

CAREER NARRATIVE

Most of my work is rooted in improvisation and primary process imagery. As a beginning composer, I searched laboriously with the aid of a piano for the sounds I heard. This was a kind of slowed down improvisation. As I found the pitches I wanted, my mind constantly formed images of the instrumental colors I wanted. From the beginning sound quality has been a prime concern.

My study of composition began at the University of Houston in 1951 with Dr. Paul Koepke. Fortunately I was able to rehearse my first instrumental works in order to verify my sound imagery. Since I have a practical streak in my nature, I cultivated the habit of always writing for available combinations of instruments, usually played by friends. This habit has developed as a very important part of my more recent theater pieces which I will discuss later in this paper.

In 1952 I moved from Houston to San Francisco and later began a six-year period of private study with Composer Robert Erickson which formally ended in 1960. Mr. Erickson influenced me in three important ways: 1) he reinforced my interest in sound quality, 2) he encouraged me to improvise my way through compositions rather than to rationalize and 3) introduced me to the concept of organic rhythm, that is rhythm which shifts, expands, contracts and is not periodic in the metrical sense. There is a sense of simultaneous fast and slow tempos.

My first public recognition as a composer came with a reading of my Variations for Sextet for Flute, Clarinet, Trumpet, Horn, Cello and Piano, conducted by Thomas Nee at the American Composers Workshop held in 1960 at the San Francisco Conservatory of Music. Alfred Frankenstein reviewed this piece in The San Francisco Chronicle as "...in the tradition of Anton Webern, a tradition which places heavy emphasis on sparks, spangles, flutters, and corruscations of sound, brings tone colors and nuance into the central place formerly occupied by harmony, and rarefies rhythm to the point at which it becomes something else for which as yet, we have no term..."<sup>1</sup> My interests as a composer seemed clear to Mr. Frankenstein. I received the Pacifica Foundation National prize for my Variations for Sextet the following year, 1961. Mr. Alexander Fried wrote in The San Francisco Examiner:<sup>2</sup> "Her Variations" is a very avant-garde sort of "colortone" music. It doesn't aim to be melodious. Rather it presents its tone patterns in pointillist spurts, murmurs, splashes and meaningful frames of abstract sound. In this manner, her piece was alive and fascinating every moment. It had atmosphere. It had emotional value and a continuing suspense and fulfillment."

In 1962 I received the prize for the Best Foreign work from Foundation Gaudeamus in Bilthoven, Holland for Sound Patterns<sup>3</sup> for mixed chorus. Sound Patterns was distinguished by its lack of text and the overall electronic/orchestral sound of the chorus produced by vocal sounds of an abstract nature. (Some people think this work

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is electronic rather than vocal.) My central concerns for time structure and tone quality were the same, however I abandoned precise control of pitch for the first time in order to gain the possibility of complex clusters of sound which would have been undoubtedly too difficult for a chorus to reproduce from notation of exact pitch. Sound Patterns was one of the first compositions to explore vocal sounds in this way by a twentieth century composer.

In 1961 my long association with composers Morton Subotnick and Ramon Sender began and led to the development of the San Francisco Tape Music Center. This collaborative effort provided us and other younger composers with the only accessible electronic music studio in the area at that time. We worked separately and together, influencing and reinforcing each other's interest in improvisation and theatrical materials. Our activities included group improvisation, a monthly concert series and meeting place for discussion with the many composers and artists, local, national and international, who came to visit and work at the Tape Music Center.

Alfred Frankenstein again aptly described the focus of our activities in a review headlined Stimulating Sounds Too New to be Named:<sup>4</sup> "Tape recorder music was the latest thing until Saturday night, when it was capped by something newer still in a concert at the San Francisco Conservatory of Music.

This thing that is newer still has no special name as yet. It was exemplified by an improvisation wherein two musicians, Pauline Oliveros and Morton Subotnick, worked with two others, Lynn Palmer and John Graham, who know how to act and speak and have a gift for saying things that are so outrageously inconsequential as to take on a strange kind of meaning.

While the musicians were busy, mostly with percussive sounds, and the two others were acting and singing and what not, Ramon Sender was taping the goings-on, and the taped sound came back, often in greatly altered forms, on speakers located at various points in the hall. As a result the past of this improvisation became a part of its present, and this use of the past as both substance and subject for improvisation in the present seems to me a most remarkable idea..."

We all continued to develop and elaborate the ideas and activities contained in this germinal program through a period which lasted until approximately 1967. Although I continued to improvise, perform and compose using acoustical instruments and voices my interest had shifted to electronic and mixed media of all categories. Three of the most representative works from this period are as follows: 1.) Pieces of Eight (Dedicated to Long John Silver), a theater piece for wind octet, objects and tape which contains the seeds of many of my later theater pieces. Arthur Bloomfield of The San Francisco Examiner provided the following description<sup>5</sup>: "A bust of Beethoven perched on the piano as Pauline Oliveros' Pieces of Eight unwound amidst a concatenation of

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alarm clocks, cuckoo clock, cash register and assorted glissandos, burps and bellows from an ensemble of eight performers who looked rather more plausible than they sounded.

The bust had a wretched expression on its face, as if Ludwig had just heard one of his symphonies played upside down, backwards or maybe at 62 RPM.

And we doubt if he enjoyed being paraded up and down the aisles, eyes blinking red, while feverish "ushers" rattled collection plates and organ music filled the hall."

2. Theater Piece for Trombone Player<sup>6</sup>: for Stuart Dempster, garden hose instruments constructed by Elizabeth Harris, lighting and tape. The sonic materials of this piece are an arrangement of an improvised vocabulary developed in collaboration with Stuart Dempster the performer. The vocabulary is arranged and mixed on tape in a sequence by the composer. Mr. Dempster has specific instructions for improvising with the tape. As I mentioned earlier my practical habit of writing for friends has caused many pieces to be exclusively the characteristics of one particular person. This piece is first of a series dealing with the virtuoso performer. It includes not only the personal sonic vocabulary of the performer but the personal theatrical vocabulary of the performer. As such the piece is not available to other performers.

3. I of IV<sup>7</sup>: a two channel, purely electronic piece which is a solo studio improvisation in real time. In this work I proceeded to elaborate a strong mental sonic image. First I connected a special configuration of electronic equipment which would produce my idea. There was a climax in this particular improvisation of a feeling which had long been developing in my work; that I was a medium or channel through which I observed the emerging improvisation. There is a careful continuation in this piece of the idea mentioned by Frankenstein in Stimulating Sounds Too New To Be Named: that is that "the past becomes the substance and subject for improvisation", in this case through various tape delay techniques<sup>7a</sup>.

The San Francisco Tape Music Center received support from the Rockefeller Foundation in 1965 and subsequently was moved to Mills College in Oakland, California in 1966 where I became its director. In 1967 I received an appointment as faculty member at the University of California at San Diego. My present position there is Assistant Professor of Music on the composition faculty. I ended my 15 year stay in San Francisco with a 12 hour "Tape a thon", a program in which I presented most of my electronic music. This "end of an era" was very meaningful for me. My new position on the faculty at the University of California provided a financial security which I had never known before. My work took a turn.

I became increasingly concerned with theatrical and visual materials

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as a part of the music. From Pieces of Eight came works such as the following: Night Jar for Viola d'amore player (Jacob Glick), Double Basses at Twenty Paces for two string bass players, referee/conductor and two seconds, (Bertram Turetzky), The Wheel of Fortune for Clarinet player (William O. Smith), Aeolian Partitions for Flute, Clarinet, Violin, Cello and Piano (The Aeolian Players). It is common to all of these works that the musicians' actions as performers and the visual elements are as important as the sounds produced. My concern with stage behavior and its unusual nature tends to disorient audiences and is intended to bring about in varying degrees a new understanding of how to listen. It is also intended to disorient the performer and break stereotyped approaches to performance, at the same time there is a desire for the individual personality of the performer to come through and take a vital role in the music. Wayne Johnson of The Seattle Times writes of William O. Smith's performance of The Wheel of Fortune<sup>9</sup>: "The piece is fun and funny, but it's more than an extended gag. It adds up to a fascinating, entertaining portrait of a man who expresses himself primarily through his clarinet but whose expression and need for expression are shaped by many non-musical influences."

Moving from the soloist to the group of personalities in Aeolian Partitions - Composer Elliott Schwartz wrote of the Bowdoin College premiere<sup>10</sup>: "Aeolian Partitions was created, according to its composer, after the Aeolian Chamber Players had sent her a group photograph of themselves. Not having met them, she worked with their personalities as projected through the pictorial medium; it's all the more surprising, then, that the piece is accurate to the Nth degree in capturing the idiosyncracies of the five instrumentalists! As if to prove the point, the Aeolians replaced their pianist after the photograph had been mailed to California. The new pianist's physical appearance and personality were totally unlike that of his predecessor; strangely enough, the lone flaw in the Bowdoin performance was that the piano part was entirely "wrong" for some reason I couldn't explain at the time. Now that I think of it, it would have been a beautiful vehicle for the man in the photograph."

In short the unarticulated elements which have become part of the background in traditional music are part of the foreground in my theater pieces.

Parallel to my work with theater pieces I continued to compose for the electronic medium, particularly live electronic music. My major effort was In Memorium Nikola Tesla, Cosmic Engineer, commissioned by Choreographer Merce Cunningham in 1969 for his work, Canfield<sup>11</sup>. His interesting specifications were that the work must expand or contract from a minimum 20 minute version to an hour and a half thus fulfilling a partial or an entire program. This time requirement is met by the use of a three part form: 1) the musicians begin with a discussion of the acoustical space, 2) the musicians make auditory tests of the space and any adjacent environments, 3) the collected materials plus recordings

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of the original discussions are modulated by low frequencies derived from the auditory test information. The result causes resonant peaks in the immediate environment thus creating a giant musical instrument out of the auditorium.

My interest in the total act and environment of performance has caused my work to change considerably although the base is the same. In 1970 I began to explore ritual and ceremony and to look for ways of composing for despecialized performers. My work <sup>12</sup>Meditation on the Points of the Compass, commissioned by David Nott for the Illinois Wesleyan Choir marks the beginning of my ceremonial works. The audience is included as performers of the specified materials. Twelve soloists intone texts of their own independent choice according to special rules. The soloists are chosen for difference in ethnic origin and are to articulate the chosen texts in their respective native languages. The usual relationship of audience to performer is broken by a special circular seating arrangement with the chorus surrounding the audience and the soloists in the center circle.

