

Camino Pepe, October 10, 1929, Newark, N.J.

Educated in the Newark Public Schools-Barringer High School. First instruction in music, grammar school harmonica band, chorus. At the age of ten played bugle with the Robert Treat Cadets, American Legion Marching Band; started drums the following year. From 11 to 17 studied percussion with William Dorn, member of the NY Philharmonic. During high school played in local bands for weddings, dances, variety shows, ethnic dances, jazz, latin, marching bands and summers in Catskill Mts. or NJ shore. Was drum major of the marching band, leader of the dance/jaz band and all-city timpanist. After high school travelled with Sonny Dunham and Joe Holiday.

At NYU started to compose. Continued to work in hotels, clubs in NYC/NJ with Wayne Shorter, Vinnie Burke, Beverly Kenney, Meyer Davis; recorded for Decca Jazz Label, with Joe Holiday, Ernie Wilkins, Thad Jones, Art Farmer, Cecil Payne, Luke Jordan. Taught voc/instr. music in the Newark public schools and concentrated on writing.

In May 1957 was awarded a scholarship to study composition/conducting at the Fontainebleau School of Music, Fontainebleau, France with Nadia Boulanger. Private composition, counterpoint, harmony lessons continued in Paris. Taught part-time at Paris American US Army School, St. Cloud, worked as a musician in Paris clubs and assisted Quincy Jones in recording sessions.

1960 returned to US, lived in NYC, composed and taught music. 1961-64 Indiana University. Studied composition with Bernhard Heiden and Juan Orrego-Salas. Completed, conducted and performed works for Brass and Percussion, New Ark, Silver Screen, Woodwind Trio, String Trio, Movement for String Orchestra, Song Cycle for Soprano and chamber ensemble, String Quartet No. 1, Choral Works, and Tone Poem for Orchestra, Thyrus. Played with local and Indianapolis jazz musicians.

1964-65 was awarded a Fulbright Grant in Composition to Italy. Lived and composed in Rome. Consulted and worked with Italian composers. Member of Nuova Consonanza, contemporary group of US/European composer/musicians. Songs performed by Judith Blegen and Annette Meriweather in Perugia and Parma. Presented Music Theater works, Mustard Gas and Symposium; travelled as drummer for Trumpets of the Lord, New York Co., American Jazz Ensemble and accompanied Earl Hines in Rome. Completed Sonata for Violin and Piano.

1966-77; Vermont, New Hampshire, New York City. Completed and performed Music Theater works, Here and Now, Istikeit, Plastic Containers, Uh... That is...I mean... worked/studied with Ezra Laderman and Hall Overton in Bennington, Vermont. Sonata for Violin and Piano premiered at Bennington College, Max Pollikoff, violin, Zita Carno, piano; Plastic Containers performed at Bennington College; Vermont Educational TV; Music In Our Time, NYC; Spring Quartet No. 1 performed at Bennington and Windham Colleges; Opus 1 recording of Sonata for Violin and Piano, performance at Mannes College; interview and broadcast of all music on WFCR-FM, John d'Armand, Amherst, Mass; WFUV-FM NYC David Teimpidis; String Quartet No. 1 performance/broadcast by Gramercy String Quartet, WNYC-TV; publication of Plastic Containers in Scores by Roger Johnson; member of the National Screening Committee for Composition, Fulbright-Hays Grants, Institute of International Education, 1976/77; 77/78; am now completing a work for chorus, 18 singers, 13 brass and 1 percussionist. Mind Forged Manacles.

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### Education

Indiana University, M.M. Composition, 1964  
New York University, B.S. Music Education, 1955  
Private composition studies, Nadia Boulanger, Paris, France, 1957-59  
Private percussion studies, William Dorn, Henry Adler, Brad Spinney,  
Newark, N.J. and New York City, 1941 - 1955

### Teaching

Mannes College of Music, NYC, Composition Faculty, 1972-76  
Herbert H. Lehman College, CUNY, Bronx, N.Y. Adj. Lect. of Music, 1973-76  
Brooklyn College, CUNY, Brooklyn, N.Y. Part-time Instr. of Music, 1972-73  
Keene State College, Keene, N.H. Asst. Prof. of Music, 1969-71  
Mark Hopkins College, Brattleboro, Vt. Instr. of Music, 1966-69  
Vermont Academy, Saxtons River, Vt. Director, Conductor of Music, 1966-72

