

SONOR

SONOR

SONOR

ucsd music department presents

SONOR

directed by Bernard Rands

WEDNESDAY, MAY 20, 1981
MANDEVILLE AUDITORIUM

IDEA OF ORDER AT KEY WEST

erickson

Carol Plantamura, soprano
Bernhard Batschelet, flute
William Powell, clarinet
Edwin Harkins, trumpet
János Négysesy, violin
Lori Kirkell, cello

WILD TALES TOLD ON THE RIVER ROAD

simons

William Powell, clarinet
Jean-Charles François, percussion

DOUBLE BASSES AT TWENTY PACES

oliveros

Bertram Turetzky, bass
Mark Dresser, bass,
Alan Johnson, referee

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

QUOQ FOR SOLO FLUTE

erickson

Bernhard Batschelet, flute

*CANTI LUNATICI

rands

entire ensemble

*world premiere

PROGRAM NOTES

THE IDEA OF ORDER AT KEY WEST, By Robert Erickson (1979)

I got acquainted with Stevens' Idea of Order at Key West in 1953, when I composed the incidental music for a series of programs devoted to American poets, produced at KPFA, Berkeley, by Lewis Hill. I liked Stevens' poems immensely. The range of feeling in the brilliant language spoke strongly to me, and I was especially attracted to The Idea of Order by its images of singer and sea, its internal music and its rich and complex rhythms.

I have tried to preserve the poem while setting it to music, and I have allowed myself to be influenced by the poet's own reading of the poem. Influenced, but not controlled, for the movement of the language, its pacing and emphasis, needed to be transformed in the encounter with song. This great poem (it makes me tingle!) that says so much more than anything that can be said about it, is, I hope, still itself while lending itself to song.

The Idea of Order at Key West by Wallace Stevens

She sang beyond the genius of the sea,
The water never formed to mind or voice,
Like a body wholly body, fluttering
Its empty sleeves; and yet its mimic motion
Made constant cry, caused constantly a cry,
That was not ours although we understood,
Inhuman, of the veritable ocean.

The sea was not a mask. No more was she.
The song and water were not medleyed sound
Even if what she sang was what she heard,
Since what she sang was uttered word by word.
It may be that in all her phrases stirred
The grinding water and the gasping wind;
But it was she and not the sea we heard.

For she was the maker of the song she sang.
The ever-hooded, tragic-gestured sea
Was merely a place by which she walked to sing.
Whose spirit is this? we said, because we knew
It was the spirit that we sought and knew
That we should ask this often as she sang.

If it was only the dark voice of the sea
That rose, or even colored by many waves;
If it was only the outer voice of sky
And cloud, of the sunken coral water-walled,
However clear, it would have been deep air,
The heaving speech of air, a summer sound
Repeated in a summer without end
And sound alone. But it was more than that,
More even than her voice, and ours, among
The meaningless plungings of water and the wind,
Theatrical distances, bronze shadows heaped
On high horizons, mountainous atmospheres
Of sky and sea.

It was her voice that made
The sky acutest at its vanishing.
She measured to the hour its solitude.
She was the single artificer of the world
In which she sang. And when she sang, the sea,
Whatever self it had, became the self
That was her song, for she was the maker. Then we,
As we beheld her striding there alone,
Knew that there never was a world for her
Except that one she sang and, singing, made.

Ramon Fernandez, tell me, if you know,
Why, when the singing ended and we turned
Toward the town, tell why the glassy lights,
The lights in the fishing boats at anchor there,
As the night descended, tilting in the air,
Mastered the night and portioned out the sea,
Fixing emblazoned zones and fiery poles,
Arranging, deepening, enchanting night.

Oh! Blessed rage for order, pale Ramon,
The maker's rage to order words of the sea,
Words of the fragrant portals, dimly-starred,
And of ourselves and of our origins,
In ghostlier demarcations, keener sounds.

WILD TALES TOLD ON THE RIVER ROAD

Netty Simons is a New York composer who studied with Stefan Wolpe. She is noted for her varied work with graphic scores, music theater, orchestral scores, improvisatory modes, limericks, among others. "Wild Tales Told on the River Road" was written in 1973 for the clarinet/percussion duo, Joan and Ron George. The piece is in 10 movements:

1. Encounter (between a nose and a door post)
2. Distant Dream
3. Tales of the Bewildered (Snout)

4. Mating Waters
5. The Constant Knock at the Door
6. Tale of the Forever Lost
7. Wanderer in the Deep Cavern
8. Caught up in the Rushing Stream
9. Gently fluttering--the heavenly bells hang from a cloud.
10. Reflected in a drop of dew--memories floating.

DOUBLE BASSES AT TWENTY PACES

Perhaps more than any other sport, fencing demands a keen eye, quick reflexes, and agility. Like boxing, it also demands an aggressive and competitive spirit.

During the 17th and 18th centuries in Europe, it became the custom for men to carry swords, and quarrels were usually settled on the spot with cold steel. Duels were fought with sword in one hand and dagger in the other for warding off blows. Later a cloak took the place of the dagger and finally with the adoption of the slender, needlepointed rapier even this protection was abandoned.

But today fencing is conducted as a harmless sport, and every precaution is taken to prevent accidental injury. The weapons have dulled edges and blunted tips capped with buttons. The fencers wear protective padded jackets, gloves, and wire masks. Points are scored merely by touching the opponent.

For greater safety, the convention was very early arrived at that no hits should count in a fencing-bout except those landing on the breast. Thus sword play soon became so unpractical as to lose much of its value as a training for war or the duel. For hits with "sharps" take effect wherever they are made and many an expert fencer of the old school has been seriously wounded or lost his life in a duel, through forgetting this very simple fact.

The word "fencing" comes from the same Latin root, fendere, as the words "offense" and "defense." On offense, the fencer attacks by lunging. On defense, he turns his opponent's blade with a parry, and then may counterattack with a continuing movement called a riposte.

There are three simple attacks, each starting with the weapons crossed in the "engaged position." The coup droit is a straight lunge with extended arm. In dégagé, the attacker passes his point under the other's blade and then lunges. In coupé, the attacker passes his point over the other's point before lunging. Each of these is designed to score a touch, or touché, before the opponent can parry. If the parry is successful, the opponent follows through with his riposte.

It is extremely important that only one fencer lunge at a time. If the opponents lunged and scored touches together, their foils might arch to the snapping point.

- Colonel Flamboyer

QUOQ - Erickson

I first started developing materials for "Quoq" in 1976. Peter Middleton gave valuable advice on the practicality of various sets of published alternate fingerings for open hole flute. After a few months work, I put my sketches aside as sounding too much like East Indian flute improvisation, and turned to composing Kryl and Night Music, both of which use microtones freely. When I returned to the idea of a microtonal flute piece, I worked closely with Bernhard Batschelet. All the special fingerings were devised by him.

The piece is written for closed hole Boehm flute with a C foot, taking advantage of its full range of fingerings, together with some of the voice/flute combinations available to expert performers. Microtonal writing usually occurs in fast passages, with the microtones dividing half steps. A few passages divide the half step into as many as five parts.

The title comes from James Joyce's Finnegans Wake, page 258: "Quoq! And buncksleydoodle! Kidoosh!"

CANTI LUNATICI - Bernard Rands (b. 1934)

Completed recently, "Canti Lunatici" for soprano and 9 instruments is based upon moon poems in English, French, German, Italian and Spanish plus a translation of an ancient Gaelic text. The poets represented are Blake, Hopkins, Joyce, Plath, Shelley, Whitman, Artaud, Arp, Quasimodo, and Lorca.

"Canti Lunatici" is a labyrinth created by the compositional arrangement of the resources of voice, text, instrument, and musical idea rather than a succession of songs with instrumental accompaniment, each with its own musical and formal autonomy.

Two principal cycles, one of text and one of musical definition, each revolving at a fixed but different rate, influence each other effecting the larger complex form the whole work. Firstly, the texts are chosen and ordered to reflect the Waxing, the first seven poems; the Fullness, the eighth poem; and the Waning, the remaining seven poems; of the moon - a "narrative" which also describes the extraordinary and unpredictable responses of the human psyche. The second cycle, that of musical parameters, elaborates the "narrative" resulting at different times in clarity, obscurity, ambiguity, mystery and eccentricity.

