picked up freely by the group leaders and are related to the group members, who sustain them softly and for the duration of one natural breath.

SHE WAS A VISITOR - ROBERT ASHLEY (continued)

- the time lag between the group leaders' utterances and their pickup by the group members produces a staggered, chant-like effect, with the sounds moving outward from the nearest performer to the farthest. (It is possible that in a concert performance, the audience could, with minimal instruction also participate.)

Robert Ashley was born in Ann Arbor, Michigan in 1930 and is a graduate of the University of Michigan and the Manhattan School of Music. He was a co-founder of ONCE, an annual festival of contemporary music in Ann Arbor, as well as co-founder of the Co-operative Studio for Electronic Music in Ann Arbor. He has also been co-ordinator of the ONCE GROUP (an ensemble of musicians, dancers, artists and designers) - exponents of a kind of mobile, kinetic music - committed to the idea of activity (musical, meaningless or otherwise) as a way of life.

Ashley's activities also include work as composer and sound engineer in the film industry, as well as collaboration with other artists to produce mixed-media theatre pieces.

Ashley - "(try to keep in touch with forms of disorder that have been successful in other places so that you can adopt them to local conditions. You can't think of everything. Do things that have a message.)

music has to be about something.

(if you go along with that, then we hardly need to talk about processes... we need to care only about the relevance of our concerns, the work we put into preparing for the occasion and our intelligence.)"

SOUND PATTERNS

PAULINE OLIVEROS

In this piece, from the early 60's:

- the performers deal with precise, difficult rhythmic structures that have many changes of tempo.
- the singers improvise pitches within broad areas of high, middle and low and are asked to produce a varied assortment of sounds, including whispers, tongue-clicks, lip-pops and finger snaps - a work of vocal gesture.

Pauline Oliveros, X.X.

Pauline Oliveros received her X.X. from her mother and father in 1931. She subsequently collected a B.A. from San Francisco State College and a license from the State of California to test milk.

She is a two-legged human being, a female, lesbian, musician, composer, among other things which contribute to her identity. She is herself and lives with her

SOUND PATTERNS - PAULINE OLIVEROS (continued)

partner Lin Barron in Leucadia, California along with assorted poultry, dogs, cats, rabbits and tropical hermit crabs. She is devoted to the elevation and equalization of the feminine principle along with the masculine principle. The feminine principle is subjugated in both women and men, personally and transpersonally. She believes that Sappho, the great Greek poetess was the archetype of women composers and that the destruction of her work by the early Christians is representative of a movement which eliminated and suppressed all models of women as creators in the arts. She is further devoted to uncovering, establishing and encouraging new models to which women and the feminine side of men can relate.

- Source Magazine

WHY HAVEN'T WOMEN COMPOSED GREAT MUSIC?

P.O. - *Why do men continue to ask stupid questions?*

from a recent piece Sonic Meditations

V

Native

Take a walk at night. Walk so silently that the bottoms of your feet become ears.

CINQ RECHANTS

OLIVIER MESSIAEN

Olivier Messiaen was born in 1908 at Avignon, the son of a literature professor and a poetess.

- at the age of 8 he was already on the road to becoming a composer and by his eleventh year he had gained entrance to the Paris Conservatoire.
- in 1929 he became organist at Trinity Church in Paris and by 1936 had established himself as the leading member of yet another group of French composers - this one being called Jeune France.
- after his release as a prisoner of war in 1942, he was appointed professor of harmony, analysis, esthetics and rhythm at the Paris Conservatoire (- all of which is merely to say "professor of composition"). The director of the staid

CINQ RECHANTS - OLIVIER MESSIAEN (continued)

Conservatoire not wanting to cause a furor over his hiring of this "radical", found it necessary to couch the position in terms more esoteric than "professor of composition".

- it can be said that Messiaen had already established his reputation before the 2nd World War, however, his most significant contribution to music came through his teaching of a whole new generation of young composers after the war - Pierre Boulez and Karlheinz Stockhausen being the most well-known.
- Messiaen was one of the few Europeans teaching 12-tone technique at that time and approached this task being free of both the prejudices of the tonal system and the orthodoxies of the Schoenberg followers.
- also, he was the first to relate pitch serialization with a similarly organized rhythmic structure - a path which ultimately led other composers to total serialism (i.e. the tone colour, duration and volume of a sound were treated equally with the pitch by being placed under similar organizational controls).
- Messiaen too can be noted for an eclecticism which encompassed a set of systemized and enlarged Gregorian modes as well as a whole range of rhythmic modes from the Orient - particularly India.
- two other influences have had a great bearing over his music; first - an intense Catholic mysticism has been the vital source of his whole creative output; second - an outstanding knowledge of ornithology (the study of bird-song) becomes evident in much of his work from the 1950's.
- in fact, he devoted his work of that period almost exclusively to a fanciful interpretation of bird song - producing such works as Le Reveil des Oiseaux (Waking of the Birds), Oiseaux Exotiques - (both pieces for piano and orchestra) and the gigantic Catalogue d'Oiseaux for piano.
- in his treatise entitled "Technique of My Musical Language" he comments that he has "always admired, analyzed and noted down the songs of birds" - going on he claims that "birds create extremely refined entanglements of rhythmic petals" and "melodic contours, particularly those of blackbirds, which surpass the human imagination in fantasy".

Cinq Rechants

(Paris, décembre 1948)

pour 12 voix mixtes

3 sopranos 3 contraltos
3 tenors 3 basses

Without any instrumental means,
with the sole use of human voices,
it reaches a genuine orchestration,
by its musical writing, its rhythms,
its attacks.

CINQ RECHANTS - OLIVIER MESSIAEN (continued)

The title "CINQ RECHANTS" is a homage to Le Printemps by Claude Le Jeune, a masterpiece of choral writing and of rhythm. In Le Printemps the couplets are called chants and the burdens rechants, with some variants in the presentation.

For instance, the third Rechant has the following formal scheme: introduction - first couplet - burden (or rechant) - second couplet - burden (or rechant) - third couplet, more extended, forming a development, coda.

The melodic sources are twofold: the harawi or yaravi, a folkloristic love-song from Peru and Ecuador; and the alba, a medieval morning-song, in which a supernatural voice warns the lovers that the night of love is about to end.

Some of the work's rhythms are borrowed from the Decî-Tâlas, the provincial rhythms of India. For instance, the first couplet of the first Rechant superimposes the tâla Mîçra varna upon the tâla Simhavikrama.

But there are some rhythms of which the composer is especially fond. The most striking one of these is to be found in the three couplets of the third Rechant. It is a "non-retrogradable rhythm", developed by augmentation, then by diminution of the central durations, the lateral ones (right and left) remaining invariably symmetric. In the third couplet, the effect is continued and increased by a long crescendo, unfolding itself like a tonal drapery in a twelve-part canon, reaching a climactic collective howl, and receding into a gentle supple and caressing coda.

The musician has written his poems himself, using for one half the French language, for the other half a freely invented one, which owes little to the sound of Sanskrit, and nothing at all to "Lettrism". The syllables are chosen for their softness or their violence of attack, for their aptitude in stressing the musical rhythms.

They enable the easy combination of 4 orders:

phonetic	(tone colour)
dynamic	(intensities)
cinematic	(accents)
quantitative	(durations)

As for the French parts of the poem, they contain numerous symbols of love: the names of Tristan and Isolde, of Viviane and Merlin, of Orpheus: "the explorer Orpheus finds his heart in depth"; Tristan's wondrous glass castle: "Star-mirror, star castle, Isolde of love, separated?" the lovers' flight, as in the paintings of Marc Chagall: "the lovers are flying away, Brangane, you blow into space, the lovers are flying away towards the stars of death"; the crystal-bubble in which Jerome Bosch encloses his lovers: "crystal-bubble of the star, my return"; the prison of air in which Viviane encloses Merlin: "my dress of love, my love, my prison of love made out of light air"; the recollection of the great loving magicians (Ariadne, Isolde, Viviane): in spite of the work's fast tempo, in spite of the dramatic brevity of human life which this tempo suggests, the Beloved One is standing above Time, beyond any musical rhythmical or literary technique, even beyond death, like Edgar Poe's Ligeia, while very mysteriously "her eyes keep wandering into the past, into the future..."