### Awards and Publications

Fulbright-Hays Grants, Member of the National Screening Committee for  
Composition, Institute of International, United  
Nations Plaza, NYC, 1976/77; 77/78  
Plastic Containers work published in Scores: An Anthology of New Music  
by Roger Johnson, to be published by Schirmer  
Books, 1978  
Three Piano Works, Rue de la Tombe Isseire, Opus I recording, Andrew  
Violette, piano, December, 1977  
New York Times Magazine, May 1, 1977, In article by Lucinda Franks of  
Fellows at the MacDowell Colony.  
MacDowell Colony Fellow, The MacDowell Colony, Peterborough, N.H.  
February - April 1977  
Millay Colony for the Arts Fellow, Steepletop, Austerlitz, N.Y.  
December, 1976

### Performances

Concert of Contemporary Tape, Electronic, Concrete, Instrumental Music  
and discussion with composers: Ann McMillan,  
Chinary Ung, Harley Gaber at the MacDowell Colony,  
Peterborough, N.H. April 7, 1977  
Concert of Contemporary Piano Music by Andrew Violette and discussion  
with composers: Max Schubel, Joe Scianni,  
Roland Trogan at Staten Island College, N.Y.  
March 31, 1977  
Concert of Taped Works, Jazz/Poetry Readings at the Millay Colony,  
Steepletop, Austerlitz, N.Y. December 14, 1976

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### Education

Indiana University, M.M. Composition 1964  
New York University, B.S. Music Education 1955  
Private Composition Studies, Counterpoint, Harmony, Conducting,  
Nadia Boulanger, Paris, France 1957-59  
Fontainebleau School of Music, Fontainebleau, France,  
Composition, Conducting 1957  
University of Perugia, Perugia, Italy, Italian 1964  
Columbia University, German, Musicology 1960  
Alliance Francaise, Paris, France, French 1958  
Upsala College, Writing, Literature 1949-51  
Private Percussion Studies, William Dorn, Newark, N.J. 1943-47  
Henry Adler, 1952-54, Brad Spinney, New York, N.Y. 1954-56

### Teaching

Composition Faculty, Mannes College of Music, New York, N.Y. 1972 -76  
Adjunct Lecturer of Music, Herbert H. Lehman College, CUNY  
Bronx, N.Y. 1973-76  
Part time Instructor of Music, Brooklyn College, CUNY  
Brooklyn, N.Y. 1972-73  
Assistant Professor of Music, Keene State College,  
Keene, New Hampshire 1969-71  
Instructor of Music, Mark Hopkins College,  
Brattleboro, Vermont 1966-69  
Director of Music, New York-Vermont Youth Project,  
Saxtons River, Vermont 1969  
Director of Music, Conductor of Chorus, Vermont Academy,  
Saxtons River, Vermont 1966-72  
Conductor of Madrigal Singers, Mixed Chorus, Instrumental Music,  
The Mountain School, Vershire, Vermont 1965-66  
Instrumental, Vocal Music Teacher,  
Bloomington, Indiana 1961-64  
Conductor of Mixed Chorus, Instrumental Music Teacher,  
Clifton Public Schools, Clifton, N.J. 1960-61  
Instrumental, Vocal Music Teacher, Paris-American High School,  
St. Cloud, France 1957-59  
Instrumental, Vocal Music Teacher, Newark Public Schools,  
Newark, N.J. 1955-57

Compositions,

Maxima/minima, quintet for Violin, Flute, Clarinet, Piano and Percussion. 14 minutes; three movements. April, 1977

Awards and Publications,

New York Times Magazine, May 1, 1977; Article by Lucinda Franks about writers, painters and composers at the MacDowell Colony.