This work is dedicated in love, to Susan.

- Bernard Rands

Handwritten notes on a yellowed page, featuring several lines of cursive script and a large, stylized signature or set of initials on the right side. The text is mostly illegible due to fading and bleed-through. There are several small red dots scattered across the page, possibly serving as markers or corrections.

Texts and Translations for

CANTI LUNATICI

by

Bernard Rands

QUASIMODO

Ed è subito sera

Ognuno sta solo sul cuor della terra
traffito da un raggio di sole: ed è
subito sera.

And in no time it's evening

Each one stands alone on the heart of the
earth pierced through by a ray of sunlight:
and in no time it's evening.

JOYCE

Simples

O bella bionda, Sei come l'onda!

Of cool sweet dew and radiance mild
The moon a web of silence weaves
In the still garden where a child
Gathers the simple salad leaves.

A moon dew stars her hanging hair
And moonlight kisses her young brow
And, gathering, she sings an air:
"Fair as the wave is, fair, art thou!"

Be mine, I pray, a waxen ear
To shield me from her childish croon
And mine a shielded heart for her
Who gathers simples of the moon.

(Anonymous, from the Gaelic)

Welcome to the Moon

Welcome, precious stone of the night,
Delight of the skies, precious stone of the night,
Mother of stars, precious stone of the night,
Child reared by the sun, precious stone of the night,
Excellency of stars, precious stone of the night.

LORCA

La Luna Asoma

Cuando sale la luna
se pierden las campanas
y aparecen las sendas
impenetrables.

Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito.

The Moon Appears

When the moon comes out,
the bells fade away,
and the impenetrable paths appear.

When the moon comes out,
the sea covers the earth,
and the heart feels like an island in the
infinite.

Nadje come naranjas
bajo la luna llena.
Es preciso comer
fruta verde y helada.

Cuando sale la luna
de cién rostros iguales,
la moneda de plata
solloza en el bolsillo.

No one eats oranges under the full moon.
One must eat green and icy fruit.

When the moon of one hundred identical faces
comes out,
the silver coins in the pocket sob.

ARP

Ein in sich gekehrter Mond.
Ein gepuderter Mond.
Ein Mond der den Schein widerhallen
und den Widerhall scheinen lässt.
Ein Mond der hingegossen
auf einem Wolkendivan ruht
einer Wahndiva nicht unähnlich.
Ein Mond mit Gliedern
aud kristallinen Liedern.
Ein inniger unsinniger Mond.

A moon turned in on itself.
A powdered moon.
A moon that echoes the shine
And lets the echo shine.
A moon that lies stretched out
on a divan of clouds
Like a cloud-cuckoo-diva.
A moon with limbs
of crystal hymns.
An intimate insane moon.

BLAKE

The Moon

The moon like a flower
In heaven's high bower,
With silent delight
Sits and smiles on the night.

LORCA

Romance de la luna, luna

La luna vino a la fragua
con su polisión de nardos.
El niño la mira, mira.
El niño la está mirando.
En el aire conmovido
mueve la luna sus brazos
y enseña, lúbrica y pura,
sus senos de duro estaño.

Ballad of the Moon, Moon

The moon comes to the smithy in
her tuberosc crinoline.
The child looks and looks at her.
The child is looking at her.
In the agitated air the moon moves
her arms and discloses,
voluptuous, pure,
her breasts of hard tin.

ARP

Ein grosses Mondtreffen ist anberaumt worden.
Monde und alles, was mit dem Mond zu tun hat,
werden sich da einstellen.
Mondquellen,
befiederte Monde,
Mondglocken,
weisse Monde mit diamantennem Nabel,
Monde mit Handgriffen aus Elfenbein,
winzige Mondlakaien, die über alles gerne
Polstermöbel mit kochend heissem Wasser
begiessen,
grössenswahnsinnige Rosen,
die sich für einen Mond halten.

A great moon-meeting has been arranged
Moons and everything to do with the moon
will be present.
Moonsprings,
feathered moons,
Moonbells,
White moons with diamond navels,
moons with ivory handles,
tiny moon-flunkys
who love more than anything
To pour boiling hot water over upholstered
Megalomaniac roses furniture,
that think they are moons.

Weisse Monde, die schwarze Tränen weinen,
Mondanagramme, die beinahe ausschliesslich
aus Anna bestehen
und denen nur einige Gramme
Mond beigefügt wurden.
Ein Monkonglomerat von silbernen Zweigen,
das sich silbern weiterverzweigt
und an dem Mondfrüchte reifen.
Ein nackter Mond, wie alle Mond nackt,
jedoch mit einem Hut, an dem ein Feigenblatt
befestigt ist.

White moons weeping black tears,
Moonanagrams consisting almost entirely
of Anna
and which have had added to them
only a couple of grams of moon.
A moon-conglomeration of silver branches
branching out all silver
on which moon fruits ripen.
A naked moon, naked like all moons,
but with a hat, on which a figleaf
is fastened.

WHITMAN

Look down fair moon and bathe this scene,
Pour softly down night's nimbus floods on faces ghastly,
swollen, purple,
On the dead on their backs with arms toss'd wide,
Pour down your unstinted nimbus sacred moon.

PLATH

from The Moon and the Yew Tree

The moon is no door. It is a face in its own right,
White as a knuckle and terribly upset.
It drags the sea after it like a dark crime; it is quiet
With the O-gape of complete despair. I live here.
Twice on Sunday, the bells startle the sky -
Eight great tongues affirming the Resurrection.
At the end, they soberly bong out their names.

ARP

Ein Mond aus Blut.
Ein Mond aus Schnee.
Ein Mond der so tut
als sei er unbeweglich
aber unerwartet und im Handumdrehen
sich vor den Augen eines Mondträumers
in die bodenlose Tiefe fallen lässt
um im gleichen Augenblick
aus der bodenlosen Tiefe
hinter dem Mondträumer
wieder aufzutauchen
stumm wild silbern lächelnd.

A moon of blood.
A moon of snow.
A moon that acts
as if motionless
but suddenly and in a flash
falls into the bottomless abyss
before the eyes of a moon-dreamer
to rise up again
in the same instant
from the bottomless abyss
silent wild silver smiling.

ARTAUD

Amer au goût ce soir, jaloux
De quelle obscure poufiasse
Caverneux, noix, chargé de crasses
Flottant entre la lune et nous

Fielleuse lune sur la mer
Elle était la lune maussade
Comme la pensée d'un malade
Sur l'essence de l'univers

Bitter tasting tonight,
Jealous of some obscure tart,
Dark, cavernous, dirty with clouds,
Floating between the moon and us

Rancorous moon on the sea,
It was a cheerless moon,
Like a sick man's thought
On the nature of the universe

Dans l'obscurité fabuleuse
Où cette lune était montée
La placidité de l'été
Tendait ses ramures fumeuses

In the fabled dark
Where the moon had risen
Summer's calm
Stretched out its hazy foliage.

HOPKINS

Moonrise

I awoke in the Misummer not-to-call night, in the white
and the walk of the morning:
The moon dwindled and thinned to the fringe of a fingernail
held to the candle,
Or paring of paradisaical fruit, lovely in waning but lustreless,
Stepped from the stool, drew back from the barrow, of dark
Maenefa the mountain;
A cusp still clasped him, a fluke yet fanged him, entangled him,
not quit utterly.
This was the prized, the desirable sight, unsought, presented so
easily,
Parted me leaf and leaf, divided me eyelid and eyelid of slumber.

SHELLEY

The Waning Moon

And, like a dying lady lean and pale,
Who totters forth, wrapped in gauzy veil,
Out of her chamber, led by the insane
And feeble wanderings of her fading brain,
The moon arose up in the murky East,
A white and shapeless mass.

QUASIMODO

Finita è la notte e la luna
si scioglie lenta nel sereno,
tramonta nei canali.