In the same year I formed the ♀ Ensemble, a group of ten women devoted to the explorations of meditative states of consciousness and their relationship to performance practice. From our weekly meetings over the last two years I composed XII Sonic Meditations. The instructions are intended to induce altered states of consciousness and slow moving, richly textured sonic events. Anyone may participate with immediate results but these meditations are meant for repetition by a group over a long period of time. Our programs<sup>13</sup> consist of training in advance a portion of the potential audience in a workshop then instructing in writing all persons who come to the program in how to participate. No one is a spectator.

My most recent work is an evening ritual entitled Phantom Fathom which includes some Sonic Meditations, a dream telling circle, an exotic dinner provided by the participants, special lighting and movement. There are no spectators. All participants are informed of all details of the ritual in advance of the program.

In January 1973 I will begin my three month tenure as Faculty Fellow in Project for Music Experiment which is funded by the Rockefeller Foundation at the University of California at San Diego. I propose to continue my exploration of Sonic Meditations and the possible relationships to performance practice and composition with a group of fellows meeting on a daily two hour basis. Along with my Sonic Meditations and other autogenic training exercises the fellows will work individually with bio-feedback training circuits developed in my electronic environment research program. The project will culminate with a presentation of Phantom Fathom.

Following is a description of grants which I have received from the Research Board of the University of California.

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1968-70: \$2000.00 for the design and development of a voltage controlled directional audio mixer for use in electronic music composition and performance.

1969-70: \$4000.00 for the development of an electronic environment, including design sound and light control devices, applicable to automatic or manual response to the presence of performers and/or visitors.

1971: July-August - \$1300.00 - Summer Faculty Fellowship for a book on my theater pieces.

I. PUBLICATIONS

A. Articles

- Three Themes, Numus West 1-72  
Five Scenes, Numus West 2-72  
Five Questions 40 Answers, The Composer Fall 1971, Vol. 3, No. 1  
Don't Call Them Lady Composers, The New York Times, Sept. 13, 1970  
The Poetics of Environmental Sound, BMI Educational Journal, Fall 1969,  
Vol. 1, No. 3  
Tape Delay Techniques for Electronic Music, The Composer, Nov. 1969  
Some Sound Observations, Source III, 1968  
Karl Kohn: Concerto Mutabile, Perspectives of New Music, Spring-Summer,  
Vol. II, No. II

B. Compositions

- Meditations on the Point of the Compass, Media Press  
Outline for Flute, Percussion and String Bass, Media Press  
Pieces of Eight, Notations, John Cage, Something Else Press  
Jar Piece, EMI, Canada  
The C(s) for Once, BMI, Canada, Educational Journal Canavangard  
Aeolian Partitions, Bowdoin College Press  
 $S^Y * d^N = 1$ , Source  
George Washington Slept Here Too, Soundings I, 15102 Polk St.,  
Sylmar, Ca. 91342  
Why Don't You Write A Short Piece, Soundings I  
Sound Patterns, Edition Tonos, Darmstadt  
Sound Patterns, Joseph Boonin, Inc., 831 Main St., Hackensack, N.J.,  
07601

C. Recordings

- "I of IV" New Sounds in Electronic Music, Odyssey 32160160  
"Sound Patterns" Extended Voices, Odyssey 32160156  
"Sound Patterns" 20th Century Choral Music, ARSNOVA AN 1005  
Outline for Flute, Percussion & String Bass, The Contemporary Contra Bass  
Nonesuch H 71237

II. COMMISSIONS

- 1971 The Flaming Indian (Dedicated to Joan of Arc) for voices, instru-  
ments and electronics. Commissioned by Gerald Shapiro for the  
New Music Ensemble of Providence, R.I.

Link - an environmental theater piece for Palomar College, com-  
missioned by Larry Livingston for Palomar College Premiere  
performance, May 5, 1972 at Palomar College, San Marcos, Calif.

## II. COMMISSIONS (continued)

- To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation - for orchestra, pipe organ, electronic music system and light. Commissioned by Howard Hersh for the San Francisco Conservatory of Music. Premiere Performance at Grace Cathedral, San Francisco, Calif., Jan. 29, 1971.
- 1970 Meditations on the Points of the Compass - for large chorus and percussion. Commissioned by David Nott for the Illinois Wesleyan Choir. Premiere during Midwestern tour, March, 1970.
- 1969 In Memoriam Nikola Tesla, Cosmic Engineer for several musicians with extensive electronic devices commissioned by Choreographer Merce Cunningham for his work Canfield. Premiered by the Cunningham Dance Co. on tour, March, 1969.
- 1969 Aeolian Partitions for Flute Clarinet, Violin, Cello and Piano commissioned by Bowdoin College for the Aeolian Players. Premiere performance at Bowdoin College, Brunswick, Maine, by the Aeolian Players.
- 1970 Music for Expo 70 for 2 cellos, accordion and 3 voices. Tape version to be modified by the acoustics of the Pepsi Dome designed by EAT. Commissioned by EAT (Experiments in Art and Technology) for the Pepsi Cola Co. pavillion at Expo 70, Osaka, Japan. Premiere, April 14, 1970 in Osaka.
- 1969 The Wheel of Fortune - a theater piece for clarinet player. Commissioned by William O. Smith. Premiere performance at the University of Washington, Seattle, Wash., Oct., 1970.
- Please Don't Shoot the Piano Player He is Doing The Best He Can - a theater piece for an ensemble of soloists. Commissioned by Daniel Lentz for the California Time Machine. Premiere performance University of California, Santa Barbara, Oct., 1969.
- 1968 Valentine - a theater piece for 4 players with amplification. Commissioned by Gordon Mumma for the Sonic Arts Group. Premiere performance, Carnegie Hall, N.Y.C., June 7, 1968.
- Night Jar - a theater piece for Viola d'amore player. Commissioned by Jacob Glick. Premiere performance at the Electric Circus, N.Y.C., July 8, 1968.
- 1966 The Bath - for soloist and 4 tape recorders. Commissioned by Ann Halprin for the Dancers Workshop. Premiere at 321 Divisadero, San Francisco, Calif., Oct., 1966.
- 1966 Theater Piece for Trombone Player - for Garden Hose instruments, designed and constructed by Elizabeth Harris, tape and lighting effects. Commissioned by Stuart Dempster. Premiere performance at the San Francisco Tape Music Center, San Francisco, Calif.,



## II. COMMISSIONS (continued)

March 11, 1966.

- 1965 Light Piece for David Tudor - for amplified piano, 4 channel tape and prismatic lighting effects by Anthony Martin. Commissioned by David Tudor. Premiere at the San Francisco Tape Music Center, San Francisco, Calif., Nov., 1965.
- 1965 Pieces of Eight (dedicated to Long John Silver) for Wind Octet, objects, lighting and tape. Commissioned by Barney Childs for the Contemporary Players at the University of Arizona. Premiere performance conducted by Barney Childs at the University of Arizona, Tucson, Ariz., March, 1965.
- 1964 Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato, See Saw Version. See Saw and mobile designed and constructed by Elizabeth Harris with lighting by Anthony Martin. Commissioned by David Tudor. Premiere performance at the San Francisco Tape Music Center, San Francisco, Calif., March, 1964 with the composer, David Tudor and Ahmed the Mynah Bird performing.
- 1963 Seven Passages - 2 channel tape. Commissioned by Dancer Elizabeth Harris. Premiere performance at The Marines Memorial Theater, San Francisco, Calif., Winter, 1963.
- 1963 Outline for Flute, Percussion and String Bass. Commissioned by Bertram Turetzky. Premiere performance at Yale University, Spring, 1963.

## Music for Theater

- 1965 The Chronicles of Hell - 2 channel tape. Commissioned by R.G. Davis for the San Francisco Mime Troupe production of the play "The Chronicles of Hell" by Gelderohde. Premiere Winter 1965. Tour.
- The Exception and the Rule - for actors as musicians with environmental sound sources. Commissioned by R.G. Davis for the San Francisco Mime Troupe. Premiere Spring 1965, San Francisco, Calif.
- Candelaio - for singers. Commissioned by R.G. Davis for the San Francisco Mime Troupe. Premiere Summer 1965, Sausalito, Calif.
- 1962 Lulu - for prepared piano, flute and actors. Commissioned by Leonard Woolf for the San Francisco Poetry Center Festival. Premiere performance San Francisco, Museum of Art, San Francisco, Calif., Spring, 1962.
- 1958 Cock a Doodle Dandy - for accordion played by the composer. Commissioned by Herbert Blau for the Actors Workshop. Premiere at Marines Memorial Theater, Spring, 1958, San Francisco, Calif.

## III. COMPOSITIONS

1972

1000 Acres for String Quartet

Phantom Fathom - An evening ritual. Mixed media events including meditations and an exotic potluck dinner. First performance California State University, Long Beach, July 19, 1972 (requested by Keith Humble).

What To Do - for any number of performers. Performers may be unspecialized. Sonic and mixed media events.

Post Card Theater - for unspecialized performers. Mixed media events involving post cards. First performance, Leucadia, Jan., 1972.

1971 Link\* - An environmental theater piece  
The Flaming Indian\* for voice, electronics and instruments

XII Sonic Meditations for group work over a long period of time. Performers may be unspecialized.

1970 Meditation on the Points of the Compass\*\* for chorus and percussion

Why Don't You Write A Short Piece?\* Theater piece for one performer. First performance, Univ. of Calif., San Diego, Nov. 5, 1970.

Bog Road with Bird Call Patch for tape and live electronic music system. 4 channels. A sonic environment. First performance - Hope College, Holland, Michigan, Oct. 7, 1970.

Arrangement by Douglas Leedy with Further Arrangements by Pauline Oliveros and Roger Davis. A collaborative theater piece for organist, flutist, conductor, string quartet and Magician. First performance, Hope College, Holland, Michigan, October 7, 1970.

To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation\* Chamber Version for strings flutes, pipe organ, electronic music system and lighting. First performance, Oct. 7, 1970, Hope College, Holland, Michigan.

Music for Tai Chi - Improvisation instructions for accordion strings, winds, percussion and voices. Requested by Al Chung Liang Huang for the Kairos Festival of Arts. First performance Rancho Santa Fe, Calif., Aug. 22, 1970.