MacDowell Colony Fellow, MacDowell Colony, Peterborough, New Hampshire; February - April, 1977

Contemporary Music Forum Quintet, Commission for composition to be performed in Washington, D.C. 1978

Millay Colony for the Arts Fellow, Steepletop, Austerlitz, New York; December, 1976

Performances,

Complete Taped Works, The MacDowell Colony, Peterborough, New Hampshire; April 7, 1977

Three Piano Works, Rue de la Tombe Issoire, Andrew Violette, piano, Richmond College, Staten Island, N.Y. March 31, 1977

Three Piano Works, Rue de la Tombe Issoire, Opus I recording, Andrew Violette, piano, Catholic University, Washington, D.C. January 15, 1977

Complete Taped Works, The Millay Colony for the Arts, Steepletop, Austerlitz, N.Y.; December 14, 1976

## Compositions

Mind Forged Manacles, Mixed chorus, (sixteen), brass ensemble, (thirteen players), two percussion. New notation for breath, vocal sounds, gestures, movements. 1976

Garofulous, Three Act Opera, work in progress. The opera tells the story of Garofulous, a 20th century spoiled pilgrim, and how his parents and friends, with their good intentioned ways are slowly destroying him. Realizing this he tries to escape and is imprisoned for breaking the rule of: "General Principles". Julia appears and helps Garofulous "slip away the bars with love", but then she is deceived and goes mad. Garofulous seeking revenge becomes strong enough to fight and overcome these evil forces--thus realizing his true self and helps to bring Julia back to life.

Uh...that is..I mean, Music theatre work involving, mixed chorus, dancers, musicians. Scenario includes: Hieronymous Limb Sculpture, Freed Chorus, The Candy Works, Jack & Jill. 1970

Plastic Containers, Mixed chorus, double bass, flute, clarinet, percussion. New notation for breath, vocal sounds, instruments. 1968

Here and Now, Music Theatre Festival for musicians, singers, dancers, children, adults, non-musicians. Scenario includes: The General Symphony, Styro-Foam, The Whistling Mother, MssssssMeeeeeee, Mister Hype & Mister Hip meet Mistress Jive & Mistress Jamf, Hail!, Hail! 1968

Istikeit, Music Theatre Festival for musicians, singers, dancers and enthusiasts. Scenario: Aleatory parade, Booths: tactile/olfactoral, success/failure, children's parade, sculpture: shaving cream, aluminum foil, saran wrap, humans, concert of telesthetic music, poetry readings with music, films with live accompaniment, War Games--motorcycles, electronic/concrete music. 1967

Sonata for Violin and Piano, Three Movements, 1965

Symposium, with Michael Graham, Music theatre: actors, dancers, singers, musicians. Scenario: The balloon dialogue, Ping & Pong, Spasmodic chorus and dancers, Films of the Sahara desert, Nile, camels, with electronic/concrete choral accompaniment, Suspended Judgement, dancers entangled with string, rope, streamers. 1965

Mustard Gas, with Richard Teitelbaum, Music theatre: actors, dancers, singers, film-maker/musicians, Scenario: Paroxysmal Chorus & Dancers, dancing on the drums, Slides of well-known people with electronic/concrete live music, Umbrella Dance, Freeze: Stop/Go Dance, Animal Dialogue, Melodramatic scenes. 1964