È così vivo settembre in questa terra
di pianura, i prati sono verdi
come nelle valli del sud a primavera.
Ho lasciato i compagni,
ho nascosto il cuore dentro le vecchie mura,
per restare solo a ricordarti.

Come sei più lontana della luna,
ora che sale il giorno
e sulle pietre batte il piede dei cavalli!

The night is done, the moon
slowly melts in the serene,
sets in the canals.

September lives so in this land
of plains, the meadows are as green
as in the valleys of the south in spring.
I have left my comrades,
have hid my heart within the old walls,
To rest alone remembering you.

How you are more distant than the moon,
Now day breaks
and on the stones the hooves of horses beat!



CROW'S FÊTE featuring
Music with Roots in the Aether

Mandeville Art Gallery, B-027
Mandeville Center, Room 101
University of California, San Diego
La Jolla, California 92093

The Mandeville Art Gallery & the University Events Office
in conjunction with the Music Department present
a tribute to **Pauline Oliveros**

CROW'S FÊTE featuring

Robert Ashley's
Music with Roots in the Aether

Video art and documentation of progressive trends in
contemporary music **May 21 to June 12, 1981**

Opening Reception:

5 - 7 p.m., Thursday, May 21, 1981

Gallery Hours:

12 - 5 p.m., Sunday - Friday & 7 - 9 p.m. Wednesday
(Closed May 25)

May 18 - 22

Initiation Dream

photographs by Becky Cohen
in collaboration with Pauline Oliveros
Noon - 4:30 p.m., Mandeville East Room

May 21

A Portion of a Catalog of Catalogs
including **Available Performances**
collage composed by Lee Ray
Noon, Revelle Plaza

Somewhere Else

performance by Bob Bingham
and Dan Pittenger
3 - 5 p.m., Outside, N. plaza, Central
Library

Using Palestrina

for trombone and voices
by Lee Ray, featuring the audience

Xtract

dance/theater piece by Richard Zvonar
Night Light
performance by Gene Gort
performance piece
by Jeffrey Greenberg

7:30 p.m., Mandeville Center
in conjunction with **Roots in the**
Aether opening

May 28

Thurs.
Performances by David Antin,
Norma Jean Deak & Eduardo Robles
8 p.m., Center for Music Experiment

May 30

Traveling Companions

Sat.
for percussion ensemble
by Pauline Oliveros
5:30 p.m., Outside Central Library

Gospel of the Sow

reading by poet Meridel Le Sueur
TBA, Center for Music Experiment

Songs for the Society of the Mystical Animals

a performance by Jerome Rothenberg
accompanied by the Gourd Orchestra
conducted by Pat Szydelko
7 p.m., Center for Music Experiment

Angels and Demons

a meditation piece by Pauline Oliveros
8 p.m., Center for Music Experiment

May 31

Happy Birthday, Pauline!

dancing with the Big Jewish Band
and surprise guests
2:00 p.m., Mandeville Center

for more information call 452-3229

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Center for Contemporary Music
Mills College
Oakland, California 94613
(415) 635-7620

Robin Kirck
Festival Director

To: New Music America '81 participants and friends

Support for the festival is extraordinary. The San Francisco Examiner, acting as a presenting organization with the New Music Alliance, has donated over \$75,000 worth of free advertising. They will be publishing a full schedule of festival events as well as full page and quarter page advertisements.

Macy's and Calvin Klein are doing a kick-off fashion show using new music at Union Square in downtown San Francisco on June 5 at 12pm and 5:30pm. Macy's will feature New Music America '81 in their advertising before the festival and Calvin Klein will plug the festival in Gentlemen's Quarterly, New West and local media.

On April 23 a press conference luncheon at Davies Symphony Hall is scheduled to announce the festival artists and program. Special guest, Edo de Waart, Music Director of the San Francisco Symphony, will open the press conference.

Several major magazines are doing feature articles on the festival. Life Magazine has been interviewing instrument designers who are participating in the festival Instrument Design Workshop. Other magazines doing articles include Sunset, Motorland, Focus, PSA, Artbeat, City Arts, the Oakland Tribune, the San Francisco Examiner and others being negotiated.

The seven evening concerts of the festival will be broadcast live via NPR satellite to radio stations in the United States. These broadcasts were made possible by grants from the National Endowment for the Arts and National Public Radio. In addition to the live broadcasts there will be intermission features with interviews of selected composers and performers from the Japan Center Theatre concerts hosted by Charles Amirkhanian. The following are a few of the cities that will carry live broadcasts: WNYC, New York; WGBH, Boston; WUHY, Philadelphia; KBOO, Portland; KPFA, Los Angeles; KPFA, Berkeley; WNED, Buffalo; KXPR, Sacramento; WLRN, Miami, Florida; KANU, Lawrence; KUNM, Albuquerque; WGUC, Cincinnati; WKSU, Cleveland; WBEZ, Chicago; and WPLN, Nashville.

We have received tremendous support from the San Francisco Symphony, Mills College, the Exploratorium, 80 Langton Street, the San Francisco Museum of Modern Art, and Levi Strauss graphic designers Maryna Girs and Marjorie Sultzman. Representatives from the City of San Francisco, the Golden Gate Bridge, Highway and Transportation District, and the San Francisco Airport Commission have all volunteered their time and energy towards helping the festival.

AFFILIATED ORGANIZATIONS

1750 Arch Street
The Exploratorium
KPFA
80 Langton Street

Mills College
San Francisco Art Institute
San Francisco Museum of Modern Art

ARTISTIC ADVISORY COMMITTEE

Charles Amirkhanian
David Behrman
Paul De Marinis
Lou Harrison

Ray Holbert
Rae Imamura
Henry Kaiser
Robin Kirck

Ingram Marshall
Pauline Oliveros
Jim Pomeroy
Eva Soltes

We would like to thank everyone who has given support, advice and comfort to date; our funders, our affiliates, the New Music America '81 Artistic Advisory Committee, the performers and all those yet to become involved.

You are invited to an opening night cocktail party, Friday, June 7 at Davies Hall from 5 to 7 pm hosted by the San Francisco Symphony.

Robin Kirck, Director

Rose Butte, Associate Director

Deborah O'Grady, Public Relations Coordinator

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Robin Kirk
Festival Director

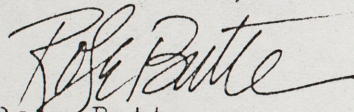
To: New Music America '81 Installation/
Performance Participants

Please fill out, sign and return the enclosed Agreement. Attach a list of the names of additional artists performing with you. We need their names for program notes.

Upon receiving your signed Agreement, we will issue, where applicable, checks for airfare. We have figured airfare on current economy rates. Summer rates will increase and it is necessary for you to make reservations as soon as possible.

Please return the Agreement and the list of additional artists to me at once.

Best regards,



Rose Butte
Associate Festival Director
1163 Santa Fe Avenue
Albany, CA 94706
Tel: (415) 527-1156

encls: 1. 1. Performers Agreement
2. Our latest Festival Report
3. Theater, Workshop, NMA Conference,
and Installation Schedules

P.S. If the time or title of your piece doesn't appear on the Installation and Performance Schedule or anything is incorrect, please let me know. We are galloping to meet press deadlines.