- from the Composer's notes.

THREE MOSQUITOS FIND THEY ARE
REUNITED AFTER A CONVENTION IN
ATLANTIC CITY, NEW JERSEY (1967)

ELLIOT BORISHANSKY

In 1958 Elliot Borishansky was the recipient of the Gershwin Award in composition which allowed him to continue until 1959 when he received a two-year Fulbright Scholarship, enabling him to study with Phillip Jahnach at the Hamburg Conservatory of Music. Other background includes studies with Ross Lee Finney at the University of Michigan where the present piece was composed. The summers of 1962-64 were spent as a fellow at the Edward McDowell Colony, a place of quiet for composers to work, at Peterborough, New Hampshire.

Borishansky now holds a teaching position at Denison University in Ohio.

Composer's Note:

"it is a theatre piece designed for the concert hall, and unlike opera and dance which so combine two arts as to make one subordinate to the other, this piece presents music and mime on an equal footing. One begins where the other ends."

LUX AETERNA

GYORGY LIGETI

Gyorgy Ligeti was born in 1923 at Dicsöszentmárton (Transylvania). He studied at the Budapest Conservatoire with S. Veress and F. Farkas and during the years 1950-56, taught there. In 1956 he left Hungary and during 1957-59 was active at Electronic Studio, WDR Cologne. He spent 1959-69 in Vienna: since 1959 director of Darmstadt holiday courses; since 1961 guest professor of composition at Stockholm Conservatoire. Ligeti was mainly in Berlin during 1969-73: (1969-70 DAAD Stipendium); 1972 composer in resident at Stanford University, California; since 1973 professor of composition at Hamburg Conservatoire.

Lux Aeterna:

- like a Gothic cathedral, which in its whole and its cumulative details, sums up everything that went before it.
- from the same liturgical origins comes the text for Lux Aeterna for 16 voice mixed choir a capella, which was the harbinger of a new period in the composer's production.
- the 16 polyphonic voices are treated in such a way that the sound moves from one harmonic spectrum gradually over into another, according to laws devised by the composer.
- is a setting of the Communion section of the "Requiem" and is based on strict laws of ancient polyphony.
- the complex harmony is dominated by minor 3rds and major 2nds, which are superimposed, inverted, and gradually transposed within the polyphonic texture.

LUX AETERNA - GYORGY LIGETI (continued)

- canons permeate the sound, which while it seems to restrain itself, is actually constantly being changed by small changes within.
- the internal imperceptible canons both serve to support the singers in their difficult performance task and to bring about a gradual harmonic metamorphosis.
- Ligeti also speaks of a hidden rhythmic construction akin to the isorhythmic Gothic motet.
- analysis of this is very rewarding because the sound mass is shaped by its composer with much greater control and clarity than before.

GITA

MURRAY SCHAFER

Gita is one of four choruses from Patria I:

- a large work for the stage in which the chorus functions as orchestra accompanying actors and mimists - a project which has occupied the composer over the past 6 years.

The work was a Fromm Foundation commission (1967) for the Tanglewood Festival of American Music (August, 1967), Lennox, Mass.

- for Saint-Denys Garneau - his ghost -

Written between April 28 - June 10, San Miguel de Allende - Burnaby, B.C.

- for chorus, brass, tape (The brass are a remote element - at the back of the hall or well to one side of the stage; they scarcely seem to be part of the same piece.

Bhagavad-Gita

song of the Blessed One

- a philosophical dialogue that is a sacred Hindu text, found in the Mahabharata, one of the ancient Sanskrit epics.
- the text is taken from the "Bhagavad Gita" (II 55-64) and is sung in the original Sanskrit.
- below is an English translation which appears in the score to aid the performer in understanding the sentiment to be expressed:
When a man puts away all the desires of his mind, O Partha, ... and when his spirit is stable in itself, ... then ... he is called stable in intelligence...

He whose mind is untroubled in the midst of sorrows and is free from eager desire amid pleasures ... he from whom passion, fear and rage have passed away... he is called a sage of settled intelligence.

GITA - MURRAY SCHAFFER (continued)

He who draws away the senses from the objects of sense ... on every side as a tortoise draws in its limbs ... his intelligence is firmly set in wisdom.

His intelligence is firmly set ... who does not rejoice or loathe as he obtains good or evil...

The objects of sense turn away ... even the taste turns away when the supreme is seen.

Even though a man may strive for perfection ... and be ever so discerning ... His impetuous senses will carry off his mind by force intend on me,

for he, whose senses are under control ... his intelligence is firmly set.

When a man dwells in his mind on the objects of sense ... from anger arises bewilderment ... from bewilderment arises loss of memory. And from loss of memory, the destruction of intelligence and from the destruction of intelligence, he perishes.

But a man of disciplined mind ... with great expression and lyricism ... who moves among the objects of sense, with the senses under control and free from attachment and aversion ... he attains purity of spirit.

Murray Schafer, controversial composer, author, broadcaster and teacher, was born in Sarnia, Ontario (1933). After studies at the Royal Conservatory of Music, Toronto, with John Weinsweig (composition) and Albert Guerrero (piano) he began travels as free-lance radio and music journalist, eventually settling in England under a Canada Council Grant to compose.

He returned to Canada (1962) and in 1964-65 was Artist-in-Residence at Memorial University of St. John's Newfoundland. Since the fall of 1965 he has been on the staff of Simon Fraser University, Burnaby, B.C.

His talents lie in literature, music and graphic arts (usually overlapping in his music). Among his publications are several educational booklets of international reputation dealing with our sound worlds reflecting the concerns which the composer has taken up as researcher and instigator at Simon Fraser University.

Along with his work as originator and director of the World Soundscape Project, he has produced a comprehensive document The Music of the Environment (prepared for the UNESCO Journal of World History). A veritable catalogue of world sound conditions it stimulates the reader to consider his own surroundings with fresh aural perception.

This work, however, has not prevented Schafer from continuing as one of Canada's most prolific and most performed composers. Often his music sublimates his environmental thinking as in the powerful orchestral work North/White written for the 1973 National Youth Orchestra. Mythological subjects, both Occidental and Oriental, form some part of his creations along with exotic, mystical and romantic elements.

Schafer has evolved his own synthesis of contemporary techniques and used them to probe our consciousness (both individual and collective).

A N N O U N C E M E N T

THE SECOND GENERAL MEETING OF THE

VANCOUVER NEW MUSIC SOCIETY

WILL BE HELD AT THE

COMMUNITY MUSIC SCHOOL AUDITORIUM

557 WEST 12th AVENUE, VANCOUVER, BRITISH COLUMBIA

FRIDAY, MAY 31, 1974

AT 8:00 PM

SOCIETY MEMBERS ARE CORDIALLY INVITED TO ATTEND

.....

ACKNOWLEDGEMENTS

Dr. & Mrs. Donald Coates
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George C. Laverock

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Notes compiled by
Alex Pauk



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Concert Office
Music Department
831-3408

BUFFALO, N.Y. -- The Department of Music at the State University of New York at Buffalo will present a varied group of concerts during June and July as part of the 1974 Summer Session.

A Contemporary Music Festival incidental to the Summer Study of Composition Course directed by Morton Feldman will include three consecutive concerts beginning on Tuesday evening, June 18. The first concert will include works by the noted, young American composer, Joel Chadabe. Mr. Chadabe is director of the Electronic Music Studio at the State University of New York at Albany and this concert features Jan Williams and Dennis Kahle, percussionists, and David Gibson, cellist.

On Wednesday evening, June 19, the program will consist of Morton Feldman's "The King of Denmark," "Ni Bruit, Ni Vitesse" by Lukas Foss, former music director of the Buffalo Philharmonic Orchestra, and "Spiral" by Karlheinz Stockhausen. The festival will conclude on Thursday, June 20, with a concert devoted by the works of the noted American composer, Pauline Oliveros. Both Ms. Oliveros and Mr. Chadabe will be joining Mr. Feldman as faculty members at U/B during the three week course. All events during the Contemporary Music Festival will be at 8:00 pm in Baird Hall and are open to the public without charge.