Compositions

Thyrus, Orchestra Work, 1964

Silver Screen, for timpani and brass ensemble (eleven players) 1963

String Quartet No. 1 Three Movements, 1963

Variations on the Alma Redemptoris Mater, 1962

New Ark, 2 trumpets, trombone, four percussion, 1962

Song Cycle, for Soprano, clarinet, violin, cello, 1962

Three Piano Works, 1961

Woodwind Trio, 1961

String Trio, 1961

Flute Solo, Deya, 1960

## Awards and Publications

- Fulbright-Hays Grants, Member of the National Screening Committee for Composition, Institute of International Education, 1976-77/77-78
- Plastic Containers, score published in, Scores: An Anthology Of New Music, by Roger Johnson, published by Schirmer Books; 1977
- MacDowell Colony Fellow, MacDowell Colony, Peterborough, New Hampshire; March - May, 1972
- Keene State College Commission for Music-Theatre work and Grant to study electronic music at the Robert A. Moog, Electronic Music Center, Trumansburg, N.Y. May - July, 1970
- Bennington Composers Conference Composition Scholarship, Bennington College, Bennington, Vermont; worked with, Ezra Laderman, Hall Overton, August, 1967, 68
- Windham College Composition Commission for, The Hartt Chamber Players, Bertram Turetzky, Director, Music Of Our Time, Windham College, Putney, Vermont; March, 1968
- Mark Hopkins College Composition Commission for, New Music Festival, Mark Hopkins College, Brattleboro, Vermont; May, 1967-68
- American Embassy Grant in Italy for Music Theatre Composition with Michael Graham for, International Theatre Festival, Parma, Italy; April, 1965
- Italian Fulbright Government Grant for Music Theatre Composition with Richard Teitelbaum, University of Perugia, Perugia, Italy; October, 1964
- Fulbright Grant in Composition, Rome, Italy; consultations with Luigi Dallapiccola, Florence; Goffredo Petrassi, Rome; Luigi Nono, Venice; 1964-65
- Indiana University Sing Award for Original Songs and Lyrics; Indiana University, Bloomington, Indiana; 1963-64
- National Collegiate Jazz Festival Drum Award, Notre Dame University, Indiana; 1962
- Fontainebleau School of Music Scholarship to study Composition and Conducting with Nadia Boulanger, Fontainebleau, France; 1957
- Phi Mu Alpha, Sinfonia, Beta Epsilon Chapter, President, Honorary Music Fraternity, New York University, New York, N.Y. 1954

Performances,

- String Quartet No.1, The Gramercy String Quartet, Allan Schiller, William Barbini, violins, Eugene Becker, viola, Paul Clement, cello. CUNY Graduate School and University Center, New York, N.Y. April 23, 1976
- String Quartet No.1, The Gramercy String Quartet, radio broadcast, WNYC AM,FM, telecast, channel 31, New York, N.Y. April 23, 1976
- String Quartet No.1, The Gramercy String Quartet, Herbert H. Lehman College, CUNY, Poe Center, Bronx, N.Y. April 21, 1976
- Sonata for Violin and Piano, Linda Quan, violin, Zita Carno, piano, WFUV FM. Taped broadcast and discussion with composers, Charles Jones, David Tcimpidis and conductor Carl Bamberger, "Mannes College Composers" New York, N.Y. March 17, 1976
- Interview and Complete Works broadcast, John d'Armand, Pedal Point, WFCR FM, Amherst, Massachusetts, April 16, 1974
- Sonata for Violin and Piano, Opus 1 recording, John d'Armand, Pedal Point, WFCR FM, Amherst, Mass. April 9, 1974
- Sonata for Violin and Piano, Linda Quan, violin, Zita Carno, piano, Concert, Mannes College, New York, N.Y. April 1, 1974
- Sonata for Violin and Piano, Opus 1 recording, Linda Quan, violin, Zita Carno, piano, February, 1973
- Plastic Containers, workshop performance by Natural Sound Workshop, New York, N.Y. January, 1973
- Complete Taped Works, The Mac Dowell Colony, Peterborough, New Hampshire, April, 1972
- Plastic Containers, conducted Windham College Chorus of breathers and speakers, David Wells, cello, Unitarian Church, Brattleboro, Vermont, February 21, 1971
- String Quartet No. 1, Windham College String Quartet, Joseph Schor, Peggy James, violins, Ernestine Schor, viola, David Wells, cello, Windham College, Putney, Vermont, May 1970



Performances,

Plastic Containers, conducted Vermont Academy Chorus, Vermont Academy, Saxtons River, Vermont, May 16, 1970

Uh...that is..I mean, writer, director, performer, Keene State College, Keene, New Hampshire, April 30, 1970

Glee Club Festival, conducted, Vermont Academy Glee Club, Dartmouth College, Hanover, New Hampshire, March 7, 1970

Plastic Containers, Vermont Educational Television: Music Tells a Story, George Todd narrator/conductor, Middlebury College, Middlebury, Vermont, March 3,5,7, 1969

Plastic Containers, George Todd, conductor, Middlebury College, January 30, 1969

Plastic Containers, WRVR,FM taped broadcast of the Bennington Composers Conference Concert, February 1969