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The Exploratorium
KFFA
80 Langdon Street

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Eva Sotes

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Robin Kirck
Festival Director

Japan Center Theater Schedule

Sunday June 7, 8pm sharp, in order of appearance

performers: Paul DeMarinis
Maggi Payne
Stuart Dempster
Leo Smith Ensemble
Terry Allen

Monday, June 8, 8pm sharp, in order of appearance

performers: Arch Ensemble; Robert Erickson, composer
Robert Hughes, composer
"Blue" Gene Tyranny, composer/performer
Arch Ensemble; Charles Amirkhanian, composer
Julius Eastman

Tuesday, June 9, 8pm sharp, in order of appearance

performers: League of Automatic Music Composers
Joe McPhee
John Adams
Peter Garland
Robert Ashley

Wednesday, June 10, 8pm sharp, in order of appearance

performers: Laurie Spiegel
Davey Williams and LaDonna Smith
Jim Pomeroy
Peter Gena
George Lewis Ensemble

Thursday, June 11, 8pm sharp, in order of appearance

performers: Paul Drescher
Diamanda Galas
Ned Sublette
Nancy Karp and Dancers
Terry Riley

Friday, June 12, 8pm sharp, in order of appearance

performers: Margaret Fisher
Conlon Nancarrow
Ali Akbar Khan

Saturday, June 13, 8pm sharp, in order of appearance

performers: Laurie Anderson
Lou Harrison Gamelan Ensemble

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INSTALLATION AND PERFORMANCE SCHEDULE

Robin Kirk
Festival Director

in alphabetical order

Bonnie Barnett

location: N Judah Tunnel at Beach, San Francisco
time: June 13, 3pm
title: TUNNEL HUM

David Behrman, in collaboration with Bob Watts and Bob Diamond
location: Fort Mason, Conference Center, Room 1, San Francisco
time: June 9, Noon to 7pm
title: CLOUD MUSIC

Michael Brewster

location: Embarcadero Center
time:
title: HAPPEN-STANCE

Chris Brown/Tom Nunn

location: San Francisco Airport Terminal
time: June 2-22
title: Sun Sing Table

Nicholas Collins

location: Ferry Terminal, San Francisco
time: June 7-13
title: WATER WORKS

Ralph Jones

location: Palace of Fine Arts, Rotunda, San Francisco
time: June 12, Noon to 5pm
title: *ROTUNDA SOUNDINGS*

Dick Dunlap

location: San Francisco Airport Terminal
time: June 2-22
title:

Brian Eno

location: University Art Museum, Berkeley
time: May 29-August 2
title: Music for Museums

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KPFA
80 Langton Street

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Jim Pomeroy
Eva Saltes

Bruce Fier
location: San Francisco Airport Terminal
time: June 2-22
title: Soundings

Bill Fontana
location: Fort Point, San Francisco
time: June, TBA
title: Landscape with Fog Horns

Doug Hollis
location: TBA
time:
title:

Ingram Marshall
location: Palace of Fine Arts Rotunda, San Francisco
time: June 10, Noon to 5pm
title: Poor People's Music

Pauline Oliveros
location: Marx Meadow, Golden Gate Park, San Francisco
time: June 12 and 13, noon
title: Traveling Companions

Pacific Film Archive
location: University Art Museum, Berkeley
time: June 4, 5, 6
title: films scored by new music composers
June 4, 7:30pm Graphic Sound Films
June 5, 7:30pm "Moderns"
9:00pm "Electronicists"
June 6, 7:30pm "New Voices"
9:30pm "Minimalist Directions"

for further information, call 642-1412, Shelly Deckman

Liz Phillips
location: San Francisco Museum of Modern Art, lobby
time: June 7-13
title: SUNSPOTS

Pete Richards
location: Marina, East of St. Francis Yacht Harbor, San Francisco
time: June 7-13
title: WAVE ORGAN

Buster Simpson
location: San Francisco Airport Terminal, San Francisco
time: June 2-22
title:

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Center for Contemporary Music
Mills College
Oakland, California 94613
(415) 635-7620

Robin Kirck
Festival Director

WORKSHOP SCHEDULE

June 8, 1:30 - 4:30pm, The Exploratorium, San Francisco
COMPUTERS IN COMPOSITION AND PERFORMANCE

panel members: John Chowning, Music Dept., Stanford University
Laurie Spiegel, Composer, Video and Computers
Richard Moore, Center for Music Experiment, UCSD

June 9, 1:30 - 5:00pm, 80 Langton St., San Francisco
INSTRUMENT DESIGN

panel members: Robert Wilhite
Robert Bates
Dan Schmidt
Susan Rawcliffe
Tom Jenkins
Jim Hobart
Yoshi Wada
Ivor Darreg
Richard Waters

June 11, 1:30 - 4:30pm, The Exploratorium, San Francisco
IMPROVISATION

panel members: Davey Williams, composer, Trans Museq, Alabama
LaDonna Smith, composer, Trans Museq, Alabama
Joseph Celli, composer, Real Art Ways, Conn.
Joe McPhee, composer, New York
John Charles Francois, Director, Center for Music
Experiment, UCSD

June 12, 1:30 - 4:30pm, The Exploratorium, San Francisco
MUSIC PUBLISHING AND DISTRIBUTION

panel members: Yale Evelev, New Music Distribution Services, NY
Larry Oaks, Director-Metalanguage Records
Rick Ballard, No. Calif. distributor of Lovely Music,
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June 13, 9:30 -11:30am, The Exploratorium, San Francisco
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NEW MUSIC ALLIANCE CONFERENCE SCHEDULE

Robin Kirck
Festival Director

June 8, 10am - 12:30pm, The Exploratorium, San Francisco
Nigel Redden, Performing Arts Director, Walker Art Center,
Minneapolis, chairperson

agenda: Introduction of individuals and represented organizations
New Music Alliance Board Member nominations
By-law changes
Information on week's activities
Transportation arrangements on local events

June 9, 10am - 12:30pm, The Exploratorium, San Francisco
Mary MacArthur, Director, The Kitchen, NYC, Chairperson

agenda: Funding; discussion on locating and how Alliance
can facilitate organizations in obtaining funding.
Newsletter; update report on progress and effectiveness
of current newsletter

June 10, 10am - 12:30pm, The Exploratorium, San Francisco
Robert Stearns, Director, The Contemporary Arts Center,
Cincinnati, Chairperson

agenda: Election of Board Members
Goals and aims of organization

June 10, 1:30-3:30pm, The Exploratorium, San Francisco
Monica Polowy, UCSD and Carl Stone, Music Director KPFF, Los
Angeles, Chairpersons

agenda: Planning meeting for California "Meet the Composer"

June 11, 10am - 12:30pm, The Exploratorium, San Francisco
Robin Kirck, Director, New Music America '81 Festival, Chairperson

agenda: Funders Panel; Representatives of funding organizations,
private, state and federal, will discuss their organizations
and changing trends in funding for the arts.

panel members: Nancy Clark, New Music Performance, NEA
Kathleen Hager, Martha Baird Rockefeller Fund for Music
Larry Neeke, Inter Arts, NEA

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Henry Kaiser
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Pauline Oliveros
Jim Pomeroy
Eva Saltes

July 2.

Dear Pauline

Here is the program, etc., from the June 22 concert of
works by Gay Composers. It was a great success and we hope
to do it again.

Your piece took the form of a very gentle, soft
and very pretty A major chord (!). And it was amazing how
the participants maintained their pitches. And it was delightful
to see the charmed faces of people entering the hall. Most
seemed to realize that they were being greeted in the friendliest
manner imaginable and responded with smiles and
looks of wonder.

It was a perfect way to start the program and created
a wonderful coherence in the group, which lasted throughout the
concert and the reception following.

Many, many, many thanks.
And very warmest wishes.

Jennett Gerner.

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Proclamation

THE SECOND GAY AMERICAN ARTS FESTIVAL IS TAKING PLACE FROM JUNE 1 THROUGH JUNE 28, 1981.

THE PURPOSE OF THE FESTIVAL IS TO FOCUS ATTENTION ON THE CULTURAL ACHIEVEMENTS OF THE GAY COMMUNITY. THE FESTIVAL INCLUDES THEATRE, MUSIC, POETRY, DANCE, FILM, ART AND LITERARY EVENTS. IT WILL REPRESENT THE CREATION, PRODUCTION, AND PROMOTION OF ART WHICH DEALS WITH THE GAY EXPERIENCE IN ARTISTIC AND MEANINGFUL WAYS.

NOW, THEREFORE, I, EDWARD I. KOCH, MAYOR OF THE CITY OF NEW YORK, DO HEREBY PROCLAIM THE MONTH OF JUNE, 1981, AS

"GAY ARTS FESTIVAL MONTH"

IN NEW YORK CITY, IN RECOGNITION OF THE ARTISTIC CONTRIBUTION WHICH THE GAY EXPERIENCE HAS BROUGHT TO OUR CULTURAL LIFE.