The Young Musicians Chamber Music Festival will take place at U/B June 23-29, and will feature two concerts by the Cleveland Quartet. Joining the quartet will be pianist Frina Arschanska Boldt on June 23, and Stephen Manes, pianist, on Thursday, June 27. For complete program information kindly contact the Concert Office, 108 Baird Hall. Tickets may be obtained at Norton Union.

- 30 -

nld 6/3/74 5815

Pauline Oliveros

STATE UNIVERSITY OF NEW YORK AT BUFFALO

CENTER OF THE CREATIVE AND PERFORMING ARTS
EVENINGS FOR NEW MUSIC

Performance Listing

1973-74 Season

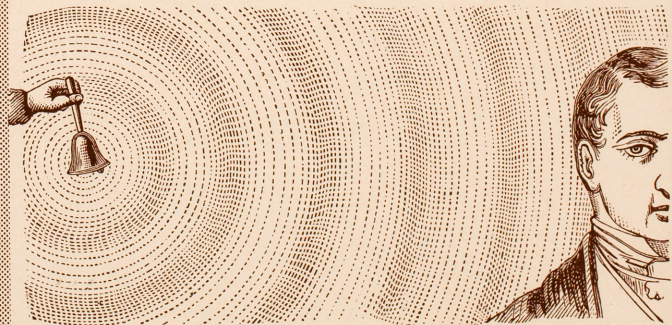
Casavant, Charles	Proimbroglio (1974)
Christopher, Michael	Music For Nine (1974)
Copland, Aaron	Threnody I and Threnody II (1972)
Crumb, George	Vox Balaenae (1972) Eleven Echoes of Autumn (1965)
De Pablo, Luis	Masque (1973)
Eastman, Julius	Stay On It (1973)
Feldman, Morton	For Frank O'Hara (1973)
Foss, Lukas	Paradigm (1968)
Fukushima, Kazuo	Shun-San (1969)
Gena, Peter	Modular Fantasies (1974)
Gibson, David	182 Norwood (1973) For Solo Percussionist
Grosskopf, Erhard	Sonate 3 For Flute, Violin, Viola and Cello (1967)
Henze, Hans Werner	El Cimarrón, Recital For Four Musicians (1969-70)
Hiller, Lejaren	Algorithms I (1968-rev. 1974)
Jones, Ralph	Saturday Afternoon/5 O'clock (1973)
Kalve, Martin	Gray Rooms For Electronic Tape (1974)
Maderna, Bruno	Honeyrêves (1963)
Mikhashoff, Yvar	Tiento Para El Espejo De Narciso (1973)
Osterreich, Norbert	Pavane and Waltz (1973-74)
Reigger, Wallingford	Study in Sonority For Ten Violins (1927)

1973-74 Performance Listing

- 2 -

Rzewski, Frederic	Coming Together (1972)
Scoville, Margaret	Fading, Still Fading (1974)
Sigurbjornnson, Thorkell	Hasselby Quartet (1968)
Stiller, Andrew	Magnification (1974)
Stockhausen, Karlheinz	Spiral (1968)
Stravinsky, Igor	L'Histoire Du Soldat (1918)
Vigeland, Nils	The Song (1974)
Wolff, Christian	Burdocks (1970-71)

Center of the Creative and Performing Arts





Members of the Center of the Creative and Performing Arts, Winter 1974

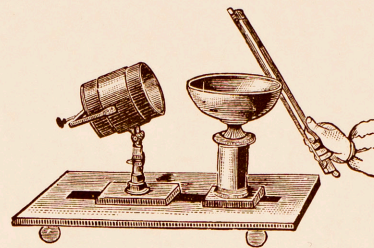
l. to r. front: Morton Feldman, Renée Levine, Julius Eastman, Benjamin Hudson, Ralph Jones.

Back Row: Dennis Kahle, Amrom Chodos, Peter Gena, Eberhard Blum, David Gibson, Jan Williams, David Sussman.



Composers, Lukas Foss and Lejaren Hiller

Music Director, Jan Williams
 Managing Director, Renée Levine
 Advisory Board, Lukas Foss, Lejaren Hiller,
 Morton Feldman, Allen Sapp



Founded in 1964 by Lukas Foss and Allen Sapp, the Center of the Creative and Performing Arts at the State University of New York at Buffalo offers annual resident fellowships to young professionals in new music and the contemporary performing arts. To date, more than 95 Creative Associate fellowships have been awarded to artists from all over the world to participate as members of the Center.

The Center presents the highly-acclaimed concert series known as EVENINGS FOR NEW MUSIC which are presented regularly at the Albright-Knox Art Gallery in Buffalo, Carnegie Hall in New York and WBAI Radio, and at numerous universities and festivals throughout the eastern United States and Canada. These concerts often include important premieres and multi-media presentations.

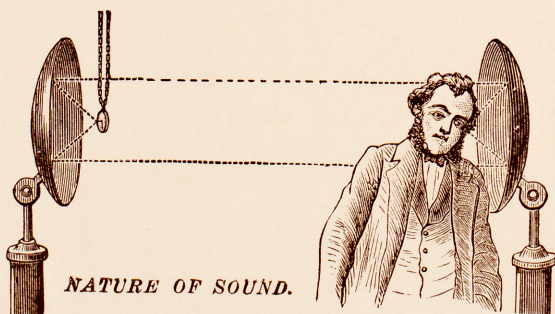
The Center has received major grants from the Rockefeller Foundation, The New York State Council on the Arts and the National Endowment for the Arts and has recorded for Columbia Productions, Vox Productions and Deutsche Grammophon. In 1971 the Center won the New York State Award which was presented by Governor Rockefeller for "significant contributions to the field of new music and the experimental performing arts." During the winter of 1974 in celebration of its tenth season, the Center completed a five-week tour of Europe, performing under the auspices of such organizations as the O.R.T.F., the British and the Scottish Arts Councils, The American Academy in Rome, the Gubekian Foundation, and the American Embassy in Poland.

"one can always count on a stimulating evening when these adventurous professionals come to town."

The village VOICE, 1974

"Our transatlantic visitors from Buffalo can muster an ensemble of greatly expert and stylish players, as subtly balanced in corporate whispers as in their earsplitting massed fortissimi."

The London Times, 1974



Former members of the Center include such well-known musicians as Carlos Alsina, David Behrman, John Bergamo, Sylvia Brigham-Dimiziani, David Del Tredici, Sylvano Bussotti, Cornelius Cardew, George Crumb, Stuart Dempster, Don Ellis, Vinko Globokar, Terry Riley, Frederic Rzewski, Michael Sahl, Roger Shields, Stanley Silverman, Gwendolin Sims, Yuji Takahashi, Richard Trythall, David Tudor, Paul Zukofsky.

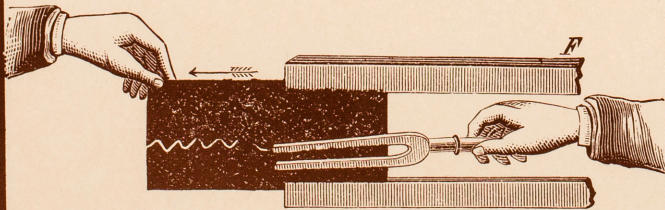
The repertory of the Center has included over 300 works by contemporary composers of all stylistic persuasion. Among the composers represented, in addition to the classics of the first half of the twentieth century are: William Albright, Milton Babbitt, Luciano Berio, Pierre Boulez, Henry Brant, John Cage, Elliott Carter, Morton Feldman, Lukas Foss, Kenneth Gaburo, Hans Werner Henze, Lejaren Hiller, Toshi Ichianagi, Mauricio Kagel, Barbara Kolb, Salvatore Martirano, Peter Maxwell-Davies, Henri Pousseur, R. Murray Schafer, Leo Smit, Karlheinz Stockhausen, Charles Wuorinen, Iannis Xenakis, Le Monte Young, Christian Wolff.



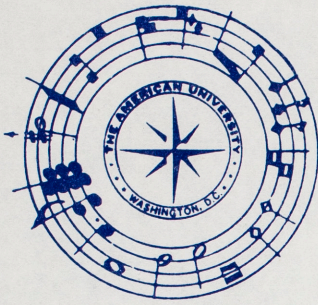
Eleventh Season

for information write:

Center of the Creative and Performing Arts
State University of New York at Buffalo
Cooke Hall
Buffalo, N. Y. 14214
(tel. 716-831-4507)



Design: E. Hancock



THE AMERICAN UNIVERSITY
Department of Music

THE COMPOSER'S WORKSHOP
Summer 1974

The Composer's Workshop of the American University Wolf Trap Academy for the Performing Arts is scheduled once again during the summer activities on the American University campus. The Workshop which has been a four week program in the past has been extended to six weeks for the forthcoming summer: June 24 to August 2, 1974.