Plastic Containers, Music In Our Time, Max Pollikoff director, Theresa L. Kaufmann Hall. Conducted a mixed chorus from Windham College, Mark Hopkins College, Vermont Academy and Putney Vermont, with musicians, Karl Kraber, flute, Charles Russo, clarinet, Jesse Miller, double bass, Warren Smith, percussion, New York, N.Y. January 29, 1969

Plastic Containers, Conducted Contemporary Group, Middlebury College, Middlebury, Vermont, January 22, 1969

Plastic Containers, Bennington Composers Conference, The Carriage Barn. Conducted a mixed chorus of eighteen composers and musicians, Karl Kraber, flute, Allen Blustine, clarinet, Warren Petty, double bass, Warren Smith, percussion, Bennington College, Bennington, Vermont, August 24, 1968

Here and Now, New Music Festival, writer, director, performer, Mark Hopkins College, Brattleboro, Vermont, May 25, 1968

Preparatory Schools Glee Club Festival, Conducted Vermont Academy Glee Club, Spaulding Auditorium, Dartmouth College, Hanover, New Hampshire, April 13, 1968

Performances,

Sonata for Violin and Piano, WRVR, FM taped broadcast of Bennington Composers Conference, Max Pollikoff, violin, Zita Carno, piano, New York, N.Y. June 21, 1968

Plastic Containers, Music Of Our Time, conducted the Hartt Chamber Players, Bertram Turetzky, director, double bass, Nancy Turetzky, flute, Henry Larsen, clarinet, Tele Lesbines, percussion, also assisted by, John Douglas, electric sound screen, John Mac Kenzie, tape recorder and a mixed chorus from Windham College, Mark Hopkins College, Vermont Academy and Putney; Windham College, Putney, Vermont, March 9, 1968

Sonata for Violin and Piano, Bennington Composers Conference, The Carriage Barn. Max Pollikoff, violin, Zita Carno, piano, Bennington College, Bennington, Vermont, August 16, 1967

String Quartet No. 1, Bennington Composers Conference, workshop, Bennington College, Bennington, Vermont, August 15, 1967

Istikeit, New Music Festival, writer, director, performer, Mark Hopkins College, Brattleboro, Vermont, May 27, 1967

Preparatory Schools Glee Club Festival, Conducted Vermont Academy Glee Club, Northfield School, East Northfield, Mass. April 8, 1967

Deya, Flute Solo, William Gamard, Mark Hopkins College, Brattleboro, Vermont, December 18, 1966

Choral Songs, Conducted Vermont Academy-Mark Hopkins Chorus, Mark Hopkins College, Brattleboro, Vermont, December 10, 1966

Three Piano Works, Julie Colomitz, Mark Hopkins College, Brattleboro, Vermont, October 1, 1966

Vermont Academy Glee Club, Director of Music, Conductor, Spring and Christmas Concerts, also performances in New England. Vermont Academy, Saxtons River, Vermont, September, 1966-June, 1972

Mountain School Madrigal Group, Mixed Chorus, Conductor, The Mountain School, Vershire, Vermont, September, 1965-June, 1966

Performances,

The American Jazz Ensemble, Drummer for the group of composer, musicians, William O. Smith, clarinet, John Eaton, piano. Toured American Cultural Centers: Milan, Rome, Genoa, Florence, also Jazz Festivals, San Remo, Italy, Comblain la Tour, Belgium, June-August, 1965

Earl Hines, Drummer, Rome, Italy, June 1965

Trumpets of the Lord, by James Weldon Johnson, musical adaptation, Vinnette Carroll. Percussionist for: The New York Company, Jay Riley, Annette Meriweather, Lex Monson, Joyce Meadows, Clebert Ford, Alfred Thomas, Padrica Mendez, Carlington Battle, Rome, Milan, Italy, May 1965

Italian Puppet Show of Mario Ricci, Composed score with Ivan Vandor, Rome, Italy, May, 1965

Gruppo Internazionale Di Improvvisazione, Nuova Consonanza, Composer/musician with, Larry Austin, John Eaton, Franco Evangelisti, John Heineman, Roland Kayn, William O. Smith, Ivan Vandor Rome, Italy, January-May 1965