Music for Expo 70\* - for accordion, 2 cellos, three voices.

## III. COMPOSITIONS (continued)

1969

Please Don't Shoot The Piano Player, He is Doing the Best He Can\*  
A theater piece for an ensemble of soloists.

Events - a live sound track for the film by Londier. Accordion, cello, voices and other instruments. The audiences participates in the singing.

Aeolian Partitions\*\*\* A theater piece for flute, clarinet, violin, cello and piano.

In Memoriam Nikola Tesla, Cosmic Engineer\* for several musicians with extensive electronic devices.

The Wheel of Fortune\* - A theater piece for clarinet soloist.

Sy\*ydT=1 \*\* for 4 bassoons, 4 cellos, 4 singer-readers, amplified prepared piano, heart beat and Shakuhachi, lights and theatrical events. Staging by Mary Nee. First performance Feb., 1969, U. of California San Diego.

The Dying Alchemist Preview for narrator, violinist, trumpet, piccolo, percussion and slide sequence by Lynn Londier. First performance U. of California San Diego, Feb., 1969.

AOK for accordion, 8 country fiddlers, chorus, conductors and tape delay system. The accordionist performs from the top of a revolving spool circled by the violinists, chorus and outer circle of conductors. First performance, Feb., 1969, U. of California San Diego.

1968

Double Basses at Twenty Paces - A theater piece for 2 string bass players, conductor/referee, seconds, tape (2 channel) and slide projection. Requested by Bertram Turetzky. First performance U. of California Ext. San Diego, Jan., 1969.

O HA AH - A theater piece for chorus, conductor and two percussionists.

Festival House - A theater piece for orchestra, mimes, light, film and slides. Requested by Tom Nee. First performance New Hampshire Music Festival, Chocorua, N.H., July, 1968, Conducted by Tom Nee.

Night Jar\* - A theater piece for Viola d'amore Player.

## III. COMPOSITIONS (continued)

Valentine\* - A theater piece for the Sonic Arts Union.

Evidence for Competing Bimolecular and Termolecular Mechanisms in the Hydrochlorination of Cyclohexene - A modular theater piece for specialized and unspecialized performers. Sonic and mixed media events with audience participation. First performance U. of California San Diego, Jan., 1968.

Alien Bog - 2 channel tape. Electronic music. First performance Tapeathon, 136 Embarcadero, San Francisco, Calif., July 22, 1967.

Beautiful Soop - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Mills Bog - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Music for Lysistrata - 2 channel tape, electronic music. First performance - Mills College, Oakland, Calif., April, 1967.

Circuitry - for 5 percussionists, voltage controlled light score and light events. First performance Mills College, Oakland, Calif., June, 1967.

Engineers Delight for Piccolo and Seven Conductors (Not Electric) - for piccolo and seven conductors with light projections and tape delay system. First performance - University of Illinois, Feb., 1967.

1966

The Bath\*\*\* - for soloist and 4 tape recorders

Hallo - A theater piece for Halloween, tape delay system, instruments, amplified piano, mimes and light projections. First performance - Mills College, Oakland, Calif., Halloween, 1966.

I of IV\*\*\* - 2 channel tape - electronic music<sup>1</sup>. First performance - Mills College, Oakland, Calif., Jan., 1967.

II of IV - 2 channel tape - electronic music<sup>1</sup>. First performance Tapeathon, San Francisco, Calif., July 22, 1967.

The Day I Disconnected The Erase Head and Forgot to Reconnect It<sup>1</sup> - 2 channel tape - electronic music. First performance San Francisco, Calif. Tapeathon, July 22, 1967.

5000 Miles<sup>1</sup> - 2 channel tape - electronic music. First performance Tapeathon, San Francisco, Calif., July 22, 1967.

III. COMPOSITIONS (continued)

Big Mother Is Watching You<sup>1</sup> - 2 channel tape. Electronic music.  
First performance San Francisco, Calif., July 22, 1967.

Participle Dangling in Honor of Gertrude Stein<sup>1</sup> - 2 channel  
tape. Electro Acoustic Music with mobile and film. First  
performance - Minneapolis, Minn., Winter, 1967.

The C(s) for Once\*\* - for trumpets, flutes, voices, organ and  
tape delay system. First performance - Ann Arbor, Michigan,  
Feb., 1966.

Theater Piece for Trombone Player\* - for garden hose instruments  
constructed by Elizabeth Harris and tape.

1965

Cat O Nine Tails - a theater piece for mimes with 2 channel tape.  
First performance - Walker Art Center, July, 1965, Minneapolis,  
Minn.

Winter Light - for 2 channel tape, mobile and figure. First  
performance - Elizabeth Harris on tour, Minneapolis, Minn.,  
Winter 1966.

Mnemonics V - 2 channel tape. Electronic Music. First perfor-  
mance - Encore Theater, San Francisco, Calif., Jan. 1965.

Mnemonics III - 2 channel tape. Electronic Music.

A Theater Piece - for 15 actors, film projections and tape. First  
performance - Encore Theater, San Francisco, Calif. featuring the  
San Francisco Mime Troupe in collaboration with Elizabeth Harris  
and Ronald Chase.

Rock Symphony - 2 channel tape - first performance Encore Theater,  
San Francisco, Calif., Jan., 1965.

Covenant - 2 channel tape for film sound track. Electro acoustic  
music.

George Washington Slept Here - for amplified violin, film, projections  
and tape. First performance - San Francisco Tape Music Center,  
Nov. 10, 1965.

The Chronicles of Hell\* - 2 channel tape.

Pieces of Eight\* - a theater piece for wind octet and tape

## III. COMPOSITIONS (continued)

Before the Music Ends - 2 channel tape and dancer. First performance - San Francisco State College, Nov., 1965.

Light Piece for David Tudor\* - 4 channel tape, amplified piano, and prismatic lighting effects.

1964

Apple Box - for 2 performers, amplified apple boxes and small sound sources. First performance Center Harbor, New Hampshire, August, 1964, Hear Festival.

Apple Box Orchestra for 10 performers amplified apple boxes and small sound sources. First performance - Encore Theater, Jan., 1965.

Five - for trumpet and dancer. First performance Television Station, KQED San Francisco, Calif., Winter 1964.

Duo for Accordion and Baudoneor with Possible Mynah Bird Obligato, See Saw Version\*

1963

Outline for flute, percussion and string bass\*\*\*

Seven Passages\* - 2 channel tape, mobile and dancer electro acoustic music.

1961

Time Perspectives - 4 channel tape. Electro acoustic music. First performance - The San Francisco Conservatory of Music, San Francisco, Calif., Dec. 18, 1961.

Trio for Trumpet, Accordion and String Bass. First performance - New Hampshire Music Festival, July, 1964.

Trio for Flute, Piano and Page Turner. First performance - Composers Forum at San Francisco Museum of Art, 1961.

Sound Patterns\*\*\* - for mixed chorus. Gandeamus Prize, 1962

1960

Variations for Sextet - for flute, clarinet, trumpet, horn, cello and piano. First performance - American Composers Workshop. Conducted by Tom Nee. San Francisco Conservatory of Music, San Francisco, Calif., 1960. Pacifica Foundation National Prize.

III. COMPOSITIONS (continued)

1957

Three Songs for Soprano and Piano. I An Interlude of Rare  
Beauty, Robert Duncan. II Spider Song, Robert Duncan. III  
Song from Maximus. VII Charles Olsen.

\* See Commissions

\*\* See Publications

\*\*\* See Commissions and Publications

\*\*\*\* See Recordings

LECTURES

- 1967 Recent Developments in Electronic Music and the New Music Theater, Feb. 10. San Francisco Public Library
- Rock 'n' Roll Is Electronic Music, Rock 'n' Roll Conference, UC Extension, March 18, 1967, Mills College, Oakland.
- Electronic Music, San Francisco City College
- 1968 Some Aspects of New Music, American Association of University Women, Del Mar, April.
- On I of IV, Pacifica Foundation, Radio Station KPFA, Berkeley, Calif.
- 1969 The Sound of Things To Come, Panelist. International Music Conference, New York, Sept.
- The Poetics of Environmental Sound, U.C. Santa Barbara, Jan., and Deep Springs College, Feb.
- "I am a musician. I compose. I hear, see, touch, taste and smell. Any element I choose, is mine to compose my music with.", New World of Sound, UCSD Extension, Jan.
- Beautiful Soop, Southwestern College, Chula Vista, May.
- Telepathic Improvisation, Bowdoin College, Brunswick, Maine
- Telepathic Improvisation, Sarah Lawrence College, May
- Flux Panel, UCSD Art Gallery, March.
- 1970 A Visit with Pauline Oliveros, Pacifica Foundation, Radio Station KPFA, Sept.
- Environmental Sound Perception, NHK TV, Tokyo, April
- Interview, Architectural Journal, Kyoto, April
- The Day I Disconnected the Erase head and Forgot to Reconnect It, Brown Univ., Providence, R.I., Oct. 9.
- My Composition Right or Wrong, U. of Washington, Seattle, Oct. 15.
- Why Not Baroque Physics? Physics Colloquium, Hope College, Holland, Mich., Oct. 5.
- Music at Expo 70, Sept., KPFA, Berkeley, Calif.
- The Performance of Theater Pieces, Dec. 24. KPFA, Berkeley, Calif.



LECTURES

- 1971 Women in Art, Panelist, San Diego State College.  
In Sonic Meditations, Douglas College, Rutgers, N.J., Oct.  
In Sonic Meditations, San Diego State College, April  
Telepathy and Sonic Meditation, Conn. Wesleyan, Middletown, Conn.,  
Feb.
- 1972 Sonic Meditations, University of Oregon, Perceptions of Women,  
Feb.  
Sonic Meditations, UC Santa Cruz, June  
On New Music, American Society of University Women, UCSD, May.  
The Absence of Sound: Its Potential, Focus: Shelter for Mankind,  
Architectural Conference, Calif. State University, Los Angeles,  
Sept. 23, 1972.

PAULINE OLIVEROS

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY

Fall Quarter 1967

Electronic Sound/Music 204  
Basic Musicianship I/Music 2A  
Projects & Studies in Music/Music-Fine Arts 3

Winter Quarter 1968

Basic Musicianship II/Music 2B  
Independent Study-Undergraduate Student/Music 199  
The Nature of Music/Music 1B

Spring Quarter 1968

Recording and the Specialized Use of Electronics during Performance  
/Music 202C  
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10. Some Thoughts on Pauline Oliveros
11. The Cunninghamma Dance Company in Berkeley
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\*Please see following pages.