Guest composers scheduled for the 1974 season will include: Ben Johnston; Pauline Oliveros; Vladamir Ussachevsky; and one other to be announced. The program will once again be directed by Lloyd Ultan, composer and Chairman of the Department of Music at The American University. Also participating in the program will be Howard Patrick, on computer composition, and many of the performing members of the 1974 Academy. The latter will include: The Tokyo String Quartet; Alexander Schneider; Izler Solomon; The Potomac Brass Quintet; and others to be announced.

The program will consist of discussions of all aspects of composition from the business problems to aesthetics, and from composition problems to copy-work. An expanded Moog Synthesizer and quadraphonic support system will be at the disposal of the composer participants as well as large performing resources of various kinds both vocal and instrumental. Sessions will include readings of participants' works, private lesson opportunities both with resident and visiting composers, attendance at numerous rehearsals and performances (many at the Filene Center of the Wolf Trap Farm Park for the Performing Arts), discussions and demonstrations with and by guest composers and performers, and public performances of participants' compositions.

The program is being directed at graduate and advanced undergraduate students in composition and is open to all qualified candidates. Enrollment is severely limited so early application is strongly recommended. The fee for the six week and six (6) credit hours of tuition is \$450.

Students should submit a variety of scores which represent their highest level of achievement and should provide tapes where possible. Applications, scores, and tapes should be sent directly to Dr. Lloyd Ultan, Chairman, Department of Music, The American University, Washington, D. C. 20016.

Dear Pauline,

555

906 E. Wats St.

URBANA IL.

61801

forgot to send this program
sooner - sorry -

we performed "Trio"
in upstate Ill. also - went very
well both times!!

Plan to do "Sonic Meditations"
this upcoming semester with the same
two members.

Our second child is due
any day - pretty nervous.

Say hello to Kooki and
Beet T. for me,

Sincerely,

Strat Smith

UNIVERSITY OF ILLINOIS
URBANA-CHAMPAIGN CAMPUS

THE SCHOOL OF MUSIC
and
THE KRANNERT CENTER FOR THE PERFORMING ARTS

present

THE CONTEMPORARY CHAMBER PLAYERS

Studio Theatre, Krannert Center for the Performing Arts
Wednesday, October 9, 1974, 8:00 P.M.

THE TAKING OF PHOTOGRAPHS AND THE USE OF RECORDING
DEVICES DURING THE PERFORMANCE IS STRICTLY PROHIBITED.

PROGRAM

TRIO PAULINE OLIVEROS

John Fonville, *Flute*
Patrick Castle, *Double Bass*
Stuart Smith, *Percussion*

STRATA GARY WHITE

Paul Zonn, *Clarinet*

ANDREA'S DANCING MUSIC PAUL ZONN

Pauline Gustavson, *Percussion*

VARIANTS WILLIAM O. SMITH

Paul Zonn, *Clarinet*

BLUEPRINT/BLACKLINE ROBERT JEFFERS

John Fonville, *Flute*
Robert Jeffers, *Guitar*
Pauline, Gustavson, *Percussion*

MOSAIC HANS ULRICH LEHMANN

Paul Zonn, *Clarinet*

The Buffalo Fine Arts Academy
and the
Center of the Creative and Performing Arts
State University of New York at Buffalo, Music Department
present

evenings
for
Eleventh Season
new
music

Sunday, October 20, 1974
Albright-Knox Art Gallery Auditorium

MEMBERS OF THE CENTER / 1974-75

EBERHARD BLUM, Flutist — Born in Germany, 1940. Studied with Aurele Nicolet and Severino Gazzelloni. Mr. Blum has premiered new compositions by Stockhausen, Kagel, Alsina, Shinohara, de Pablo and Fukushima and has toured extensively throughout Europe. He has been a member of the International Chamber Ensemble and was co-founder of the "Gruppe Neue Musik" and "Ensemble 4'33."

TOM CONSTANTEN, Pianist/Composer — Musical studies with Luciano Berio and Henri Pousseur. Former member of the Grateful Dead, 1968-70. Performed with The Incredible String Band, 1970. Has written for off-Broadway theater and films and has received performances of his works at the Ojai and Darmstadt Festivals.

JULIUS EASTMAN, Pianist/Composer/Singer/Choreographer — Diploma in composition from the Curtis Institute of Music. Instructor of Theory at the State University of New York at Buffalo Music Department. Recipient of the 1973 CAPS Award for music composition. Co-director of the Inner-City Ballet Company.

BENJAMIN HUDSON, Violinist — Violin studies at the University of Utah, the Cleveland Institute of Music and the University of Southern California. Mr. Hudson has been soloist with orchestras in California, Utah, Ohio and Mexico and was the recipient of the Emma B. Yule "Outstanding Violinist" Award in 1968. He is a member of the newly formed Buffalo String Quartet.

RALPH JONES, Electronicist/Horn/Composer — Center Graduate Fellow; B.A. State University of New York at Buffalo. Composition studies with Julius Eastman, Jacob Druckman, Morton Feldman. Studies in electronics with Robert A. Moog. ASCAP Fellow in composition at Berkshire Music Center, 1972.

DONALD KNAACK, Percussionist — M.M. Manhattan School of Music. Former co-principal percussionist with the Louisville Orchestra. Has performed with the Aspen Music Festival and the United States Military Band (West Point). Presently editing and arranging for marimba a book entitled "Music of the Renaissance and Early Baroque Periods."

JOSEPH KÜBERA, Pianist — B.F.A. State University of New York at Buffalo; M.M. Peabody Conservatory of Music. Member San Francisco New Music Ensemble and has worked closely with composers Robert Moran, John Cage and Roman Haubenstock-Ramati. Recently, he was featured soloist during a week of music by John Cage in Portland, Oregon.

(Continued on page 4)

EVENINGS FOR NEW MUSIC

PROGRAM

Foyer: **Carrelage Phonique** Erik Satie

Eberhard Blum, Edward Yadzinsky, Benjamin Hudson,
Carol Zeavin, Maureen Gallagher, Dana Rusinak

Oiseaux Exotiques (1956) Olivier Messiaen

Joseph Kubera, piano Donald Knaack, xylophone
Ensemble
Jan Williams, Conductor

Relâche (1924) Erik Satie

Entr'acte cinématographique
Film by René Clair
Ensemble
Jan Williams, Conductor

INTERMISSION

Crow (1974)* Pauline Oliveros

Ensemble

*First Buffalo Performance

The Center is supported in part by funds from the New York State Council on the Arts. Tax deductible gifts to the Center may be made through the University of Buffalo Foundation.

JUDITH MARTIN, Composer/Performer — B.A. in Electronic Music, Indiana University where she has been an instructor. Her principal performance instrument is the synket, a compact synthesizer with a touch sensitive keyboard. (Second semester)

MARGARET SCOVILLE, Archivist/Librarian — B.A. in History, Pomona College. Subsequent studies in musicology at New York University and the University of Toronto. In 1970 she entered the composition program at SUNYAB where she is currently a Ph.D. candidate.

GUEST PARTICIPANTS

MAUREEN GALLAGHER, Viola

JOAN GEORGE, Mediator

LYNN HARBOLD, Percussion

DAVID HERNQUIST, E Flat Clarinet

HEATHER JOHNSON, Clarinet

ELAINE HANCOCK JONES, Mediator

DENNIS KAHLE, Percussion

JAMES KASPROWICZ, Trombone

PETR KOTIK, Piccolo

DAVID KUEHN, Trumpet

ROGER LARSSON, Trumpet

ROBERT PREVITE, Percussion

JAMES PYNE, Clarinet

DARLENE REYNARD, Bassoon

RONALD RICHARDS, Oboe

DANA RUSINAK, Cello

DUANE SAETVEIT, Horn

LOWELL SHAW, Horn

JAMES VAN DEMARK, Bass

THOMAS WALSH, Percussion

EDWARD YADZINSKY, Bass Clarinet

CAROL ZEAVIN, Violin

JAN WILLIAMS, Music Director

RENÉE LEVINE, Managing Director

Advisory Board: MORTON FELDMAN, LUKAS FOSS,
LEJAREN HILLER, ALLEN SAPP

Next EVENINGS FOR NEW MUSIC (Gallery Auditorium) — December 8, 1974

Poster design for this series by Anthony Rozak.