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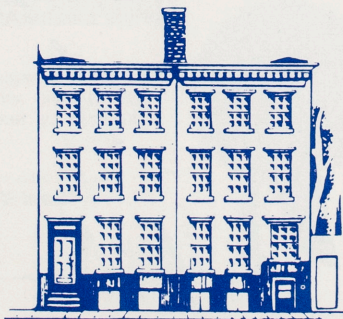
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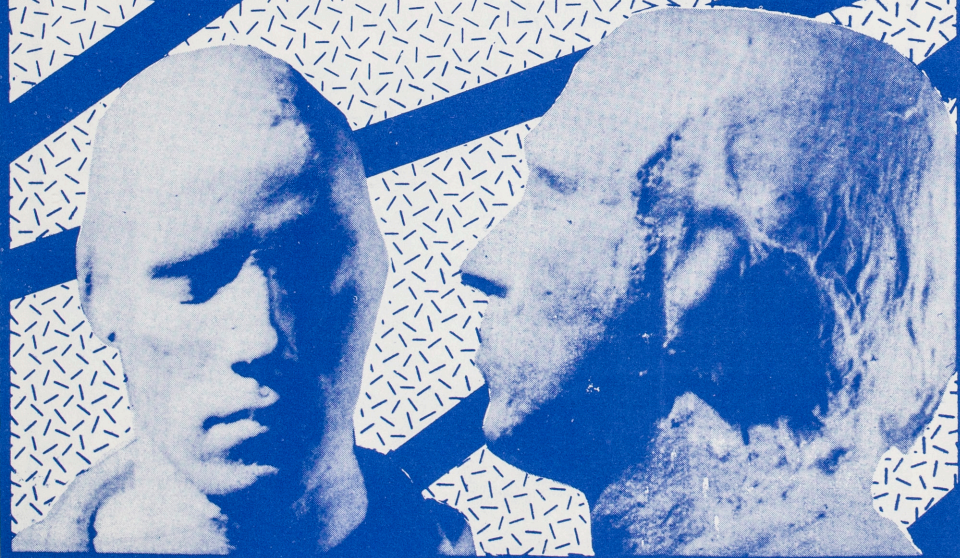
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Mon., June 1 at 8:30
HARVEY FIERSTEIN in selected scenes from his work, including **INTERNATIONAL STUD**, **FUGUE IN A NURSERY** and his new **SPOOKHOUSE**, with Frederic Allen, Eric Conklin, Estelle Getty, Richard Hale and Lawrence Lott. "One campy, clever gay man battles straight America, a gay subculture and his mother!" (Feingold, Village Voice). "Incomparable!" (Dace, Soho News). **GOOD SHEPHERD FAITH**, 152 W. 66th St. (\$5)

Followed by an
OPENING OF THE FESTIVAL CELEBRATION
 at **MAESTRO CAFE**, 58 W. 65th St.
 (No cover, cash bar, food available)



Tues., June 2 at 7:30
NEW YORK GAY COMMUNITY MARCHING BAND in concert, conducted by Nancy Corporon. **DAMOSCH BAND SHELL**, Lincoln Center (free)



Opens Wed., June 3 at 8
MY BLUE HEAVEN, written and directed by Jane Chambers (author of **LAST SUMMER AT BLUEFISH COVE** and **A LATE SNOW**). "Chambers can write!" (Simon, New York/Cue). The parson comes a-calling on the "Farm Couple of the Year" only to find that everything's gay in My Blue Heaven. Plays Wed., Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7
SHANDOL THEATRE, 137 W. 22nd St. (\$8)

Fri., June 5 at 11
FELLOW FEELINGS: Actor Jeremiah Sullivan (of **AMADEUS**) performs the poetry of Pulitzer Prize winner Richard Howard, and others, directed by Michael Feingold.
SHANDOL THEATRE, 137 W. 22nd St. (\$4)

Opens Sun., June 7 at 10
STICKS & STONES presents **MEN**, written by & starring Stephen Holt, directed by Lola Pashalinski. "Sharp, violent, abrasively funny... Stephen Holt gives a virtuoso performance." (London Evening Standard). Plays Sundays at 10 thru June 28
SHANDOL THEATRE, 137 W. 22nd St. (\$4)

Mon., June 8 at 8:30
ALLEN GINSBERG & PETER ORLOVSKY. An evening with two of America's most distinguished poets, lovers for over 25 years, co-authors of the soon-to-be-published **STRAIGHT HEARTS DELIGHT**.
GOOD SHEPHERD FAITH, 152 W. 66th St. (\$5)



Tues., June 9 at 8:30
SPEAK OUT: Katherine Brady discusses her book **FATHER'S DAYS** ("A gripping exposé of incest, the latest great taboo"); Andrea Dworkin (author of **WOMAN HATING**) discusses her book **PORNOGRAPHY: MEN POSSESSING WOMEN**.
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NIAGARA FALLS, written & directed by Victor Bumbalo (author of *KITCHEN DUTY* and *CLASS ACT*). "Playwright/director extraordinaire" (Christopher Street). There's panic in the Polett household. Is there an upstate blizzard? Has Connie burned the lasagne? Or has their gay son come home for his sister's wedding? Plays Wed., Thurs., Sun. at 8:30, Fri. & Sat. at 8 & 10:30 thru July 5
URBAN ARTS THEATRE, 227 W. 17th St. (\$8)

Opens Thurs., June 11 at 9
LOVERS, book and lyrics by Peter del Valle, music by Steve Stern, directed by Peter del Valle. A revival of the 1974 musical about three gay male couples. "Fast, funny and wise...loaded with good tunes" (Lester, Soho News). "Frank and often dirty...a good natured romp" (Barnes, NY Times).
 Plays Thurs., Fri., Sun. at 9, Sat. at 8 & 10:30
WESTSIDE MAINSTAGE, 424 W. 49th St. (\$7.50)



Fri., June 12 at 11
TWO JAMES: Jane Chambers reads from her novels *BURNING* and *CHASING JASON*; Jane de Lynn reads from her novel *SOME DO*—"A wicked-minded comedy of lack of manners." (NY Times)
SHANDOL THEATRE, 137 W. 22nd St. (\$4)

Sun., June 14 at 2
THE CELLULOID CLOSET: Vito Russo's lecture and film presentation tracing images of lesbian and gay men in the movies. "Noteworthy for the encyclopedic authority that the charismatic Vito Russo brings to the subject and the fascinating scenes he has culled from 50 years of cinema" (San Francisco Sentinel)
MILLENNIUM FILM WORK SHOP, 66 E. 4th St. (\$4)



Mon., June 15 at 8:30
PAT BOND in her one-woman show *GERTY GERTY STEIN IS BACK BACK BACK*. "If Gertrude Stein were alive today, she'd be playing Pat Bond" (Plexus). Plus further *CONVERSATIONS* with this columnist, comedienne, raconteuse and former *WAC* from the film *WORD IS OUT*.
GOOD SHEPHERD FAITH, 152 W. 66th St. (\$5)

Tues., June 16 at 8:30
BI-COASTAL DISH: Armistead Maupin (author of *MORE TALES OF THE CITY*) "has a byline so famous—possibly infamous—in San Francisco that it seems almost silly to have to 'explain' him to the rest of us mortals who live elsewhere" (Liz Smith); George Whitmore's *THE CONFESSIONS OF DANNY SLOCUM* was a true "succès de scandale." (Publishers Weekly). Together they read, rap and dish to your delight.
GOOD SHEPHERD FAITH, 152 W. 66th St. (\$5)



Wed., June 17 at 8:30
NED ROREM, Pulitzer Prize winning composer—"A master writer for the human voice." (Time Magazine)—author of *THE PARIS DIARY*, *THE FINAL DIARY* and *PURE CONTRAFTION*, reads from his unpublished work.
WESTSIDE MAINSTAGE, 424 W. 49th St. (\$5)