Symposium with Michael Graham, The New Group, at 13th Festival Internazionale Del Teatro Universitario, writer, director, performer with, Annette Meriweather, Barbara Haspel, William Jaker, Gerald Jacobson, Beverly Jensen, Melissa Graham, Gardner H. Tullis, Teatro Regio, Parma, Italy, April 10, 1965

The Compositions of Aldo Clementi and Franco Evangelisti, Percussionist for Italian-German television presentation, Rome, Italy, December 1964

Song Cycle, Judith Blegen, Soprano, David Pinnix, Piano, Università Italiana Per Stranieri, Perugia, Italy, October 8, 1964

Mustard Gas with Richard Teitelbaum, writer, director, performer, with William Jaker, Ingrid Hellwig, Kerry McDevitt, Joanne Cohen, Stan, Susan Kamen Korzen, Steve, Marcy Lebowitz, Archer St. Clair, Santos Zuniga, Gardner Tullis, Bev Jensen, Edith Del Gaudio, Andy Coppola, Karen Kissin, Tasha, Marianne Goldner, Richard, Jane Stapleford, Università Italiana Per Stranieri, Perugia, Italy, October 8, 1964

Performances,

Silver Screen, Timpani and Brass Ensemble, Aspen Music Festival,  
Aspen, Colorado,  
August 21, 1963

Indiana University Brass Choir, Solo timpanist, Concerto for  
Timpani, Weinberger, Indiana  
University, Bloomington, Indiana,  
August 1, 1963

Silver Screen, Conducted, Indiana University Brass Choir, Timpanists,  
Richard Wiener, Gary Elliot, Indiana University,  
Bloomington, Indiana, July 30, 1963

String Quartet No. 1, The Berkshire Quartet, Urico Rossi, Albert  
Lazan, violins, David Dawson, viola, Fritz  
Magg, cello, Indiana University, Bloomington,  
Indiana, May 16, 1963

Indiana University Percussion Ensemble, Percussionist, Les Noces,  
Igor Stravinsky, Indiana  
University, April 29, 1963

String Quartet No. 1, Armin String Quartet, Indiana University,  
April 23, 1963

New Ark, Three Movements for Brass and Percussion, Ronald Keller,  
Alan Kiger, trumpets, Thomas Ringo, trombone, Jack Gilfoy,  
Frank Nelson, Leon Rix, Carole James, percussion, Indiana  
University, March 28, 1962

Piano Sketches, Edward Moss, piano, Indiana University, December 18,  
1961

Clifton Mixed Chorus, Conducted Spring and Christmas Concerts,  
Clifton, New Jersey, February 1960 to  
June 1961

Deya, Flute Solo, Victor Vraz, Fontainebleau School of Music,  
Fontainebleau, France, August 14, 1957

Fontainebleau Chorus, Conducted Mixed Chorus, Fontainebleau School  
of Music, Fontainebleau, France,  
July-August 1957

Holiday for Jazz, Decca Recording, drummer with Joe Holiday, Ernie  
Wilkins, Eddie Bert, Art Farmer, Thad Jones,  
Duke Jordan, Addison Farmer, New York, N.Y.  
April 16, 1957

New York University Concert Band, WNYC AM,FM, Solo timpanist,  
Concerto for timpani, Weinberger,  
Ritmo Jondo, Surinach, Paul Van  
Bodegraven, Conductor, New York,  
N.Y. January 8, 1954

Performances

Jazz/Dance Orchestras, Drummer for Sonny Dunham, Joe Holiday, Bud Powell, Meyer Davis, Lester Lanin, Erwin Kent, Marty Ames. Leader of high school dance band, drum major of the marching band, All-City timpanist for Newark Symphony Orchestra, William Weiss, Conductor; bugler/drummer for The Robert Treat Cadets, John Kershaw, director; member of the Newark Harmonica Band. Newark, New Jersey - New York, New York, 1940 - 1957

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Plastic Containers: a work for chorus of breathers/speakers and four instrumentalists, is an example of some of the things I am doing. This work attempts to transcribe a wide variation of human breath and speech sounds using a quote from William Blake: "Do what you will, this world's a fiction and is made up of contradiction" and the word, STOP. It was performed in New York, Max Pollikoff's Music In Our Time series; at Bennington, Middlebury and Windham Colleges and on Vermont Educational TV. I think it is a highly effective work which needs the professional and controlled setting of a theatre or television presentation. It would be very exciting to try it with dancers.