# Modern Music Festival Opens

By Alfred Frankenstein

The San Francisco Conservatory of Music started something new and important yesterday afternoon when it presented the first concert in a seven-program festival of modern American music. Since it was the start of a locally unprecedented venture, several mistakes were made, but the committee in charge made no mistake at all when it selected Morton Subotnick's "Serenade" to open this program and Pauline Oliveros' "Variations" to conclude it.

Both of these are ensemble pieces in the tradition of Anton Webern, a tradition which places heavy emphasis on sparks, spangles, flutters, and coruscations of sound, brings tone color and nuance into the central place formerly occupied by harmony, and rarefies rhythm to the point at which it becomes something else for which, as yet, we have no term.

## VARIED EFFECT

Similar as these two pieces are in idiom, they are totally

different in effect, and therein lay the value of placing them on the same program. The Subotnick is light, gracious, playful, lyrical—everything one thinks of in connection with the word "serenade." The Oliveros is intensely serious, forceful, vastly dramatic in its implications, and truly symphonic in its breadth of values. Like the music of Webern himself, it convinces you that the crack of doom rides on the next 64th-note, and the softer that 64th-note, the more awe-inspiring in its delivery. Webernism is fashionable nowadays, but Subotnick and Miss Oliveros transcend that. Both pieces are quite good, but the one by Miss Oliveros is, I think, the most remarkable I have yet heard by any of the younger American composers.

Tuneful, richly harmonized, skillfully expressive traditionalism came to the fore in a song cycle entitled "The Crimson Sap," by the Boston composer Herbert

Fromm. It was very sensitively performed, from the purely musical point of view, by Venetia Gatsos and Judith Paplow, but Miss Gatsos' English was not clear enough to give one a proper idea of the text which Fromm had set with such obvious care and affection. The lack of a mimeographed text sheet was Mistake No. 1.

## OTHER ERRORS

Mistake No. 2 lay in accepting a student work, the violin sonata by Christopher Lantz, and assigning it to stu-

dents—Oleg Kovalenko and Robert Schunamann — for performance. Mistake No. 3 lay in giving the Subotnick and the Oliveros little or no rehearsal, so that they had to be rehearsed before the audience.

To be sure, this sort of thing is not uninteresting, especially when the performers are such skilled professionals as those assembled under Gerhard Samuel for the "Serenade" and under Thomas Nee for the "Variations," but it wastes time

that could be put to better use with two rehearsed performances. After rehearsal the "Serenade," Samuel played it straight through. Nee did not show Miss Oliveros the same courtesy. This was unfair. The conservatory ought to give her and us—at least one uninterrupted run—through before the festival is over.

This afternoon's program includes works of Elliott Carter, David del Tredici, Kenneth Gaburo, William May and Timothy Thompson.

# Music by Modern Composers Oliveros Work Is Impressive

By ALEXANDER FRIED

Pauline Oliveros' "Variations" for mixed instrumental sextet was by miles the most impressive work in a Pacifica Foundation Awards concert of new American chamber music, Friday night at the San Francisco Museum of Art.

This young San Franciscan is evidently a brilliantly talented composer, and a lot can be expected from her in years to come.

Incidentally, Miss Oliveros proved that any musical idiom at all in which a piece is written (be it ever so strange or experimental) can be acceptable, so long as the inner feeling that goes into it is sensitive and creative.

Her "Variations" is a very avantgarde sort of "color-tone" music. It doesn't aim to be melodious. Rather it presents its tone patterns in pointillist spurts, murmurs, splashes and meaningful pauses of abstract sound.

## ATMOSPHERE

In this manner, her piece was alive and fascinating every moment. It had atmosphere. It had emotional value and a continuing suspense and fulfillment.

Not many years ago, American composers used to grieve because no one wanted to perform their music, and few people wanted to listen to it.

Now things have changed, most of all in chamber music, a field in which contemporary American scores show up these days in program after program.

Last night's concert, sponsored by KPFA after a national composition contest, packed the museum auditorium to overflowing, with an amazingly large, attentive audience, mostly of East Bay and local sophisticates. At 1- st half of the program was very worth while.

The crowd had to bear a lot of suffering when it sat through a hopelessly bore-some, sterile 12-tone Quartet for clarinet and strings, by Donald Martino of Yale University. How in the world did such a work ever get into a program of prizewinners?

But there was a rewarding spark of feeling and novel tone color in "Three Praises," a somewhat devout and somewhat Near Eastern trio by Robert Lombardo, of New York, for flute, viola and a lively doublebrass.

## BLAKE POEMS

Also on the program were two laborious songs, self-consciously set to poems of Blake, by the Bay area composer, Philip Winsor.

A fair enough ratio of interesting passages turned up in two other works by New Yorkers — the "Concertante" for harpsichord, oboe and strings by Charles Wuorinen, and a "Concerto de Camera" for viola and a small orchestra by William Sydeman.

Gerhard Samuel provided the concert with good services as a conductor. Even in the small group pieces a conductor was necessary because most of the music was trickily difficult.

Performers included such Bay area notables as Nathan Rubin, viola, Kent Rose, violin, Walter Subke, flute, Leland Lincoln, oboe, Morten Subotnick, clarinet, Marvin Nelson, trumpet, Marvin Tartak, harpsichord, Dwight Peltzer, piano, and singers Carol Bogard and James Standard.

## Stimulating Sounds Too New to Be Named

By Alfred Frankenstein

Tape recorder music was the latest thing until Saturday night, when it was topped by something newer still in a concert at the San Francisco Conservatory of Music.

This thing that is newer still has no special name as yet. It was exemplified by an improvisation wherein two musicians, Pauline Oliveros and Morton Subotnick,

worked with two others, Lynn Palmer and John Graham, who know how to act and speak and have a gift for saying things that are so outrageously inconsequential as to take on a strange kind of meaning.

While the musicians were busy, mostly with percussive sounds, and the two others were acting and singing and whatnot, Ramon Sender was taping the goings-on, and the

taped sound came back, often in greatly altered forms, on speakers located at various points in the hall. As a result, the past of this improvisation became part of its present, and this use of the past as both substance and subject for an improvisation in the present seems to me a most remarkable idea.

Like all new ideas, it needs polishing, and its demonstra-

tion Saturday night was over-long. But it is probably going to go somewhere. I found it, even in the over-extended form of Saturday night's program, one of the most stimulating things that has happened in years.

The program also involved much tape-recorder music of the old-fashioned, traditional kind, including a delightful study in the sonorities of marimba and flute by Bruno Maderna, an exhilarating

study in the sonorities of struck metal by Luigi Nono, and a grandly dramatic study in "abstract" sonorities by Luciano Berio. James Tenney's "Analog No. 1" seemed pale. Henri Pousseur's "Three Faces of Liege" showed how electronic composition can be employed for atmospheric and programmatic effects of a highly conventional sort without falling into banality, or at least not often.



## Ludwig Frowns

# Far Out on Divisadero

The San Francisco Tape Music Center paid its respects to Beethoven last night. But not exactly in a manner that would have gladdened the heart of Josef Krips.

A bust of Ludwig perched on the piano as Pauline Oliveros' "Pieces of Eight" unwound amidst a concatenation of alarm clocks, cuckoo clock, cash register and assorted glissandos, burps and bellows from an ensemble of eight performers who looked rather more plausible than they sounded.

**THE BUST** had a wretched expression on its face, as if Ludwig had just heard one of his symphonies played upside down, backwards, or maybe at 62 rpm.

And we doubt if he enjoyed being paraded up and down the aisles, eyes blinking red, while feverish "ushers" rattled col-

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By Arthur Bloomfield

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lection bowls and organ music filled the hall.

It's not that we don't get the jest, but Miss Oliveros didn't quite hit the jackpot of whimsy on this one. A more diverting affair was the trip to Mars engineered by Ramon Sender and Anthony Martin in an item titled "In the Garden."

This begins rather quietly, if not so innocently, with comic projections of the sex life of some birds and bees (biology lab never looked quite like this), but there's brimstone ahead.

**A PAIR** of monsters appear, an anguished clarinet squeals, and blinking lights set up dancing rhythms from one end of the room to the other. It's all quite wild, imaginative,

and absorbing. A never-never world of sound and motion which reaches out and grabs you.

Some of the same Solisti di Divisadero Street who unburdened themselves of Miss Oliveros' sonic message were also concerned with an Impromptu by Folke Rabe, currently here on a Swedish government grant and rehearsing with the Dancers Workshop.

The trombone, cello, bass clarinet and piano did not make traditional sounds. What they did do, in conjunction with a busy percussionist, was to create a bitingly fascinating equivalent of seething tension, and the inevitable explosions.

It was as if the musicians were saying — in sound instead of words — aw shucks. Or something considerably stronger than that.



PAULINE OLIVEROS  
Masterful translation

Music

## Musical Peanuts And Eden, Too

By Dean Wallace

This week's program at the Tape Music Center has just about everything from Charles Schulz' "Peanuts" to the Book of Genesis; from delicate tonal confections to the most raucous ear-splitting racket; and from sublime expression to infantile absurdity.

It has, in short, something for everyone and I'm not sure it's all needed.

There is not much sense, for example, in recapitulating some of the more pedestrian experiments of John Cage. Yet, that is exactly what Folke Rabe has done in his two contributions to the program—the "indeterminacy" of multiple radio reception and the improvised Bronx cheer.

Pauline Oliveros, on the other hand, is a master at translating the ideas of the theater-of-the-absurd into a quasi-musical situation.

Her "Pieces of Eight" is a witty romp, full of inane surprises such as the oboe player who does a Dangerous Dan McGrew by entering in a fur-lined parka, laboriously unpacking his instrument, playing an utterly mad cadenza of about eight seconds duration, re-donning his parka and trudging off once more into the night.

The piece also reaches some sort of philosophical climax in a solo for cash register, which along with some of the other shenanigans was more than somewhat redolent of the pioneering work of

the late Gerard Hoffnung, who once wrote a concerto for vacuum cleaner. All good clean fun, in a word.

The Expulsion from Eden is retold in a surprisingly effective piece titled "In the Garden," with electronic noise by Ramon Sender and projected animation by Anthony Martin, who used a pantograph, some bits of cellophane and little more except his own fertile imagination.