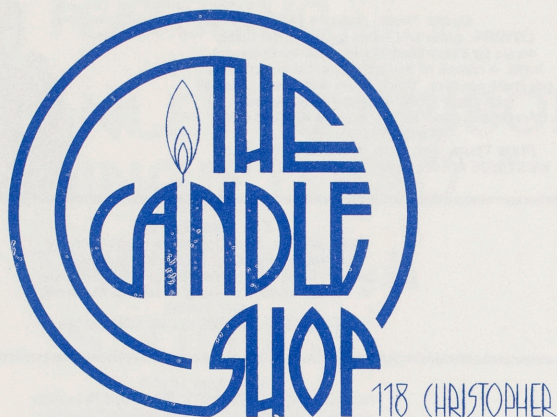
Fri., June 19 at 11
GAY MYSTERIES: An evening of murder and mirth with Lita Lepie (creator of the Lilith Moon mysteries), Felice Picano (author of *THE LURE*) and Vincent Virga (author of *GAYWYCK*).
SHANDOL THEATRE, 137 W. 22nd St. (\$4)

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HIBBS GALLERY, 225 W. 28th St. (free)

Mon., June 22 at 8:30
JUDY GRAHN, she who has "the gift to be simple" (Abbott, Poetry Flash), reads poems from **THE WORK OF A COMMON WOMAN** and stories from **THE ANCIENT GAY TRADITION**. Of Grahn's **A WOMAN IS TALKING TO DEATH**, Adrienne Rich wrote: "When I finished reading the poem I realized I had been weeping; and I knew in an exhausted kind of way that what had happened to me was irreversible." This evening will also feature a staged reading of Grahn's hilarious **EDWARD THE DYKE**.
GOOD SHEPHERD FAITH, 152 W. 66th St. (\$5)



Tues., June 23 at 8:30
A staged reading of **DEAR LOVE OF COMRADES** by Noel Greig, with music by Alex Harding, directed by Martin Worman. A play with songs about Victorian activist Edward Carpenter and his lovers. "A daunting and magnificent achievement" (London Gay News).
GOOD SHEPHERD FAITH, 152 W. 66th St. (\$5)

Wed., June 24 at 8 & 10:30
RISIN' TO THE LOVE WE NEED by Yves Lubin, directed by Dianne Houston. A cry, a song, a story. **RISIN'** spares no colors in its portrait of life as black, male and gay.
WESTSIDE MAINSTAGE, 424 W. 49th St. (\$4)



Fri. & Sat., June 26 & 27 at 8:30
IMAGES OF MEN: Dance works by and about gay men, featuring Ronald Dabney in the premiere of a solo by Remy Charlip—"Charlip's solos are masterful" (Smith, Dance Magazine), a new duet by Live Boys—John Bernd & Tim Miller—"Devastating" (Pierce, Soho News), and Roger Tolle's **THE SONG WEAVERS**, a dream community of men celebrating adolescent discovery and passionate sensuality
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Fri., June 26 at 11
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6 women and nothing is sacred!
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SPECIAL THANKS

Russ Oliver, Bill Castleman, Bill Blackwell, Marie Manion, Mike McClurg and the NETWORK, Richard Torrence and Marshall Yeager, Wertheim/Noble, Chandler Warren and Steven Roth, James Ross Smith, and all those who contributed time and/or money to this festival.

This festival is funded in part by The New York State Council on the Arts and The National Endowment for the Arts.

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You can purchase our Calendar each month for 50¢ at the following bookstores: Oscar Wilde Memorial Bookshop, Djuna Books, Womanbooks, Women's Work (Bklyn), St. Mark's Bookstore, Eastside Bookstore, and Book Friends. Or, you can subscribe to our Calendar for one year and receive twelve monthly issues for only \$10. They are mailed 1st class in plain brown envelopes with no outside indication of their contents. Just fill out the coupon below and send it with your check or money order made out to Gay Media Alliance (or to GAMMA) to the address on the coupon.

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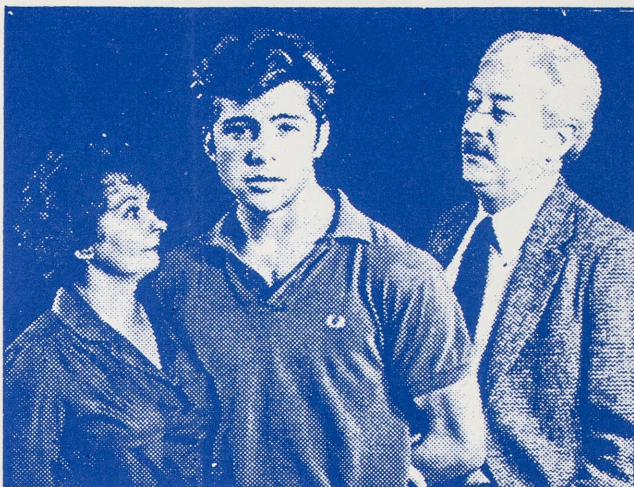
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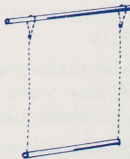
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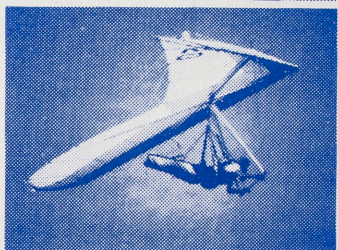
Scripts may be submitted, with self-addressed stamped envelope, to:

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The Glines is a project of the Cultural Council Foundation and a member of the Off Broadway Alliance and the Gay Theatre Alliance.

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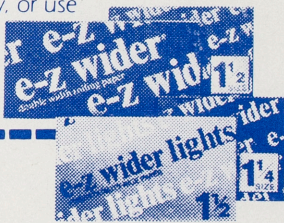
Photos by Wayne Eastep, New York City

To most people, hangin' out means relaxing at home with friends. But when Tom Haddon hangs out, he does it a mile high, and with the grace of an eagle.

In the 1980 United States Hang Gliding Championships sponsored by e-z wider, he simply out-flew and out-finessed the country's top hang glider pilots and he made it look easy.

We at e-z wider salute Tom's achievement because we bring the same professionalism to the creation of cigarette papers that he brings to hang gliding.

Pick up a pack of e-z wider's today, or use the handy coupon to order direct. Either way, when you hang out, hang e-z.



MAIL TO:
**RBA/RIZLA, 133 Center Street,
 El Segundo, CA 90245**

I certify that I am at least 18 years old. Please send me the following boxes of e-z wider cigarette rolling papers.

- ___ Boxes, 24 bkltts 1-1/4 size ... @ \$10.85
- ___ Boxes, 24 bkltts 1-1/2 size ... @ \$10.85
- ___ Boxes, 25 bkltts double wide @ \$12.00
- ___ Boxes, 24 bkltts new 1-1/2 size lights' ... @ \$13.00

(Calif. residents add 6% tax) Total \$ _____

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happiness is relative

(when the relative is Uncle Charlie)

Your Uncle Charlie's more than ever the place to go for a good time. He now has three meeting spots to suit your mood: The famous Uncle Charlie's Restaurant at Third and 36th with a new menu and a new decor — a place where great dining, entertainment and conviviality are combined into an experience; Uncle Charlie's South at Third and 38th — still NY's no. 1 cruise bar; and the new Uncle Charlie's Downtown on Greenwich Ave. (just east of 7th) where the Village crowd gathers for fine food, great drinks and the most innovative "sight and sound" show in town. Visit all three. You'll feel right at home.

Uncle Charlie's South 684-6400
581 Third Avenue at 38th Street

Kitchen will be open for lunch, 12 Noon
Mon. — Fri. (burgers, sandwiches, etc.)
Tuesday is 2 for 1 night!