Hironymous Limb Sculpture: a work inspired by the surrealists, Hironymous Bosch and Jean Cocteau. Five plywood boards: 4X8 feet, 3/4 inch thick, with spaces, holes, cracks and areas for: faces, arms, legs, feet, hands, fingers, toes, noses, tongues, lips, ears, hair, calves, elbows, knees, chests, backs etc. These various areas and shapes are cut out to retain the essential outline of the form that fits into it. All the boards are painted black, propped up, connected and staged, occupying an area of twenty feet across and eight feet high.

The performance begins with the stage completely dark. A small white spot appears on the board and begins to move slowly examining the spaces. Two lights, cubistic shapes, begin to scan the board, following each other, bouncing off each other, travelling in opposite directions. A kaleidoscope of lights appear slowly, then fade into a deep blue. The limbs, faces, begin to appear slowly pushing through. The performers begin to hum quietly as they reach out and relate their sounds, all glissando, to the physical movements they choose.

It is all very slow moving and quiet. When the performers have reached out, are completely extended, they start to wave their arms, legs and hands; moving in circles, reaching up, grasping, grunting, sighing and humming, according to the particular motion they are involved in. The light changes from blue to red accelerating the movement and sounds. At this point with all the motion, reaching, grasping, grunting and groaning a metamorphosis takes place: the board appears to come alive as a huge, emerging, struggling, prehistoric organism. It is a fascinating thing to see.

When the yellow lights appear the limbs lose their energy and "go limp". Different colored strings are tied to the limbs and passed to people in the audience. Over a hundred lines are connected from stage to audience. When the lights become bright red the performers start to tug at their strings; the audience answers, and there is a "form of communication" going on between stage and audience with the strings jiggling and quivering giving the appearance of "live" electric wires and exposed arteries.

Free Chorus: a chorus made up of musicians, students, teachers and community people with some or no musical training at all, who improvise and react spontaneously to sounds: breathing, sighing, murmuring, humming, laughing, shouting; speech patterns; rhythms: clapping, stamping, striking, rubbing, scratching; physical movements and gestures. Essentially an inventing, reflecting group that takes human acts and sounds as a starting point and tries to create a unity and structure from them.

The conducting signs are a variety of hand signals, facial expressions, eye, arm and body movements. Right hand or both hands moving horizontally above the head is a high, long, drawn-out pitch; hand moving across the chest a long median pitch; hands dropped down and moving outward, a long, drawn very low pitch. The pitches vary with the direction of the hands within these three ranges. The hand moving vertically through the different ranges is a glissando, sliding from high, median, low or lmh; index finger pointing to a specific area means hitting a definite pitch and keeping it fixed; wave-like hand movements, round, saw-tooth according to the size and shape of the conductors movements.

For specific time values, whole note: fingers touch the thumb making an open circle; half note: index finger and thumb make the open circle and the three other fingers are held straight up; quarter note: index finger held up; eighth note: two fingers; eighth note triplets: three fingers; sixteenth notes: four fingers. The tempo is established by a repeated downward stroke. These notes are repeated until there is a cut-off. Short bursts of sound consist of a quick forward motion and grabbing the air with both hands. The left hand is also used for dynamics. Entrances, crescendo, diminuendo and cut-offs are all standard conducting motions.

Performance: the members are in regular groupings of soprano, alto, tenor and bass. Various vowel and consonant sounds are used to begin the performance. They are silently or quietly indicated by the conductor with lips, mouth or facial expressions: aah, mouth wide open, a circle; eee, a big smile; ou, small mouth opening; mmm, lips tightly pressed together.

These held unison sounds move through the various ranges in long, short, staccato duration and some rhythmic variation. As the long vowel sounds continue the conductor signals group A to begin murmuring slowly: mmmrrr, mmmnnrrr; group B is signalled to speak sharply with: aka ka ka, aka ka kaday; group C is signalled to gliss through the various ranges on an eee sound; group D continues to hold the long vowel sounds. When the ideas/sounds begin to jell and the dynamics are properly controlled, the conductor signals that the groups are free to create a dialogue, counterpoint or variation on pitches, vowels, rhythms among themselves. This free point of departure varies at each performance. The conductor may enter and signal at any point if he feels the group should move in a particular direction.