PROGRAM NOTES

RELÂCHE (1924) Erik Satie
Entr'acte cinématographique

Relache was described by its authors as a "Ballet instantanéiste en deux actes; un entr'acte cinématographique, et 'la queue du chien'". Francis Picabia wrote the scenario and designed the set, which consisted of an array of phonograph records the height of the proscenium, René Clair made the film, and Erik Satie wrote the music. In the program Picabia wrote, "I would rather hear them protesting than applauding;" no doubt he was gratified by the quasi-riot that the ballet, and especially the film, elicited from the Parisians on opening night.

Opening night was a few nights late -- due to the illness of Jean Borlin, the lead dancer, the originally scheduled premiere was cancelled. Since "relâche" means "cancelled performance," some confusion resulted as to whether or not the ballet really existed. The question was resolved when the premiere performance did in fact take place. The ballet consists of a series of more or less absurd vignettes (dance with a wheelbarrow; dance with a revolving door, etc.) set to what could be described as slightly abstracted cabaret music. The crowd reacted negatively to the nonsensical scenario and the "vulgar" music.

René Clair's film tipped the balance from negative reaction to uproar. The basic plan of the film was Picabia's, and like the ballet was conceived as a succession of arbitrary events. The surrealism of the film and the 'non-musical' nature of the music incensed the audience. Picabia enlisted some of his friends to be in the film: Man Ray, Marcel Duchamp, Satie, and Georges Auric all appear, along with Picabia himself and Jean Borlin, as actors. This is one of Clair's early films, and is the only 'avant-garde' film he ever made; the rest of his movies, mostly comedies, are aimed at a large popular audience.

Satie's music for the Entr'acte cinématographique is one of the earliest film scores, and the first to be timed precisely with the visual events on the screen. The score is made up of numerous sections, each titled by the corresponding film action. The music is correlated with, but

for the most part not expressive of, the visual events (an exception is the cortege sequence, for which Satie wrote a Funeral March). Satie's idea was not to depict musically or react to the film, but rather to provide a neutral frame for it -- the music was to support the film without drawing undue attention to itself. Repetition is the primary ingredient: most of the sections consist of short motives which are repeated over and over. Whole sections are also repeated; the opening section returns several times, like a refrain. The simplicity of the musical material and the static quality of much of the music are characteristic of Satie's style. Relâche is his last work; he died in 1925.

--Margaret Scoville

The Center gratefully acknowledges the assistance of John O'Hern and Steve Osborn in mounting tonight's performance of this work.

OISEAUX EXOTIQUES (1956) Olivier Messiaen

"...This work consists of the songs of forty-eight birds, confined to the piano and the wind instruments; specifically five birds from India, one from China, one from Sumatra, one from the Canary Islands, two from South America, and twenty-eight from North America. But these free songs are superimposed on extremely strict human rhythms, confined to the percussion: rhythms from India and Greece, which give the entire work its foundation, and which bring it, voluntarily or not, from the pure realm of singing nature into that of humanity, which suffers and participates in the universal pulsation."

--Olivier Messiaen
(Rencontres avec
Olivier Messiaen,
by Antoine Golea.
transl. MS)

(continued)

It is one of the more pleasantly instructive notions of Borges that "the practice of literature sometimes fosters the ambition to construct an absolute book, a book of books that includes all the others like a Platonic archetype." Borges ascribes such ambitions to Appolonius of Rhodes, Lucan, Donne, Milton, Gongora and Whitman. He might also have listed Olivier Messiaen (b. 1908) who seems to want giant pieces like his Turangalila Symphony and Twenty Glimpses of the Infant Jesus to subsume Platonic archetypes of literature and theology as well as music. (His new organ piece--Meditations Sur Le Mystere de La Sainte Trinite--constructs a musical equivalent of the alphabet in order to quote the "letter", not just the spirit, of certain passages from Aquinas' Summa Theologica.) Messiaen's mother was a poet and his work is rife with allusions, mystic symbolism and evocative imagery (e.g. both the titles and the music of Crystal Liturgy and Abyss of the Birds from his Quartet for the End of Time).

This piece from 1956--Oiseaux Exotiques--represents a complete return to musical activity after a five or six year period of creative depletion in Messiaen's life. He had liberally incorporated bird songs into his music for about 15 years, but now he was like Adam in Eden pointing up at the trees and naming God's choir as he heard their tunes: "here is the Goldfinch, here is the Tropical Mockingbird, here is the Montezuma Oropendola.....". He was like a reincarnated St. Francis but with a more sophisticated and Romantic idea about who should sermonize and who should listen.

When Times Critic Harold Schonberg heard the New York Premiere of Messiaen's Oiseaux Exotiques in 1962, he wrote "Part of the novelty lies in the closely repeated dissonantal patterns. They lead to an ornithological nightmare but at the same time a hypnotic one, where the attention is seized and held during a specified series of patterns that never seem to let go....there is something actually pagan about it: Gaugin gone wild in tone." Messiaen, though, makes an awfully complicated Gaugin. It's just as likely he is the last pre-Raphaelite, the last decadent symbolist giving us the musical equivalent of Burne-Jones' doe-eyed hermaphrodites and Gustave Moreau's chimeras ascending to heaven on orgiastically colored angels wings.

CROW (1974). Pauline Oliveros
Dedicated to the Indians of North America

Crow is part of a long series of works in the oral tradition, entitled Sonic Meditations. Meditation, in Crow, is meant to be a dwelling with, or upon, certain prescribed conditions. Each performer is intended to maintain and connect through these conditions with a continuity. The continuity is manifest as feedback from the performer's actions, or as an awareness resulting from the given conditions. The result of actions may be sound or movement or awareness of sound or movement. Breaks in the continuity are errors, but paradoxically inform the performer of the success of his or her meditation. The audience may join by trying to imagine a perfectly black spot.

--Pauline Oliveros

Pauline Oliveros received her early training in music from her mother, Edith Gutierrez and her grandmother, Pauline V. Gribben. She began her composition studies with Dr. Paul Koepke at the University of Houston in 1951. In 1952 she moved to San Francisco and later began a six-year period of private study with composer, Robert Erikson. In 1966, Ms. Oliveros became the director of the San Francisco Tape Music Center at Mills College. She is presently Associate Professor of Music at the University of California at San Diego and was the recipient of a Guggenheim Fellowship for composition in 1973. Ms. Oliveros was a guest composer in the first Summer Composition Workshop at SUNYAB with Morton Feldman and Joel Chadabe in June, during which time she began the first version of Crow.

Crow was commissioned by the Center of the Creative and Performing Arts with assistance from the New York State Council on the Arts and the University of Buffalo Foundation, Inc.

Ms. Oliveros' current interests are interdisciplinary and include human relations, exotic foods, karate and shamanism.

REPORT ON SONOS 1974-75

The SONOS series of new music concerts five concerts during 1974-75:

Oct. 31	SONOS I	SONIC MEDITATIONS
Nov. 15	SONOS II:	A Centennial Salute to A. Schoenberg
Feb. 17	SONOS III:	Music, Theatre, and Cherry Pie
Apr. 25 & 26	SONOS IV:	New Music (mostly) from Paris
*May 23	SONOS V:	Electronic Music and Music for Tape and Live Performers

*(Note: due to mechanical failure, this concert has been rescheduled for fall, 1975.)

The following responses from faculty and students indicate the strong desire for exposure to new music, the new experiences and opportunities for growth that it provides.

STUDENT RESPONSES:

"It's full of appealing, weird, interesting music, humor, sounds, etc. We need more of that here." -- soph.