Uncle Charlie's Downtown 255-8787
56 Greenwich Avenue

Open: Mon. — Sat. 3:00 pm - 4:00 am
Brunch: 12 Noon — 5:00 pm Sunday
Dinner: 5:30 — 12 Midnight
Cocktail Hour: 4:00 — 8:00 pm
Video & Audio Show everyday

Uncle Charlie's Restaurant 889-9690
542 Third Avenue at 36th Street

Lunch: 11:30 — 4:00 pm (Mon. — Sat.)
Dinner: 4:00 — 1:00 am
(Fri. & Sat. 2:00 am)
Supper Menu: 11:00 — 1:00 am
(Fri. & Sat. 12 — 2)
Brunch: 12:00 — 5:00 pm Sunday
Cocktail Hour: 4:00 — 7:00 pm
(Hot hors d'oeuvres)
Entertainment: 10:30 pm till closing
everynight

UNCLE CHARLIE'S

THE GLINES PRESENTS THE
SECOND
Gay American
Arts FESTIVAL
NEW YORK • JUNE 81

An Evening of Chamber Music

To Benefit The Glines

Handel
Rorem
Britten

Tchaikovsky
Oliveiros
Poulenc

et al.

Monday June 22, 1981 8PM \$5
donation

Greenwich House Music School
46 Barrow Street

Come enjoy an evening of chamber works by these and other great gay composers, presented as a part of the second annual Gay American Arts Festival. Refreshments in the garden to follow.

Information

865-7387

Dear Pauline -

Very sorry the typesetter misspelled your name (He must have been Portuguese!). It's been corrected in future printings.

Very excited to do your piece. Have found 5-6 people who have done your work before as audience members and who will help. Also Lois Wilkins. It should start the concert off just right!

Very warmest greetings.

Bennett Cermer



An Evening of Music by Gay Composers
To Benefit The Glines

Monday, June 22, 1981 at 8 P.M.
Greenwich House Music School

Concert Greeting (A Sonic Meditation)

Pauline Oliveros

Trio Sonata

Georg Friedrich Handel

Largo
Allegro
Largo
Allegro

John Ranck, flute
Sato Moughalian, flute
Frank Dodge, 'cello
Bennett Lerner, harpsichord

Sonata (in memory of Serge Prokofieff)

Francis Poulenc

Élégie
Scherzo
Déploration

David Rowland, oboe
Bennett Lerner, piano

Sonata

William Flanagan

Andante Largo; cantando
Andante
Maestoso; Allegro con spirito

Christopher Berg, piano

INTERMISSION

Aubade

Ben Weber

John Ranck, flute
Frank Dodge, 'cello
Christopher Berg, piano

Four Songs

Christopher Berg

Aubade (Stevie Smith)
The Bereaved Swan (Stevie Smith)
Last Letter (Tim Dlugos)
Selling Techniques (Nelly Hill)

Iris Hiskey, soprano
Christopher Berg, piano

Tarantella

Camille Saint-Saëns

Sato Moughalian, flute
Gary McGee, clarinet
Bennett Lerner, piano

Phantasy

Benjamin Britten

David Rowland, oboe
Marshall Coid, violin
Ronald Carbone, viola
Frank Dodge, 'cello

CONCERT GREETING (A SONIC MEDITATION)

by PAULINE OLIVEROS

Members of the Audience:

Meditate on a tone, and when a person enters the room greet that person with a long, warm vocalization of your tone. Then remain silently meditating on your tone until another person enters the space. Continue until everyone is present.

FOUR SONGS

Christopher Berg

Aubade (Poem by Stevie Smith)

My dove, my doe,/I love you so,/I cannot
will not/Let you go,/'Tis not the day lights
yonder sky/It is too soon/I hear the cock's
discordant cry,/He doodles to the moon./It
is not day/I say/It is the moon.

Alas, my love, it is the day,/Born twin to
sun, but opening first/The womb of night./
There lies the day,/Her cheeks are gray,
Alas so soon it is the day./And now in agony
her dam will try/To bring forth sun, and in
fulfilment die./No easy birth is here,/Before
our eyes/Night bleeds/and, born caesarean-
wise,/Her son in flaming gear/Comes forth and
her succeeds./Once more for man the heavenly
twins are born,/Farewell, my love, adieu,
it is the dawn.

The Bereaved Swan (Poem by Stevie Smith)

Wan/Swan/On the lake/Like a cake/Of soap/Why
is the swan/Wan/On the lake?/He has abandoned
hope.

Wan/Swan/On the lake afloat/Bows his head:/
O'would that I were dead/For her sake that
lies/Wrapped from my eyes/In a mantle of
death,/The swan saith.

Last Letter (Poem by Tim Dlugos)

This will be the last time I set down in
writing a request for your watery gaze. I
want it to be there mostly; not to set it
on my dresser next to the cactus and tele-
phone, nor to save it for the year you will
spend in the mountains. I am afraid it will
fade with your tan which will take a long time
to go away. There is no well I can think

of as colorful in its darkness as your eyes:
whatever I look down I want to see them end-
less and reflecting, but am unwilling to take
them outside of your face, in which you make
me travel the whole route between us, the
distance of my poems and desires. So this
is goodbye, the last time I plead that you
keep the sparkle always there by leaving,
and that you wake beside me every morning
forever to show me what good today can pos-
sibly bring.

Selling Techniques (Poem by Nellie Hill)

He loves to watch himself/standing naked
before the mirror/doing business on the te-
lephone./Each action is deliberate:/he bows
and smiles while speaking/to his customers
as if he's dealing/with himself. His minor
flaws/don't bother him, the pot belly,/the
baggy chin, he looks right over them/to the
powerful swagger he's developed,/the comman-
ding sweep of his arm.

She loves to watch him./She lies there on
the bed,/her hands folded on the pillow/be-
hind her head, and she smiles/at his act;
and then she joins him, her long skinny
body next to his fat one,/the telephone
between them. He continues/talking, selling
someone something,/while she imitates every
bow in the mirror,/every sweeping motion.

"Aubade" and "The Bereaved Swan,"
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"Last Letter" and "Selling Tech-
niques" are both copyright and
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Sunday, 8:00 p.m.
August 30, 1981
Cabrillo College Theater

Dennis Russell Davies, Conductor

ORCHESTRA CONCERT

*TASHI GOMANG

Pauline Oliveros

In April of 1981, Pauline Oliveros dreamed that Annea Lockwood and Ruth Anderson were happily flying around a meadow outside her window. When she told the dream to a friend, he said that Tashi Gomang roughly translates as "Good Flying" in Tibetan. All of this information coincided metaphorically with Oliveros' journey from San Diego where she taught composition and experimental studies as UCSD for 14 years and her move to the East Coast, which will begin the day after this piece premieres.

Tashi Gomang is structured on natural elements and the harmonic series (fundamental E 41 hertz). For example, the position of the orchestra members organically forms the shape of butterfly wings, and many of the directions are literally natural images even though notes are used in the piece. For example, two sets of directions are:

"Mountain: Stay with one selected tone or chord. Create a slow, timeless feeling by disguising your attack, playing the tone once per long breath or bow, and by using continuous but very slow variations in dynamics."

"Lake: Simulate gleams or sparkles of light on rippling waves of lake water. Play each tone as short as possible. Either contribute a tone or react to some other players' tone as fast as possible. Rest for a few breaths after 3-5 tones."

Some of Oliveros' previous styles are represented in this major work.

1. The use of natural images which stimulate sound-making: Fire, Earth, Air, &tc.
2. Attentional/meditational listening modes: Much of Oliveros' work is based on verbal instructions or words and not necessarily notes. This allows orchestra members to use imaginative responses and also demands that they listen to each other so that they can interact appropriately.
3. In one part of Tashi Gomang, orchestra members are asked to read notes on their score and play them only if they aren't already being played by other players. The instructions for this interaction are: PLAY THE MISSING PITCH. In this piece, Oliveros combines old ways of working

(note-making) with a new way (oral tradition).

3. Theatrical elements: Tashi Gomang's theatricality is also practical.
 - A. Orchestra shaped like a butterfly provides a stereophonic effect.
 - B. Stage light changes: These correspond to section changes.

Some further technical notes on Tashi Gomang:

There are eight images: Heaven, Earth, Thunder, Lake, Water, Wind, Fire, Mountain, with four images for each section. (There are 7 sections), so you'll hear recurrences of images. The predominant image is WIND because it occurs most often, whereas FIRE appears only once.

There is a different harmony sustained for each section and a distinct color for each section (red, orange, yellow, green, blue, purple, white). Color changes signal the change to a new section, and the signal that you've entered one of the four images is the sound of a gong or woodblock.