There was music on the program, too, by the way—a couple of highly sensitive, low-density creations by jazz composer Mel Powell, performed by those thoroughly excellent musicians who bear the modest name of the Mills Performing Group. And, finally, a marvelous study in musical and electronic sound textures titled "Antiphonies," by Gerald Shapiro.

A capacity crowd attended the Monday night performance, and, if they tell their friends, the place will probably be full for tonight's final repeat.

## CONCERT IS GIVEN FOR THE FUN OF IT

Pranks and Musical Jokes  
Enliven Carnegie Recital

By THEODORE STRONGIN

Last night was trick night in the Evenings for New Music series being held at Carnegie Recital Hall.

Some of the tricks were more musical than others, but all had elements of fun. In Robert Moran's "Elegant Journey With Stopping Points of Interest" (1965), three different kinds of Chinese wind/chimes, a gong and a bass drum played themselves on stage with no performer visible. Sometimes they just threatened to play. The drum or gong beater would rise and threaten to strike, but wouldn't. Finally a man wandered in (the stage was mostly dark) and played a little percussion, sometimes accompanied by taped voices, sometimes not.

When the tape announced an airplane departure at the end, the man walked off the stage carrying a suitcase.

Lawrence Singer's "Piece for Solo Oboe (1967)" showed that the instrument can play curious pseudo-chords that sound electronically produced, but not much else was learned during the short work.

Pauline Oliveiros's "Theater Piece" made use of taped, distorted trombone sounds, oddly,

pleasant, mournful ones. Meanwhile, a live trombonist lighted candles on the dark stage and caused what looked like garden sprayers set up vertically, to whirl around by blowing through plastic tubes that at the same time made trombone-like noises. The trombonist finally blew out the candles, also through plastic tubes.

If this sounds ridiculous, it was not. Somehow Miss Oliveiros mixed her media with imagination and humor creating an absorbing, fey atmosphere.

"In Blackboard Piece With Girls and Loops" (1967), Jon Hassell had two girls draw pretty loops and lines in color on special electronic blackboards that thereupon made uninteresting organlike sounds.

There were three single media pieces on the program, all of them just straight music: Yannis Xenakis's tight, wild, striking piano piece, "Herma" (1961); Carlos Alsina's beautifully perceived and very inventive "Auftrag" (1967) for chamber ensemble, and Yuji Takahashi's "Bridges I" (1967) for electronic keyboard, cello and percussion.

The excellent performers (and tricksters) were mostly from the State University of New York at Buffalo.

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SAN FRANCISCO CHRONICLE

## Conservatory Concert

# An Adventurous Trombone Man

By Robert Commanday

If Mozart could write for a glass harmonica and Haydn, for a baryton, surely contemporary composers can write for a Dempster. A Dempster is more than an instrument, actually it is one. Stuart Dempster, a man who can do most anything either musical or rambunctious involving labial vibration, singing or tapping in and around a trombone.

This leading exponent of the Adventurous Trombone recently returned from a far-flung recital trip, was the featured artist at the San Francisco Conservatory Artists Ensemble concert in the Conservatory on Monday.

### UNIFIED

Andrew Imbrie, commissioned by Dempster to write a trombone work, calls essentially for Dempster the Musician in the "Three Sketches" heard in their premiere. Special "effects," Imbrie uses only sparingly to highlight a moment or punctuate according to expressive need. This is an outstanding work, direct and meaningful.

The Three Sketches, connected and unified, consist of a wide-ranged Andante, a Furioso movement with a

schерzo trio, and a perfectly beautiful aria moving into the final allegro of considerable momentum and a convincing, strong release at the end. Dempster was first-rate. His pianist, David Hemmingway, was keen in Imbrie's intricate rhythm and coloristic effects, not decisive and persuasive enough on the strong gestures.

Barney Childs, another commissioner of Dempster's, not having much musical to say or at least to stick with, must rely on Dempster the Effectsmaster. His Music for Trombone and Piano starts a hundred times, or as many times as there are separate unrelated impulses. Dempster and the pianist, Loren Rush, seemed in very close accord and on the qui vive controlling the time suspenses between multitudinous events.

### PROWLING

The third commissioned work was a Theater Piece for Trombone Player and Tape by Pauline Oliveros. Miss Oliveros has developed a certain notoriety as a happenings-maker under the shade of a foundation grant and with a small indulgent following of titillants at Mills



STUART DEMPSTER  
Musical and rambunctious

College. It's cheaper than rockets and lots more fun.

In this chapter which could be entitled "Trombonish Bark in the Dark," Dempster is discovered by flickers of light, to be prowling all over and under a piano and scraping its strings. (Choreography by Elizabeth Harris). Later, against near and far tape echoes of his own sounds, he plays lengths of garden hose, each fitted with trombone mouthpieces. Three lead to funnel-bells in which lighted candles are set flickering; three lead to lawn sprinklers set whirring, trumpeting and spewing clouds of cigarette smoke. The seventh, connected only to Dempster, is played while being whirled madly in a circle over his head for a mad Doppler finale. Why not!

The splendid baritone Milton Williams was the making of a fine work by Salvatore Maritano called "Ballad." Over a mike he crooned beautifully popular ballads, and sang movingly, blues — songs like "You are too beautiful my dear," "I'm going to move to the outskirts of town." The pop songs were the cantus firmus to which a sextet conducted by Alan Johnson played a discrete, open-textured commentary, and later turned to all-percussion support behind the blues.

Closer to straight jazz procedures was Terry Riley's "For Ann." This was a controlled chance-improvisation work. Over a conventional rhythm background, melodic instruments in Johnson's septet took off from a unison tune, repeating individual portions. It was unlike good jazz in that it was harmonically less interesting than Frere Jacques, which is why canons and rounds aren't played much in concert or jazz sessions either.

# Avant-Garde Concerts Offered a Suggestion

By ALEXANDER FRIED

A grant from the San Francisco Foundation is enabling the San Francisco Conservatory Artists Ensemble to put on an interesting, adventurous series of avant-garde concerts at the conservatory.

Perhaps the grant is not large enough to cover a slight improvement I would like to suggest in the arrangement of the concerts.

In that case, since I estimate the improvement might cost about \$4.80 a concert, I hereby offer to be one of 10 tycoons who would raise the sum by donating 48 cents apiece.

By such means, the Artists Ensemble — which does nifty things in new music and performs them well — could have provided last night's concert with a few lines of program notes. For lack of the notes, the program cast bothersome, useless mystification on what went on.

I don't mean "square," pedantic notes. I mean just brief, essential information.

Proper notes could have indicated where non-local composers Salvatore Martirano and Barney Childs are active these days; when local Andrew Imbrie wrote his "Three Sketches for Trombone"; what Pauline Oliveros had in mind in her bizarre "Theater Piece

for Trombone Player and Tape," and what was the compositional method — partly ruled by chance — in Terry Riley's "For Ann."

Imbrie's piece was the most substantial of the evening, and with help from Martirano, Childs and Riley made the concert very worth while.

While the "Sketches" were fresh in mind and individuality, they entered into the spirit not of the latest avant-garde devices, but rather the atonal traditional (now a half century old) of Schoenberg.

They ranged from passionate to meditative moods. In them, Imbrie again revealed his rare ability to give atonal dissonance a lyrical feeling, as well as expressionistic bite and force.

Trombonist Stuart Dempster was paired with pianist David Hemmingway in Imbrie's work, and was aided by Loren Rush in Child's "Music for Trombone and Piano." Though this work's snorts, yelps, flutters and slow motion trombone slides were freakish, it still suggested aspects of fine feeling.

Aided by a small instrumental group and conductor Alan Johnson, baritone Milton Williams put a caressing voice (and falsettos) into Martirano's "Ballad," with its frankly banal words and its passages of sentimentality, spirituals, blues and jazz. But the banality was embedded in an effective serious far-out musical idiom.

In "For Ann," with a different instrumental grouping, the program at last settled down to a continuity of repose — consisting of a steady flow of jazzy rhythm and simple, disjointed fragments of tune. As a whole, the piece was successful in keeping up a semi-monotonous, semi-stimulating jazz hypnosis.

Miss Oliveros' "Theater Piece," with "choreography" or stage direction by Elizabeth Harris, had Dempster crawling under the piano; lighting candles, blowing them out by playing at them through a hose, and so on; and making goofy sounds to match.

The piece was like a good-natured nightmare, and I found in it no musical sense whatsoever.

PAULINE OLIVEROS  
Footnote 8.

## Music and Theater Share Same Circuit At Electric Circus

By THEODORE STRONGIN

In a most beguiling way, Pauline Oliveros rode the fine line between music and theater in her "Electronic Music Theater of the Absurd," given in the Electric Ear series at the Electric Circus Monday night.

Miss Oliveros, a West Coast electronic composer, is a sensitive young woman whose awareness wanders freely into all sorts of corners no one else would notice. She gave the audience a preview of the whimsical, reflective quality of her mind in her first piece, "Some Sound Observations, With Amplified Manhattan."

While live sounds collected outside on St. Marks Place were amplified and projected into the theater, Miss Oliveros, sitting on a dais in the center of the cavelike Circus, read a series of ruminations that she had written for a magazine article.

They mostly concerned Miss Oliveros's feelings about sound in general. She would like to hear the sound a spider makes spinning a web, and she wondered aloud what microbes hear. Her associations were penetrating, gentle, witty and full of sensory awareness.

She also offered the premiere of a work commissioned by the violinist, Jacob Glick, who, dressed in white tie and tails, was on hand to play it. Or, rather, to act it out.

Miss Oliveros breached the boundary between musician and magician. After drawing a pentagram on the floor (the traditional symbol of magic), Mr. Glick showed his adeptness with card tricks, disappearing coins and cigarettes. He also played the viola d'amore a bit. His delivery was as droll and absurd as Miss Oliveros's directions to him.

Elsewhere, in another work, "Beautiful Soop," cultured voices, electronically fractured, read poems of Lewis Carroll over a whippoorwill-like accompaniment (among other sounds), while a nostalgic, childlike light show based on the alphabet and on simple words such as "cat" and "bat" was projected on the walls.

"Sound Observations" and "Beautiful Soop" were first New York performances, as was "Big Mother Is Watching You," in which Miss Oliveros deserted whimsy for dense, scaring sound. "Night Jar," Mr. Glick's piece, had its world premiere.