"As somebody who knows nothing about music I was devastated by the performance. One of the best musical performances I've ever attended at OSU. I strongly urge to continue SONOS Music!!"
--Jr., Philosophy

"It is an important listening experience. Whether it be considered music or not it is with us today." -- Sr., music

"It's so enjoyable! and relaxing and not as formal as usual music dept. functions!! -- Jr., Business

FACULTY RESPONSES:

"No other opportunity to hear a significant body of repertoire. A very worthwhile and well-planned series."

"SONOS is one of the most exciting developments to come out of the OSU Music Department in several years. Under Prof. Jeffers' enthusiastic and expert leadership, it has the potential to become one of the most important parts of the musical life here. It adds a contemporary facet to our activity that has been embarrassingly absent up until the advent of this series. I would hope that, on the basis of the Series' obvious success, it is granted the kind of substantial financial support requisite for its continued good health. In enterprises of this sort there is only so much that can be done on the basis of a minimal budget, and without more support these things can easily die on the vine."

"We desperately need exposure to the new sounds and ideas that SONOS has presented."

"SONOS offers a necessary, if not vital, dimension to the musical community. The exposure to and contact with music of our own times is all too often absent from the training of our students as well as from our concert programs. (Without SONOS, could our dept. turn into a Baroque music factory?) We need both and more of all kinds."

The following pieces were presented as a part of SONOS 1974-75:

Ashley, Robert:	She was a visitor
Bach, W.F.E.:	Das Dreyblatt
Borishansky, Elliot:	Piano Piece #3
Brant, Henry:	Prologue ("Grand Universal Circus")
Cage, John:	Amores I and IV
_____:	Aria with Fontana Mix
_____:	4' 33"
Davidovsky, Mario:	Synchronism #1 for flute and tape
Friedman, Ken:	Watermelon
Fulkerson, James:	CHORD
_____:	A Second Look at Pathways
Gilmore, Bernard:	Scarlatti Doesn't Live Here Any more
Hutchison, Werner:	Horn Piece I
Ives, Charles:	Sonata No. 2 for piano ("Concord, Mass.") - The Alcotts Hawthorne
_____:	Three Quarter-Tone Pieces
Kolb, Barbara:	Solitaire for piano and vibes
Kurtz, Eugene:	Sonate "quasi un opera" for violin solo
Oliveros, Pauline:	George Washington Slept Here Too
_____:	SONIC MEDITATIONS The Greeting Sonic Rorschach
_____:	Why Don't You Write a Short Piece?
Rabe, Folke:	Rondes
Satie, Erik:	The Death of Socrates ("Socrate")
_____:	Sports et Divertissements
Schoenberg, Arnold:	Pierrot lunaire, Op. 21
_____:	Quintet, Op. 26
Williams, Emmett:	cellar song for five voices
Xenakis, Iannis:	Bohor I
_____:	Charisma

SONOS appreciates your support. Thank you very much.

Ron Jeffers
Director, SONOS Concerts

MRS. CHARLOTTE BECK
MUSIC DEPT.
235 MC

[1974]

PING

CONCERT

**Reynolds (regents' lecturer):
PING, Intermedia Piece
Text: Samuel Beckett
Southern California Premiere**

PING

**IVES: FROM THE STEEPLES
AND THE MOUNTAINS**

WOLFF: NINE

**OLIVEROS (faculty composer):
VARIATIONS FOR SEXTET**

**8:30 pm thursday
november 7
recital hall, 409
matthews campus
no admission charge**

UNIVERSITY OF CALIFORNIA, SAN DIEGO

DEPARTMENT OF MUSIC

Living Arts of Tulsa, Inc.

in cooperation with musicians from
TULSA PHILHARMONIC ORCHESTRA & UNIVERSITY OF TULSA SCHOOL OF MUSIC

presents

Bertram Turetzky

in a

CONCERT OF NEW MUSIC FOR CONTRABASS

All Souls Unitarian Church 2952 S. Peoria

Tuesday, November 12, 1974 8 p.m.

DONATION REQUIRED

\$3.00 REQUESTED

Program

- TWO DOUBLEBASSES AT TWENTY PACES Pauline Oliveros
(with referee)
with James W. Reeves, doublebass
- MUSIC FOR SOLOIST AND AUDIENCE Elliott Schwartz
- INSIDE Kenneth Gaburo
from Poems and Other Theaters
- LEVELS David Baker
for doublebass, jazz ensemble,
string quartet, flutes and horns
Ronald Predl, conductor

Living Arts of Tulsa, Inc. is organized for the development and presentation
of contemporary art forms.

Spontaneity - improvisation - formulas,
Theater Music -
performer & composer equals -

Multi-media work
Virginia Myers - Workshop
Chick Tompkins -
Hamilton -

ABOUT BERTRAM TURETZKY

Mr. Turetzky is an internationally acclaimed concert artist who has directed his career toward expanding the repertoire for and the resources of his instrument, the contrabass. His concern with 20th century music for contrabass has in ten years more than doubled its existing chamber literature. His work over the same period in the expansion of timbral resources has been reflected not only in many of these new compositions, (over a hundred have been written especially for him) but also in several articles (Source, The Composer, Sound Post magazines). Mr. Turetzky is presently a member of the music faculty of the University of California at San Diego.

ABOUT THE COMPOSERS

PAULINE OLIVEROS: Formerly Director of the Tape Music Center at Mills College and active with the San Francisco Tape Center, Miss Oliveros is currently teaching at the University of California at San Diego. Her early interest in the manipulation of sounds and collaborative performance has generated a great variety of works and theatrical forms. "Her work shares an unpretentious synthesis of diverse sonic and theatrical elements without sensationalism and blatancy, relying more on a relaxed inventive temperament and a good-humored love of life."

ELLIOTT SCHWARTZ: Mr. Schwartz is active as a teacher at Bowdoin College, as director of the annual Bowdoin Contemporary Music Festival, as a pianist specializing in contemporary repertoire and as a composer. Many of his works exploit the spatial placement of sound sources, motion and performer activity.

KENNETH GABURO: In addition to composing, Mr. Gaburo teaches at the University of California at San Diego and conducts the New Music Choral Ensemble, which he organized. The Ensemble performs 20th century repertoire and experiments in extending the vocal medium through improvisation, electronics, the incorporation of theater elements such as physical movement, facial expression, spoken effects, and audience-performer interaction.

DAVID BAKER: Head of the jazz studies program at the University of Indiana, Mr. Baker is active as a performer, composer and promoter of jazz. Levels, written for Bertram Turetzky, was nominated for the 1974 Pulitzer prize.

(Elliott Schwartz' Music for Napoleon and Beethoven for trumpet, piano, tapes was performed in Living Arts Concert of New Music, 1973, by Ron Predl, Virginia Myers and Julia Brassfield.

Pauline Oliveros' Sonic Meditations were performed in Living Arts Multimedia program October 15, 1974.

David Baker was artist-in-residence at the University of Tulsa for a week in Spring, 1974.)



CMU's Artists Course

presents

EVENINGS FOR NEW MUSIC



WEDNESDAY, NOVEMBER 20, 1974

8:00 P.M.