The conductor, at his/her discretion, can recall an image and have it overlap with the image that the composer has indicated.

Tashi Gomang can be a meditative experience. You are invited to close your eyes, and enjoy your flight.

--Barbara Beerstein & Linda Montano

THE TUNING MEDITATION

Pauline Oliveros

The Tuning Meditation is performed by singing long tones in two different ways. 1) Sing a long tone from your own imagination. 2) Tune to someone else's long tone. Alternate between these two ways. Try to communicate with as many different people as possible. Sing and tune to people distant from you during the course of the meditation.



Cabrillo Music Festival

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DENNIS RUSSELL DAVIES
CONDUCTOR AND MUSICAL DIRECTOR

5 October 1981

Garett Bowles
Music Library
University of California at San Diego
P.O. Box 109
La Jolla, CA 92093

Dear Mr. Bowles:

Pauline Oliveros has requested that we send copies of all relevant publicity material about her residency here at the Cabrillo Music Festival to you for your Archives.

I am enclosing a copy of the program book, along with all reviews which mention Ms. Oliveros' work. If we can be of any further assistance, please let me know.

Sincerely,

Laurie MacDougall
Administrative Assistant/Publicity

/ljm

AKI '81

Department of Musical Arts
The Cleveland Museum of Art
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Cleveland, Ohio 44106 USA

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92093

FESTIVAL SCHEDULE

(Subject to change)

Admission is free to all events.

All events take place in Gartner Auditorium at The Cleveland Museum of Art unless otherwise indicated.

Sunday, October 11

- 1:30 pm Concert. Baldwin Wallace College ensemble and The Elysian Trio. Music by Chobanian, Copland, and Foss.
- 4:00 pm Concert. Karel Paukert, organ and harpsichord, and members of The Cleveland Orchestra. Music by Wiley, Mather, Murray, Persichetti, and Shrude. At Trinity Evangelical Lutheran Church, 2057 West 30th Street.
- 8:00 pm Concert. The Electric Phoenix vocal ensemble. Music by Marsh, Pousseur, Souster, and Brooks.

Monday, October 12

- 7:00 pm Open rehearsal with Lukas Foss of Tuesday's concert. At The Cleveland Institute of Music, 11021 East Boulevard.
- 9:00 pm Lecture. Lukas Foss. At The CIM.

Tuesday, October 13

- 8:00 pm Concert. The Cleveland Institute of Music Symphony; Lukas Foss, conductor. Music by Foss, Xenakis, Bernstein, Downey, and Wuorinen. At The CIM.

Wednesday, October 14

- 7:00 pm Lecture. George Crumb.
- 8:00 pm Concert. New Music Consort. Music by Crumb.

Thursday, October 15

- 4:30 pm Concert. Cleveland Composers Guild of the Fortnightly Musical Club. Music by Drossin, Shell, and Thompson.
- 8:00 pm Concert. New Music Consort. Music by Cage, Davidovsky, Babbitt, Carter, and Cherry. At Harkness Chapel, Case Western University campus.

Friday, October 16

- 7:00 pm Lecture. Elliott Schwartz.
- 8:00 pm Concert. Akron and Cleveland State Universities ensembles. Music by London, Coleman, Schwartz, Bubalo, and Smith.

Saturday, October 17

- 4:00 pm Concert. Kent State University ensembles. Music by Watson, Waters, Janson, El-Dabh, and Wiley.
- 8:00 pm Concert. St. Paul's choirs and Torch Singers. Music by O'Brien, Oliveros, and Schnebel. At St. Paul's Episcopal Church, 2747 Fairmount Boulevard at Coventry.

Sunday, October 18

- 2:00 pm Concert. Bowling Green State University ensemble. Music by McDermott, Beerman, Sollberger, and Schwartz.
- 4:00 pm Concert. Oberlin College Conservatory of Music ensemble. Music by Coleman, Miller, and Carter.
- 7:30 pm Performance piece. Gerald Karlovec, visual artist. Music by Oliveros.
- 8:00 pm Concert. Reconnaissance New Music Ensemble. Music by Baker, O'Brien, Ligeti, Davies, and Berio.

Biennial Festival of New Music

The Cleveland Museum of Art

Sunday through Sunday, October 11-18, 1981

AKi '81

With the participation of

George Crumb
Lukas Foss
Pauline Oliveros
Elliott Schwartz

The Electric Phoenix
New Music Consort
Reconnaissance New Music Ensemble
Members of The Cleveland Orchestra

and other performers and lecturers

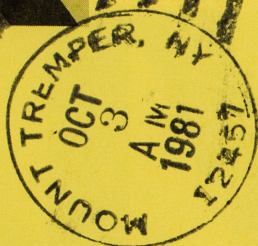
The image displays a complex musical score for George Crumb's "Eleven Echoes of Autumn". The score is written for strings and includes various performance instructions and technical details. Key elements include:

- Tempo and Meter:** The score begins with a tempo marking of $\text{♩} = 52$ and a dynamic of *mp*.
- Performance Instructions:**
 - "Dark, intense" and "rapid gliss. over strings with fingertip (b)" are noted at the beginning.
 - "on keys" and "pizz. sempre" are used throughout.
 - "(lasc. vibr.)" and "(sim.)" are used for vibrato and accents.
 - "PI. (sempre)" is a recurring instruction.
 - "press strings at node for 5th partial harmonics" is a specific technical instruction.
 - "press hand tightly against strings (rear pins) - tone should be completely purified" is another technical instruction.
 - "Begin circle at cue (v) in Alto Flute cadenza" is a specific instruction for a section.
 - "Molto ritmico" and "quasi tamburi" are used for rhythmic sections.
 - "I da volta" and "II da volta" are used for repeat sections.
 - "poco" and "molto" are used for tempo changes.
 - "(col Piano)" and "mp" are used for dynamics.
 - "(finish before Clarinet enters)" is a performance instruction.
 - "al niente" is used for a fading section.
 - "touch strings at proper node to produce 5th partial harmonics" is another technical instruction.
- Instrumentation:** The score includes parts for Violin, Viola, and Cello/Double Bass.
- Visual Elements:** The score is written on multiple staves, with some sections featuring a circular arrangement of notes and a large number "5" in a circle.

Music excerpt from *Eleven Echoes of Autumn* by George Crumb.
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AKI

'81



PARTICIPANTS

The Electric Phoenix, vocal ensemble
(Great Britain)

New Music Consort (New York City)

George Crumb, composer/lecturer

Lukas Foss, conductor/composer/lecturer

Elliott Schwartz, composer/lecturer

Pauline Oliveros, composer

Reconnaissance New Music Ensemble

Ensembles from

Akron University

Baldwin-Wallace College

Bowling Green State University

The Cleveland Institute of Music

Cleveland State University

Kent State University

Oberlin College

Members of the Cleveland Composers Guild

Members of The Cleveland Orchestra

AKI '81 is made possible by grants from the Kulas Foundation and the Bascom Little Fund and by the McMyler and Gartner Funds and The Musart Society. It is presented with the support of WCLV (95.5 FM).

M E R I D E L L E S U E U R



THROUGH

M O L L Y C U L L I G A N

RIPENINGS

Adapted by

Phyllis MacDougal

Directed by

Lynn Kremer-Babcock

"O, it's good to live. You don't have to have much, just to know each other, touch, sing, feel it in your breast and throat."

Ripenings is a one-woman touring performance of a play written for Molly Culligan, based on the down-to-earth prose and poetry of Minnesota's Meridel LeSueur. The play extolls the Midwest and tells a story of a young girl's ripening into womanhood. It gives insight into Meridel LeSueur's positive life and philosophy. As with her former work, Molly Culligan's goal is to bring theater to the community — to colleges, adult education programs, artists' courses, political events, churches and social gatherings. She is associated with The Performers' Ensemble. For information:

Molly Culligan
475 Laurel Avenue, #2E
St. Paul, Minnesota 55102
612-291-0195

Illustrated by Jan Attridge. Designed by Mark Lidke