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## Wayne Johnson



### Oliveros concert is fascinating fun

Arts and Entertainment Editor

The Contemporary Group had fun last night, and it seemed apparent that the large audience in the Hub auditorium (the biggest crowd I've ever seen at a Contemporary Group concert) had fun, too.

The evening was devoted to music-theater pieces by Pauline Oliveros, a witty, entertaining, highly imaginative woman who teaches at the University of California at San Diego and is firmly established as one of the leaders of the avant garde in this country.

The program had nothing to do with traditional music and the traditional concert-hall experience. Unlike most "serious" concerts which are firmly rooted in the past, last night's concert (which for all its fun-and-games was still essentially serious) lived actively and vitally in the present and spun off hints of the future.

THE INTENT of the concert was not only to explore new sound combinations, new music, but also to suggest new ways of presenting musicians — not just as musical performers but as total performers in a total-theater situation. The execution was as fascinating as the intent.

The most interesting, most substantial portion of the program was the premiere performance of "The Wheel of Fortune," which was commissioned and performed by William O. Smith, the director of the Contemporary Group and a clarinetist and composer of some renown.

The piece, which is partly scripted and partly improvisatory, presents not only various aspects of Smith the Musician but also various facets of Smith the Man.

In the piece, Smith comes on stage wearing a costume which integrates in a striking, amusing manner the traditional black of the concert performer and the motley of the fool. In a manner that is partly ritualistic and partly fun-and-games, Smith outlines a "magic circle" (which is defined by masking tape, a chalk mark and nine blinking yellow lights of the kind used on construction barricades).

**WORKING WITHIN THIS CIRCLE**, Smith explores and explains the various features of his personality and experience. He talks about himself (in French and Italian, as well as English), does some simple (and funny) magic tricks, discusses his name (and all the other kinds of "smiths," in a virtuoso verbal "aria"), reveals his fascination with procedures and complex operations, and ends the piece with about 10 minutes of improvising (great playing!) on the clarinet in a variety of styles which expresses his own musical history.

The piece is fun and funny, but it's more than an extended gag. It adds up to a fascinating, entertaining portrait of a man who expresses himself primarily through his clarinet but whose expression—and need for expression—are shaped by many non-musical influences.

Stuart Dempster, another U. W. faculty member associated with the Contemporary Group, had wild fun with "Theater Piece for Trombone Player and Tape," which Miss Oliveros wrote for him in 1966. On a stage which is semi-darkened most of the time, Dempster crawls under and around (and seemingly through) a piano, scrapes the piano's strings, yaps and barks like a dog, and plays two Rube Goldberg contraptions: one consists of three lengths of garden hose fitted on one end with trombone mouthpieces and on the other with reflecting bells in which candles are burning; the other has hose fitted to twirling lawn sprinklers which, when Dempster makes them spin, spew out something that looks like smoke and smells like talcum powder.

All this is accompanied by a wide variety of trombone sounds on tape — sounds which Dempster pre-taped and which were then arranged (and sometimes distorted) by Miss Oliveros. The Dempster piece is great good fun, but it lacks the human depth and fascination of the piece Miss Oliveros created for Smith.

THE PROGRAM opened with a tape piece called "Bye Butterfly." The Butterfly of the title is Puccini's *Cio-Cio-San*, the sound of whose first aria gets surrounded — and ultimately swallowed up — by a variety of electronic sound squiggles.

The other piece on the concert was called "Events," which consisted of the showing of a generally uninteresting film accompanied by an interesting sound environment created by live musicians on stage (Miss Oliveros playing the accordion and Lynn Lonidier, the filmmaker, playing the cello) and by members of the Contemporary Group moving throughout the audience playing various instruments.

The droning, enveloping sound was highly effective for seven or eight minutes — but the piece lasted twice that long.

# H Section The Seattle Times

## Wayne Johnson



### Three hats for Bill Smith

Arts and Entertainment Editor

William O. Smith is a well known and respected musician with impressive credentials: director of the Contemporary Group at the University of Washington, composer, clarinet virtuoso and jazz player who has performed his own works and those written especially for him throughout the United States and Europe.

He is also the crazily-dressed cat in the accompanying photo, which shows him rigged out as he will be in his next concert appearance.

Now it takes no great flash of insight to guess that this is not going to be the usual common-garden-variety concert.

Smith will carry three hats and his favorite pair of shoes on stage during the Contemporary Group's first show of the season, which is scheduled for 8 p. m. Wednesday in the Hub auditorium and which will be devoted to the music-theater pieces of Pauline Oliveros, one of the most prominent avant-gardists in the country.

The program will also feature a work Miss Oliveros wrote for a Dempster. If you don't readily recall that particular instrument, don't think your musical education is deficient. It's not an instrument at all. It's a trombone player--Stuart Dempster, who is also a U. W. music faculty member associated with the Contemporary Group.

"Pauline doesn't write for instruments," said Smith, during an interview in which he kept his shoes on and wore no hats at all. "She writes for individuals. No one else can play the piece she wrote for me, and only Stu can perform the piece she did for him."



Bill Smith

The work Miss Oliveros created for Smith is called "The Wheel of Fortune," and it will have its world premiere Wednesday night. The piece she wrote for Dempster—"Theater Piece for Trombone and Tape"—dates back to 1966.

"PAULINE WORKS with and tries to project the whole personality of the person she's writing for," said Smith. "She wants to put across whatever that person means to her. In my piece, I speak, act, mime, do magic, and improvise on six notes.

"The piece begins like a magic ritual, and then the script tells me to 'tell the audience a brief story about yourself in French' and then 'tell a little known fact about Benny Goodman.' And so on. The piece uses slides taken from the Tarot pack, some stuff on tape, and my playing for two-to-five minutes of the 12-to-15 minute piece.

"The criticism of this sort of thing is, of course, 'Yeah, but that's not music!' It is total theater. As long as we musicians perform in a theater situation, why can't we use all the capabilities of the theater? Why do we always have to come on in our black suits and just go through the whole concert ritual? I'm extremely interested in anything that gets us out of the traditional situation—out of musicians' traditional bag—anything that gets away from the musician just performing politely and the audience just sitting there."

DEMPSTER IS ALSO committed to the non-traditional bag. In fact, a year or so ago at the U. W., he performed a piece during most of which he was enclosed, trombone and all, in a big black bag.

He'll be out of that bag Wednesday night but still very much into the music-theater-piece bag. In Miss Oliveros' work for him, Dempster will play lengths of garden hose fitted with trombone mouthpieces, and there will be trumpeting lawn sprinklers spewing smoke. And the whole affair will be illuminated by flickering candles and—you betcha—an antic wit.

Miss Oliveros, who will be here for Wednesday's show, was a founder (along with Morton Subotnick and Ramon Sender) of the San Francisco Tape Music Centre, now located at Mills College.

She has toured extensively throughout the United States, Europe and Japan, has won awards for her recordings, and is in considerable demand as a composer of music-theater pieces. She now teaches at the University of California at San Diego.

OTHER OF HER WORKS programmed for Wednesday night include Bye Butterfly (for electronic tape) and Events (a film with live soundtrack).

Yeah, but is it music?

"I'm not just a musician," said Smith. "Primarily, I'm a human being. And the important thing is not just to push the buttons down at the right time, but to be a total, alive, vital human being all the time."

# Arts and entertainment

Books

Travel

Sunday, October 11, 1970

HI



Howard Stateman, Editor  
subheads by Leslie Haight

# Kaleidoscope



by Pfeijenns Geheuterrbruch  
Special to The DAILY

A concert by the University Contemporary Group in a full HUB Aud. Wednesday night was devoted to the works of Pauline Oliveros. The composer was in attendance and took part in the performance of one piece.

The concert opened with an Electronic Tape from 1965, *Bye, Bye Butterfly*, which is remarkable for its quality and effect. This was followed by the premiere of *Wheel of Fortune* which was commissioned and performed by William O. Smith, who, along with Robert Suderburg, is co-director of the Contemporary Group.

The piece requires a performer to perform magic, mime, wear a most humorous costume, and recite off-hand bits of trivia and nonsense.

In point of fact, only in the last half of the piece did Mr. Smith actually play his clarinet, rather than use it as a wand. Then he sat down in the middle of a ring of flashing lights and accomplished about five or ten minutes of the most excellent improvisation accompanied by an electronic tape (which drew immediate comments from some small children in the audience and someone's dog).

Following a brief intermission a film by Lynn Lonidier was shown with a live soundtrack provided by Miss Oliveros on the accordion and Miss Lonidier on the cello; one, or both, or either of these performers began to sing an improvised drone adding a very Indian sound.

This was heightened when various members of the Contemporary Group, waiting in the audience with their instruments, began to join in and walk about the auditorium.

In a matter of time a goodly part of the audience was droning along with the players and walking around also. The piece seemed to hover over

a few concrete tones and, often as not, magically resolved on a tonic triad very quietly . . . something like a Brucknerian Raga.

The meaning of it was quite clear, Peace: not the type that's negotiated, signed, and broken, but the immutable conception of inner peace. The therapeutic effect on the audience was marvelous. The name of the film is *Events*.

Theater Piece for Trombone Player and Tape followed another intermission. The trombone player is the estimable Stuart Dempster, but note that there is no mention made of anyone actually playing the trombone, or even bringing one on stage. Rather, two large apparatus from some garden shed were arranged on opposite ends of the stage. One held candles and blew them out when played, the other simply spinning

and smoking. This was simultaneous with a tape of noises which Professor Dempster has discovered how to produce with a trombone. The tape continued to play as the performer went to his hands and knees to bark and yip at the sudden glare from matches, the bumbs and wails which the tape emitted, and anything else worth barking at.

"But is it music?" queried a weak voice in the back.

Indeed, as we sat and listened it became clear that somewhere tonal craftsmanship has crossed a border which separates it from Mozart, Schoenberg, and the Rolling Stones. The second and final works were not so much concert pieces as, to use the composer's own phrase, 'Theater Pieces.' No longer is the main concern the representation of ideas as with earlier music, but instead the distortion of reality, that is to say, real noises and real things.

In this respect it differs from earlier music in the same way that pop and op-art differ from Rubens and Picasso. It is with this in mind that I propose the term 'Audile-Art,' or 'Aud-Art' to label the emerging school of composition which Pauline Oliveros so excellently represents.