Warriner Auditorium

CENTER OF THE CREATIVE AND
PERFORMING ARTS MEMBERS—1974/75

- EBERHARD BLUM, Flutist—Born in Germany, 1940. Studied with Aurele Nicolet and Severino Gazzelloni. Mr. Blum has premiered new compositions by Stockhausen, Kagel, Alsina, Shinohara, de Pablo and Fujushima and has toured extensively throughout Europe. He has been a member of the International Chamber Ensemble and was co-founder of the “Gruppe Neue Musik” and “Ensemble 4’33.”
- TOM CONSTANTEN, Pianist/Composer—Musical studies with Luciano Berio and Henri Pousseur. Former member of the Grateful Dead, 1968-70. Performed with The Incredible String Band, 1970. Has written for off-Broadway theater and films and has received performances of his works at the Ojai and Darmstadt Festivals.
- JULIUS EASTMAN, Pianist/Composer/Singer/Choreographer—Diploma in composition from the Curtis Institute of Music. Instructor of Theory at the State University of New York at Buffalo Music Department. Recipient of the 1973 CAPS Award for music composition. Co-director of the Inner-City Ballet Company.
- BENJAMIN HUDSON, Violinist—Violin studies at the University of Utah, the Cleveland Institute of Music and the University of Southern California. Mr. Hudson has been soloist with orchestras in California, Utah, Ohio and Mexico and was the recipient of the Emma B. Yule “Outstanding Violinist” Award in 1968. He is a former member of the Los Angeles Chamber Orchestra, the Trio D’Amore and the Atlantic Quartet.
- RALPH JONES, Electronicist/Horn/Composer—Center Graduate Fellow, B.A. State University of New York at Buffalo. Composition studies with Julius Eastman, Jacob Druckman, Morton Feldman. Studies in electronics with Robert A. Moog. ASCAP Fellow in composition at Berkshire Music Center, 1972.
- DONALD KNAACK, Percussionist—M.M. Manhattan School of Music. Former co-principal percussionist with the Louisville Orchestra. Has performed with the Aspen Music Festival and the United States Military Band (West Point). Presently editing and arranging for marimba a book entitled “Music of the Renaissance and Early American Baroque Periods.”
- JOSEPH KUBERA, Pianist—B.F.A. State University of New York at Buffalo; M.M. Peabody Conservatory of Music. Member San Francisco New Music Ensemble and has worked closely with composers Robert Moran, John Cage and Roman Havbenstock-Ramati. Recently, he was featured soloist during a week of music by John Cage in Portland, Oregon.
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- MARGARET SCOVILLE, Archivist/Librarian—B.A. in History, Pomona College, Subsequent studies in Musicology at New York University and the University of Toronto. In 1970 she entered the composition program at SUN-YAB where she is currently a Ph.D. candidate.

EVENINGS FOR NEW MUSIC

—PROGRAM—

Reciproco (1964) - - - - - Luis DePablo
for flute, piano, percussion
Eberhard Blum, Joseph Kubera, Donald Knaack

*Veni Creator Spiritus and Meditation on
"Alma Dedemptoris Mater"* (1968) - - Charles Camilleri
for bongos, congas, tambourine
Donald Knaack

From the Seven Days (1968) - - Karlheinz Stockhausen
Eberhard Blum, Tom Constanten, Ralph Jones, Jan Williams

—INTERMISSION—

Crow (1974) - - - - - Pauline Oliveros
Julius Eastman and Elaine Jones
Eberhard Blum, Tom Constanten, Ralph Jones,
Donald Knaack, Joseph Kubera, Jan Williams

A panel discussion with members of the Center will follow the performance, the audience is invited to remain and participate.

Performers contracts prohibit the reproduction of this program by any means. Your cameras and/or recording devices are to be checked in our Box Office, where they will be protected. They may be reclaimed at the conclusion of the performance.

Thank you for your cooperation.

NEXT ARTISTS COURSE PRESENTATION

NIKOLAIS DANCE THEATRE

Tuesday, November 26

Warriner Auditorium, 8 p.m.

One of the most unusual and colorful groups on the touring circuit, the Nikolais Dance Theatre's program features a multi-media dance presentation. The performance has been characterized by a New York Times reviewer as "a mind-blowing optical party of sights, slides, props, dazzling costumes, electronic sounds and human bodies."

Tickets are now on sale at the UC Ticket Office, 1-4 p.m. Monday through Friday. For further information call 774-3282. Reserved seats are \$3, \$2 and \$1, with non-CMU student tickets available at half price.

A SPECIAL ATTRACTION

THE NORMAN LUBOFF CHOIR

Friday, December 6

Warriner Auditorium, 8 p.m.

With over 50 LPs, a decade of highly successful concert engagements, and a host of television appearances to their credit, the Norman Luboff Choir is unquestionably a leader in its field. The Choir's program for this concert will be a Special Christmas one and will be drawn from the music of countries from throughout the world. Hymns, anthems, madrigal, folk, spiritual and popular songs are included in their Christmas repertoire.

Tickets will go on sale Wednesday, November 27th at the UC Ticket Office, 1-4 p.m. Monday through Friday. For further information call 774-3282. Reserved seats are \$4, \$3, and \$2, with non-CMU student tickets available at half-price.

EVENINGS FOR NEW MUSIC
Program Notes

Warriner Auditorium
November 20, 1974

RECIPROCO (1964) Luis DePablo

Described by the composer as a theatrical dialogue between the soloists, Reciproco utilizes aleatoric elements while following a strict plan. In the piece, timbres and nuances are frantically varied by frequent changes of instruments.

Mr. DePablo was born in Bilbao, Spain, in 1930 and holds a degree in law from the University of Madrid. He was Snee Professor of Composition at the State University of New York at Buffalo in 1973 and is presently living and teaching in Ottawa, Canada.

"VENI CREATOR SPIRITUS" AND MEDITATION ON
"ALMA REDEMPTORIS MATER" (1968). Charles Camilleri

The music is rich with North African and Indian influence as well as the tambourine playing and hand clapping of Mediterranean folk music.

The drums are treated melodically as well as rhythmically, and the internal components of the basic pulses are constantly shifted to present pulses within pulses. There is a pulse but there is no pulse.

Charles Camilleri was born in Malta in 1931 and at 18 abandoned his law studies for music. He has been very involved in exploring African music and in liberating himself from the imposed restrictions of traditional European music.

FROM THE SEVEN DAYS (1968) Karlheinz Stockhausen
Meeting Point
Right Durations

LITANY

For many years I have said it innumerable times
and sometimes written it: that
I do not make MY music, but
only relay the vibrations I receive;
that I function like a translator,
that I am a radio. When I composed in the right way,
in the right state of mind,
my SELF no longer existed.

Now I am trying to reach the next stage,
to connect you, the player,
to the currents that flow through me,
to which I am connected.
I am not trying to make a composer of you in the old sense,
but rather to gain a completely new confidence in your abilities:
so that through me you will be connected
to the inexhaustible source
that pours out through us in the form of musical vibrations.

Do not try to grasp it with your mind,
you will only disturb it all and make it impossible.
You must gain the confidence that you will be able to do it.
I have had it from the beginning.
It is only because of this that I am a short step ahead of you.
But you must gain it too, otherwise everything that I have
received
and want to transmit through you
will be false and distorted.

You may have neither the time nor the patience
to concentrate consistently and increasingly better
on allowing whatever must go through us
to sound as undistorted as possible.
That is why I am doing it for you
as long as you cannot do it for yourself.
I will tune you in like a receiver,
but whether or not you sound clear, depends upon you.

My last experience was KURZWELLEN;
I came as close as I could to you
and to what there is of music in the air.
Now comes the difficult leap:
no longer to transmit man-made signals,
music, tintinnabulation,
but rather vibrations which come
from a higher sphere, directly effective;
not higher above us, outside of us,
but higher IN US AND OUTSIDE.

- K.S.

CROW (1974). Pauline Oliveros
Dedicated to the Indians of North America

Crow is part of a long series of works in the oral tradition, entitled Sonic Meditations. Meditation, in Crow, is meant to be a dwelling with, or upon, certain prescribed conditions. Each performer is intended to maintain and connect through these conditions with a continuity. The continuity is manifest as feedback from the performer's actions, or as an awareness resulting from the given conditions. The result of actions may be sound or movement or awareness of sound or movement. Breaks in the continuity are errors, but paradoxically inform the performer of the success of his or her meditation. The audience may join by trying to imagine a perfectly black spot.

--Pauline Oliveros

Pauline Oliveros received her early training in music from her mother, Edith Gutierrez and her grandmother, Pauline V. Gribben. She began her composition studies with Dr. Paul Koepke at the University of Houston in 1951. In 1952 she moved to San Francisco and later began a six-year period of private study with composer, Robert Erikson. In 1966, Ms. Oliveros became the director of the San Francisco Tape Music Center at Mills College. She is presently Associate Professor of Music at the University of California at San Diego and was the recipient of a Guggenheim Fellowship for composition in 1973. Ms. Oliveros was a guest composer in the first Summer Composition Workshop at SUNYAB with Morton Feldman and Joel Chadabe in June, during which time she began the first version of Crow.

Crow was commissioned by the Center of the Creative and Performing Arts with assistance from the New York State Council on the Arts and the University of Buffalo Foundation, Inc.

Ms. Oliveros' current interests are interdisciplinary and include human relations, exotic foods, karate and shamanism.

The Buffalo Fine Arts Academy
and the
Center of the Creative and Performing Arts
State University of New York at Buffalo, Music Department
present

evenings
for
Eleventh Season
new
music

Sunday, December 8, 1974
Albright-Knox Art Gallery Auditorium

MEMBERS OF THE CENTER / 1974-75

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(Continued on page 4)

EVENINGS FOR NEW MUSIC

PROGRAM

Tzoue (1970)Tona Scherchen*
for flute, cello, and harpsichord

Eberhard Blum, David Gibson, Joseph Kubera

A Giraffe of Whine (And Thou) (1974).....Tom Constanten**

Donald Knaack

INTERMISSION

**Still and Moving Lines of Silence in Families of
Hyperbolas (1973-74)**Alvin Lucier*
a live electronic performance

Julius Eastman, Winifred Black, Elaine Sheehan, Adrienne Tworek, singers

Eberhard Blum, Beye Fyfe, Heather Johnson, Benjamin Hudson,

Dennis Williamson, instrumentalists

Linda Swiniuch, dancer

Bill Viola, video design

Ralph Jones, video realization

*First Buffalo Performance

**First Performance

The Center is supported in part with funds from the New York State Council on the Arts. Tax deductible gifts to the Center may be made through the University of Buffalo Foundation, Inc.

Special thanks to Media Studies, Inc. for their assistance.

JUDITH MARTIN, Composer/Performer — B.A. in Electronic Music, Indiana University where she has been an instructor. Her principal performance instrument is the synket, a compact synthesizer with a touch sensitive keyboard. (Second semester)

MARGARET SCOVILLE, Archivist/Librarian — B.A. in History, Pomona College. Subsequent studies in musicology at New York University and the University of Toronto. In 1970 she entered the composition program at SUNYAB where she is currently a Ph.D. candidate.

GUEST PARTICIPANTS

WINIFRED BLACK, Singer

BEYE FYFE, Horn

DAVID GIBSON, Cello

HEATHER JOHNSON, Clarinet

ELAINE SHĒEHAN, Singer

LINDA SWINIUCH, Dancer

ADRIENNE TWOREK, Singer

DENNIS WILLIAMSON, Cello

JAN WILLIAMS, Music Director

RENÉE LEVINE, Managing Director

Advisory Board: MORTON FELDMAN, LUKAS FOSS,
LEJAREN HILLER, ALLEN SAPP

Next EVENINGS FOR NEW MUSIC (Gallery Auditorium) — February 15, 1975

Poster design for this series by Anthony Rozak.

CENTER OF THE
CREATIVE AND
PERFORMING
ARTS

December 18, 1974

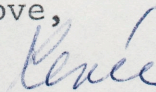
Ms. Pauline Oliveros
1602 Burgundy Rd.
Leucadia, California 92024

Dear Pauline:

Forgive me for being so tardy with my reply but as usual everything is moving at a frantic pace here. Enclosed are some recent programs and I thank you for the score which I recently received.

We plan to present "Crow" in New York on January 29, 1975 at the WBAI Free Music Store and on January 30 at Cooper Union in the Village. So, I need the slides from you as soon as you can mail them. Please don't forget! My warmest greetings and best wishes to you for a wonderful holiday season.

Love,

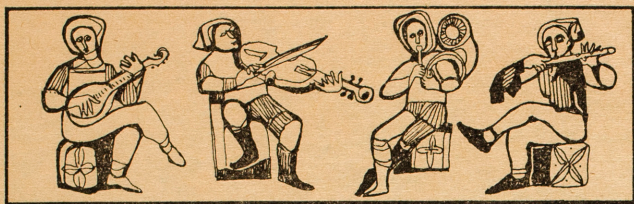


Renee Levine
Managing Director

RL/lah

DIRECTORS
LUKAS FOSS
LEJAREN HILLER

Donald Pippin presents Sunday Night Concerts



at The Old Spaghetti Factory
478 Green Street San Francisco, California

SUNDAY, DECEMBER 29

OPERA CONCERTANTE. The baroque comic opera "Pimpinone" by Telemann, in an English version by Donald Pippin, with narration. Bach C major Suite for cello; Locatelli G major Trio Sonata; Haydn F major Piano Concerto.

Thomasa Eckert, soprano; Marvin Klebe, baritone; Celia Rosenberger & Kati Kyme, violins; Elizabeth Bell, viola; Bonnie Hampton, cello; Donald Pippin, harpsichord.

SUNDAY, JANUARY 5

TWELFTH NIGHT. A Holiday Concert of Medieval, Renaissance and Baroque music.

Anna Carol Dudley, soprano; Natasha Kimmel, mezzo; and Larry Boyll, tenor, with **THE GOLIARD PLAYERS:** Peter Ballinger, Robert Hubbard, Sue Willoughby, Anne Crowden, Donald Pippin, performing on recorders, krummhorns, shawms, violin, viols and harpsichord.

SUNDAY, JANUARY 12

The New Art Woodwind Quintet: Julia Haug Dick, flute; Herb Lashner, oboe; Mark Brandenburg, clarinet; Zoe Shaffer, horn; Virginia Ojeda, bassoon. With Donald Pippin, piano.

Haydn Divertimento; Hugh Aitken Eight Studies (1966); Mozart Quintet for piano and winds; Elliott Carter Canon a tre (In Memoriam Igor Stravinsky); Robert Kurka Moravian Folk Songs—A Little Suite; Hindemith Woodwind Quintet.

SUNDAY, JANUARY 19

TRENDS OF THE 20TH CENTURY, with The New Port Costa Players: Donna Stewart, flute; Larry London, clarinet; Michael Sand, violin; Susan Napper, cello; Johannes Mager, trombone; Jeanne Stark & Roger Nelson, pianists; Thomasa Eckert, soprano.

George Crumb Five Nocturnes; Luciano Berio "O King"; Pauline Oliveros Greeting Meditation; Schönberg Kammer-symphonie op. 9 (transcribed by Webern); pieces by Howard Davidson, Robert Ashley and Roman Haubenstock-Ramati.

SUNDAY, JANUARY 26

THE SILVER STRING MACEDONIAN BAND presents a cross section of Eastern European vocal and instrumental folk music.

Return engagement by popular demand.

SUNDAY, FEBRUARY 2

Christine Soder, clarinet; Margaret Ashe, cello; Hanni Schmid-Wyss, piano.

Brahms Clarinet Sonata in E flat major; Liszt Two Concert Etudes; Robert Mucvynski Fantasie-Trio; Vincent D'Indy Grande Trio, op. 29.

Special Thursday Night Concert, February 6

MUSIC FOR A WHILE: LaNoue Davenport, Judith Davidoff, Sheila Schonbrun, Phillip Levin and Steve Silverstein. Celebrated New York group, in a concert of Medieval and Renaissance music.

SUNDAY, FEBRUARY 9

Loy and Colgan, Duo Classical Guitarists.

Music by Carulli, Scarlatti, Marella, Granados, Sor and others.

SUNDAY, FEBRUARY 16

Pamela Resch, pianist.

Bach Goldberg Variations; Chopin Four Ballades.

SUNDAY, FEBRUARY 23

MEET THE COMPOSER-PERFORMER. Jeffrey Levine, composer and string bassist, performing in his own music and the Schubert Trout Quintet; with Michael Sand, violin; Mimi Dye, viola; Judiyaba, cello; Donald Pippin, piano.

SUNDAY, MARCH 2

HANDEL OPERA. **Giulio Cesare**, in a concert performance with narration.

Janis Wilcox as Julius Caesar; Francesca Howe as Cleopatra; with Margery Tede, Luana DeVol, Vickie Van Deward and Theodore Weis.

With chamber orchestra and harpsichord.

Admission for this concert; \$3.00 - \$2.50

SUNDAY, MARCH 9

Wanda Krassoff, pianist.

Vivaldi-Bach Concerto in D minor; Schubert B flat major Posthumous Sonata; pieces by Chopin & Rachmaninoff.

SUNDAY, MARCH 16

A SCHUBERTIAD. Songs and piano works by Schubert, including the Fantasie-Sonata in G major, with Marie Gibson, soprano, and Donald Pippin, piano.

Concerts begin at 8:30 p.m.

Admission \$2.50, Students \$2.00.



Donald Pippin now offers piano instruction, at all levels, as well as coaching in piano, chamber music and vocal repertoire. For information, call 648-1892.