Of course her work is not simply audile in nature. It would better have been preserved on video-tape than simple auditory tape. But in about three or six months such a tape will have been processed and available for listening in the Record Library . . . although, frankly, something is lost without those flashing lights.

(to page 16)

# Oliveros In Exciting Concert

BY STEPHANIE MILLER

The music of Pauline Oliveros shows how thoroughly exciting and engrossing electronic music can be when properly combined with other instruments and other media.

Given the added boost of the talented Contemporary Group at their opening concert of the 1970-71 season at the University of Washington HUB auditorium last night, her music provides an intense experience in musical theater.

The Contemporary Group's presentation of music theater, the first concert of its kind, was a happening from which no one left unmoved.

A potpourri of multi-media from lights to props jolted the audience into total involvement with the performers.

The four works ranged from the whimsical "Theater Piece for Trombone Player and Tape," commissioned and played by music faculty member Stuart Dempster, to the solemn and highly emotional "Events," a film by Lynn Lonidier with live soundtrack by Miss Oliveros and musicians of The Contemporary Group.

The opening "Bye Bye Butterfly," was written by Miss Oliveros in 1965 when she founded, along with Morton Subotnick and Ramon Sender, the San Francisco Tape Music Center, that is now housed at Mills College. It was played in a darkened auditorium to help the audience concentrate.

Beginning with what sounded like a faulty amplifier, the high-pitched sounds threatened to sting the teeth or drill the ear drums.

To this accompaniment thematic patterns and voices were woven through the work to create a chilling and sensational musical structure.

The world premiere of "The Wheel of Fortune" was commissioned by and written for music faculty member William O. Smith who is also director of The Contemporary Group.

It is a superb feat of the

creative process, a work impinged with an irony which recalls the theater of Samuel Beckett.

Based on the reading of the Tarot cards, which are "read" like a sophisticated ouija board, the work is a synthesis of mime, magic and music which evokes a kind of occult electric current.

Smith's dextrous handling of the three roles was not as mystifying as the card worship implies. Surrounded by eight yellow flashing beacons and standing in front of slides of the cards, Smith alternately whipped small cards from his sleeve, delivered random verbiage about the significance of a sieve

or the symbolism of a shoe, performed magic tricks and finally sat down among the beacons and improvised a piece on his clarinet.

He carried off the highly imaginative work with great aplomb.

Lynn Lonidier's lights and flashing beacons created a rhythmic, visual accompaniment to Smith's agile improvisation. And the costume by Sigrid Lonidier, with its myriad scarves and mismatched trouser legs, was a comic delight.

Somber undertones follow most of Miss Oliveros' music. The film "Events" brought handkerchiefs to the eyes of many.

The abstract rendering of floating figures, feet moving about, people on swings

and conversing with each other without sound, is essentially melancholic.

But it was the absolute purity of the music played by The Contemporary Group as they wandered aimlessly down the aisles that struck the emotional note.

The final "Theater Piece for Trombone Player and Tape," written in 1966, and commissioned by Stuart Dempster, sent Dempster crawling under a piano with his trombone, scraping the strings, lighting and spitting out matches with a noisy "fsspht," swirling lawn sprinklers which emitted intense, barking like a dog, clearing his throat and generally doing just about everything zany and bizarre.

50 ★

Thurs., Oct. 15, 1970

Seattle Post-Intelligence

THE RECORDS OF FRANK OLIVEROS      Footnote 10.

The closest I've come to performing in an Oliveros piece was a brief stint at piano-moving, as part of the performance of Aeolian Music at Bowdoin College (May, 1969). Composed for the five Aeolian Chamber Players, the piece also called for a number of "extras" -page-turners, piano movers, someone to sweep the floor, someone carrying a transistor radio across the stage, etc.- and I found myself put to work in this capacity. I've also assisted with lighting in a performance by trombonist Stuart Dempster of Theatre Piece (again at Bowdoin, January 1967), and witnessed Doublebasses at Twenty Paces in performance at U. Cal. Santa Barbara (April 1969).

In three different pieces, then, I've been placed at different vantage-points with respect to the stage-action. It may be interesting, though, that in each of them I've felt myself to be a direct "participant" in the unfolding of the work. My job in Aeolian Music -in fact, the tasks of all the auxiliary players- demanded rapid timing and tight coordination with the activities of the five musicians; I think we all felt that we were performers on an equal footing with the instrumentalists. As we were also quite well-known to the college audience (the extras included the chairman of my department, a resident artist, a popular instructor and some students) our new roles -and the seriousness with which we undertook them- carried a special significance. As for my work in Theatre Piece, I consider this real "performing," with spotlights instead of my usual instrument; I alternated various spots, playing these upon Dempster as he stood (in total darkness) waving his Doppler-hose-lasso-trombone, and tried to set up various rhythms, attacks and a general counterpoint to his music. I've since played with lights in this way only once, in a performance of Dan Lentz's Gospel Meeting in Rotterdam (this time I shone them directly at the audience), and had the same feeling of real command over an "instrument."

"Participation" as a member of the audience is more difficult to describe in retrospect, but I recall that Doublebasses at Twenty Paces engaged me more than passively. The initial pretext of the piece, as a duel or contest between the two bass players, moves the audience in this direction anyway - making us, for

the moment, spectators at a unique kind of sporting event. Audience involvement of a different kind (but definitely "active") exists in Aeolian Music as well; a number of the audience joined in the telepathic improvisation at the end of the work, quietly humming pitches. (The piece ends when all instrumental sounds have ceased and nothing but the vocal sonority remains.)

I don't know enough of the Oliveros literature to relate it to a "style." From the three pieces I've experienced first-hand, and the half dozen or so others I've heard about, though, I might make two comments:

(1) In each piece there seems to be a sudden transition from a generally comic -perhaps slapstick- atmosphere to something quite "serious," at times even menacing. Given the genial, whimsical nature of the earlier activities, the concluding sections then take on a vivid, overwhelming character - really terrifying in the doublebass duo or the trombone Theatre Piece, or atmospheric and dream-like in Aeolian Music. The lighting effects in the three pieces stress this duality: it is as though a bright, sunny state must inevitably give way to its counterpart at night (the darkness, in turn, being either sinister or gentle). Or, stated in other terms, an abstract, cerebral kind of rapid-fire game-playing invariably leads to a complementary state of sensuousness (and motionlessness). The ends of these pieces are hardly "funny;" if any one word describes them all, it is "mystical." What I remember most are not the obviously humorous moments, but the religious imagery, the Beethoven symbolism, the yin-yang metamorphosis - perhaps this says more about the listener than the music, but other people share my feelings here.

(2) The pieces are designed perfectly for the performers who've commissioned them; in this sense they become surrealistic "portraits" of specific individuals or groups. Certainly the trombone piece is Dempster: barking, growling, crawling about under the piano, activating pin-wheels and candles. I don't know whether Doublebasses at Twenty Paces was written for Bert Turetzky or not, but after seeing him in it I can't imagine the piece without him; it exploits his verbal non-stop virtuosity, his physical presence, even his particular interests in the bass itself. Aeolian Music was created, according to its composer, after the

Aeolian Chamber Players had sent her a group photograph of themselves. Not having met them, she worked with their personalities as projected through the pictorial medium; it's all the more surprising, then, that the piece is accurate to the nth degree in capturing the idiosyncracies of the five instrumentalists! As if to prove the point, the Aeolians replaced their pianist after the photograph had been mailed to California. The new pianist's physical appearance and personality were totally unlike that of his predecessor; strangely enough, the lone flaw in the Bowdoin performance was that the piano part was entirely "wrong" for some reason I couldn't explain at the time. Now that I think of it, it would have been a beautiful vehicle for the man in the photograph.

Elliott Schwartz

# The Cunningham Dance Company in Berkeley

By Marilyn Tucker

There is a certain compelling boredom that extends throughout an evening of theater with Merce Cunningham, his dancers, technicians and entourage.

There are sparks of brilliance, but they flash by so quickly. In the meantime, one waits and watches hopefully, with about the same level of intensity that you might watch one of the notable underground films focusing on a window, or people's bottoms or nine hours of a man sleeping.

At Sunday night's second and final performance of the company at the University of California's Zellerbach Auditorium in Berkeley, major interest was sustained in the opening piece, a revival of "Rain Forest."

There was some kind of dance line developed as bodies slithered about at first as if wallowing in primordial ooze, gradually becoming jerky and agitated until Cunningham freaks out solo for a final thrust.

Andy Warhol's decor of helium-inflated large aluminum pillow was quite marvelous, as were the lighting



JOHN CAGE  
A very funny man

and David Tudor's funky electronic score.

## MISSING

What was missing in "Rain Forest," and a welcome loss it was, was Cunningham's constant predisposition to whimsy. Cunningham has all these obviously well trained bodies at his disposal, and most of the time they are given to cavorting about, prancing, doing their little leaps and jumps and

kicks. Theatrical irrelevance at its most excruciating.

The scores are independent, of course, from the stage action. Pauline Oliveros' "Canfield," repeated from the previous evening's premiere but in its "32-minute version," was an insufferable drag. Here were Gordon Mumma and John Cage, with an occasional outburst from Tudor, doing a sideshow act about sound effects — with style overtones of Huntley-Brinkley, Bob and Ray, and John and Marcia. Do I really care that this one particular sound is like the Spoleto squeak? No, John, I do not. On stage, the lighting was brilliant.

"Canfield" and later "How to Pass, Kick, Drop and Run" were presented as substitutes for the announced premieres of "Objects" and "Tread," cancelled because of Carolyn Brown's indisposition.

## DANCING

The dancing, by full ensemble, in "How to Pass . . ." is not unlike a hippie's football game. And how's that for a surprise? But John Cage is a very funny man, and he presented the "score" by sitting at a little side table, smoking cigarettes, drinking champagne (how I envied him), and reading from his autobiographical writings. The writings are all in the form of short, witty anecdotes, sort of an avant garde Joe Miller joke book.

I hope Cage knows that his material is so good that a lot of people are using it, especially on late-night television. Whatever else he is, John Cage is a masterful story teller. When he's talking, to heck with all those gym-clad, braless cuties and their friends jousting about on stage.

# Groans, Hums Become Vehicles For 'Flight'

AP Photo



**SONIC MEDITATION** — Composer Pauline Oliveros, left foreground, and the rest of The Ensemble, gather for

There was, after all, limited sonic environment in the darkened, stilled chapel.

In "Teach Yourself to Fly," the final meditation, each participant again was asked to observe his own breathing, and as it became audible, "gradually introduce your voice and/or instrument. Color your breathing

a program of Sonic Meditations, each using her voice, in a single pitch, to relate to her environment.

very softly at first with sound. Let the intensity increase very slowly as you observe it. Continue until all others are quiet."

And so it was. They did fly, each one within himself. Flights made visible by the utter silence, the utter stillness of the landings.

**IN FLIGHT** — Participants in a program of sonic meditations at Voorhees Chapel tune in on themselves for the meditation, "Teach Yourself to Fly."



By MARILYN BALLAS  
Home News Staff Writer

They were in flight, those assembled in Voorhees Chapel. But you couldn't tell by looking.

Except for a hint of blue at the front of the room, the chapel was flooded with darkness. A handful were gathered, kneeling, at the platform. Most were seated throughout the auditorium.

Each had his own sound — a siren, a groan, a hum, a whistle, a cluck — which was his vehicle for the sonic meditation, "Teach Yourself to Fly."

And one did not realize how effectively they had learned to fly until it was all over. The house lights went up, and they sat — perhaps for five minutes — silent and still. Then they started coming down and taking the first timid steps toward Pauline Oliveros, composer from Leucadia, Calif.

It was an Evening of Sonic Meditations at the Douglass College chapel.

Miss Oliveros, who conceived the sonic meditation, said it is an outgrowth of her studies with the sonic-psychical qualities of a single pitch, and later with T'ai Chi, a style of Japanese music that is meditative and which stresses the feminine, or passive aspect of music.

Miss Oliveros, working on the West Coast with a permanent ensemble of 10 women, has developed several sonic meditations, four of which were presented at the program here this week.

For her appearance at Douglass—which included three days of workshops preparatory to the culminating program—she was accompanied by one other member of the ensemble, Lin Barron, a cellist working toward a master's degree in music at the University of California at San Diego.

Sonic meditation, according to Miss Oliveros, is "not music in the ordinary sense. There is no audience, because everyone is included in the meditation. And we are not trying to perform, so it's not a concert."

Its object is "to make you feel better . . . to help you arrive at a new kind of awareness by becoming more concerned with your relationship to the environment," she continues.

A faculty member at the University of California, Miss Oliveros says sonic meditation is "a way of tuning into the environment, rather than rejecting it."

Some 200 students and faculty from Douglass, Liv-

ingston and Rutgers participated in the Voorhees Chapel meditations.

With house lights on and prior to the official start of the program, there was the greeting meditation. In mimeographed instructions, Miss Oliveros advised participants to begin by "sitting quietly and observing your breathing. Gradually form a pitch image mentally. Maintain the same pitch image for the duration of the meditation. Whenever a person enters the space, greet the person by producing your pitch image until another person enters the space."

The result? It was music — crystal clear vocal chords, each participant contributing his own unvarying pitch. The color was created by the various individual pitches, the gradual building, then waning symphony that was sounded for each person as he entered the chapel.

It was an a capella choir at its sonic best, but without benefit of composition. Each hummer was his own composer, picking up his cue from his environment.

Less successful, at least for this writer and the handful who left the auditorium at this point, was the sonic Rorschach. Performed in darkened house with benefit of eight candles, the room was flooded with pre-recorded white sound (the noise you get between radio stations, Miss Oliveros explains), hardly audible as it began, working up gradually to an ear-deafening level. Participants were advised to sit or lie down for the duration of this meditation, which asked nothing else of them but their silence.

As the white sound grew louder, it seemed the atmosphere in the room became edgy, restless. One wondered how conducive it all was to meditating.

One wondered, too, at Miss Oliveros' attempt here: It gave this writer a headache.

Environmental Dialogue, performed in a darkened house with a green light flooding the altar, was the third meditation. Here, the participant was advised to observe his own breathing. "As you become aware of sounds from the environment, gradually begin to reinforce the pitch of the environmental sound source. Reinforce either vocally or with an instrument," the instructions read.

Scattered hums and whistles—and one lone groan—were heard from among those gathered. The result was eerie, yet pleasant, and one imagined the possibilities outdoors, with the ripple of a brook, the song of a bird to tune in on.



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ADF 10 Oliveros, Pauline, composer; b. Houston, 1932; studied composition with  
 11 Erickson and Nee, Mem. San Francisco Tape Music Center, Mills Coll.,  
 12 1961-67; dir. Tape Music Center, Mills Coll., 1966; prof. music, U.  
 13 Calif. at San Diego; dir. Center for Music Experiment, U. San Diego.  
 14 *Recipient Beethoven prize City of Bonn, 1977;*  
 Guggenheim fellow, 1972-73. Composer: I of IV, 1966; Sonic Meditations.  
 SUVWFS 15 Home: 1602 Burgundy Laucedia CA 92024 Address: ± Dept  
 TUVWZ 16 Music Univ Calif La Jolla CA 92037 I kept doing what I wanted to do until  
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THANK YOU FOR YOUR TIME AND COOPERATION.

Career narrative update 1973-1976

I was awarded a Faculty Fellowship in the Project for Music Experiment<sup>1</sup> which

In the winter of 1973<sup>1</sup> I was enabled ~~to~~ devote full time to an exploration of meditation techniques as applied to composing and performing<sup>1</sup>. I worked two hours daily alone and two hours daily with a group of twenty fellows. This research helped to clarify and further motivate the composition and performance of my Sonic Meditations<sup>2</sup> and to raise questions about the roles of composer, performer, audience and instrument maker.

\* now called the Center for Music Experiment

1. Meditation Project: A Report CME ARCHIVES

2. Sonic Meditations; Smith Publications Baltimore, Md.

BIOGRAPHY

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Campus San Diego

Department Music

Date Nov. 19, 1974 Title(s) Associate Professor

Name Mr. OLIVEROS Pauline -- Social Security Number 452-44-4878  
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Number and Street City State ZIP Code

Date of Birth 5-30-32 Name of Husband or Wife \_\_\_\_\_

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Name and permanent address of person to be notified in case of accident or emergency Elinor Barron, 1602 Burgundy, Leucadia, Ca. 92024

Relatives employed by the University:

Name	Relationship	Department	Campus
<u>none</u>			
Name	Relationship	Department	Campus

Retirement System Data:

Have you ever been a member of the California State Employees Retirement System? Yes..... No.....

Have you ever been a member of the California State Teachers Retirement System? Yes..... No.....

Use the following space for biographical data that you desire to have become a part of your official University of California records.

Member of the San Francisco Tape Center

Director of the Mills Tape Music Center 1966-67

## PREVIOUS EMPLOYMENT

Please show a full account of your time from the date of your first employment up to the present, including any periods when you may not have been employed. Indicate part-time appointments and leaves of absence. Show salary or approximate annual earnings in all cases. If footnotes are necessary, either for explanation of responsibilities for titles which are not self-explanatory, or for any other reason, please indicate by number and place under "Supplementary Data."

Inclusive dates: Month and Year	Institution, Firm, or Organization and Location	Rank, Title, or Position	Approximate Annual Salary & Basis (9 or 11 mos.)
From: Jan. 1953 To: 1966	Self-employed teacher	Professional musician	3-5,000
From: Sept. 1966 To: Aug. 1967	Mills College	Director of Mills Tape Center	6,000
From: July 1967 To: June 1969	U.C. San Diego	Lecturer	10,140
From: July 1969 To: June 1973	U.C. San Diego	Assistant Professor*	14,300
From: 1973 To: Current	U.C. San Diego	Associate Professor	
From: To:			
From: To:			
From: To:			
From: To:			

### SUPPLEMENTARY DATA:

If you wish to provide further information about any of the above items, please use the space below:

\*On leave for the Winter Quarter 1973 to participate in the Project for Music Experiment as an Assistant Research Musician--research project funded by the Rockefeller Foundation.

## EDUCATION

Dates of Attendance	Name of High School, Special School, College, University or Hospital (Intern & Resident)	Location	Major Subject	Degrees, Certificates, Graduation or Withdrawal	Date Received
1949-1952	University of Houston	Houston, Texas	Music		
1954-1957	San Francisco State College	San Francisco	Music	A.B.	1957

### MEMBERSHIPS

(Scholarly Societies, Accreditation Boards, Civic Organizations, etc., excluding any organization the name or character of which may indicate the race, religion or national origin of its members)

Audio Engineering Society

### HONORS, AWARDS

(Fulbright grants, Woodrow Wilson scholarships, special lectureships, medals, etc., and dates received)

Pacific Foundation Director's Award - 1961

Foundation Gaudeamus, Holland - 1962  
-for best foreign composition

PUBLISHED WRITINGS and/or CREATIVE ACTIVITIES

Please see attachments

Signature Raulina Oliveira Date Jan. 6, 1975

LEAVES OF ABSENCE  
Sabbatical Leaves

171-94 b.

171-94 Application (continued)

- b. Significance of the project as a contribution to knowledge, to art, to a particular profession; or as an expected contribution to the applicant's increased effectiveness as a teacher and scholar.
- c. Name(s) of the location(s) or institution(s) where the project will be carried on, and the names of authorities, if any, with whom it will be conducted.
- d. Assurances of cooperation, or authorization to conduct the project, received from individuals, institutions, or agencies.
- e. Description of all financial support expected during the sabbatical leave, including any fellowship, grant, government-sponsored exchange lectureship, or payment for contract research. (See also Sections 171-18 and 171-19.)

171-97 Report of Results

Within ninety calendar days following return from leave, the recipient of a sabbatical leave shall submit to the Chancellor a concise report of the results of the leave, to include the following:

- a. Account of activities during the leave, including travel itineraries, institutions and locations visited, persons with whom there was extensive consultation or collaboration, and any formal lectures delivered.
- b. Statement of progress made on the project as proposed in the application.
- c. Explanation of any significant changes made in the project.
- d. Appraisal of the relationship between the results anticipated in the leave project statement and those actually achieved.

LEAVES OF ABSENCE  
Sabbatical Leaves

171-97 e.

171-97 Report and Results (continued)

- e. Statement of future activity related to the project, including plans for completion of the project and publication of results.

The report shall become a part of the supporting materials submitted with any proposal for subsequent promotion or merit increase.

171-99 Form

Application for a sabbatical leave is made on Application for Sabbatical Leave. Instructions are found on a cover sheet attached to the face of the Form.