For the second half of the program a group of musicians, jazz/free-form/classical improvisors are placed alongside the chorus. The clarity of the instrumental sounds heighten the possibilities of new ideas and different combinations of form; chorus as accompaniment to musicians; musicians as a chamber group in counterpoint to the long open sounds of the chorus; the two groups answering each other. These and other possibilities, discoveries, chance sounds, rhythmic variations, are exciting not only in themselves but because each performance is essentially a new one. Some better than others no doubt, but an anticipated excitement does prod the imagination of the people involved and inspire them to reach out, experiment with new ideas and discover their own, individual potential.

Foiled Terrain: a young woman dressed in leotards steps on a small revolving stand. Two young men start to wrap aluminum foil around her legs, arms, head, and body leaving enough air space for her to breathe. The two men begin to squeeze and press the foil together creating: wrinkles, foldings, ridges, bumps, flat areas and crevices. They then tape a few small microphones together so they each have about four of five mikes in each hand. These microphones are connected to a central control unit which the composer uses to: shape, control, direct, alter, adjust and mix the sounds coming in. The two men then slowly start to travel over the ridges, foldings, patterns, with the microphones, altering the speed and direction of their motions -- moving in circles -- up-down, pressing lightly, scraping, pressing down hard and producing some of the most unusual sounds imagineable.

The Candy Works: about twenty five people are given a variety of American Brand candy bars and placed in separate groups according to the content, texture and substance of the candy bar; hard: peanut brittle, ju-jubes, peanuts covered with hard sugar, licorice covered with hard sugar; chewie: bit-o-honey, mary jane, chocolate babies, babe ruth, taffy, turkish delight; soft-hard: mr. good bar, hershey with almonds, nestle's crunchy; soft: milky-way, dots, hershey kisses, and cream filled candies.

A small microphone is placed in front of each performer. These microphones are connected to a central control unit for the composer/conductor. On the conductors signal the performers begin to open boxes and unwrap the candy bars. This is done in a natural, non-dramatic way. On a second signal the performers start to eat the candy--holding their mouths slightly open, not to muffle the sound. After several seconds of normal chewing speed the conductor speeds up and slows down the chewing tempo, trying unison, sectional, solo, duet chewing and begins to mix the textures, adjusting volume and generally trying to discover which combination of sounds he wants to stay with and shape. There are a battery of loudspeakers surrounding the audience..



Styrofoam: about twenty five people holding styrofoam cups assemble behind standing microphones, which are connected to a central control unit controlled by the composer/conductor. The small auditorium is equipped with speakers on each wall.

The conductor signals to: rub the cup with both hands, drum on it with fingernails, hit it with fingertips, strike it with the entire finger, catch it with the fingers pressed together, grab the cup quickly and firmly squeeze, scratch, strum, slap, move it across the back of the hand, hit the open end against the face, making a popping sound, rub and roll it against the face, hair, clothes, shoes, floor, chairs, wall; put the cup right over the microphone, covering it, slide and rub the cup around the mike, hit the cup against the mike, squeeze and strum; cover the mouth with cup and talk, sing, shout; move the cup quickly away from the mouth while talking, shouting, singing, releasing and popping the sound, ( a plunger mute effect ) drop, throw, kick, punch, tear, chew, stomp, and then putting all the pieces in a metal tray, burn them.

Jack & Jill: a spotlight appears on an upright piano, facing the audience, pitched at a 45 degree angle supported by a wooden frame. The front and side pieces are off showing the steel frame, strings, keyboard, hammers and sounding board.

A young girl walks out wearing a flesh colored bikini, carrying a yellow shoulder bag and holding a coke and hot dog on a bun with mustard. She climbs on the piano, finds a comfortable spot to sit and starts to eat and drink without any distraction at all. There is a microphone near her.

A young man wearing jeans and denim shirt walks out with a back pack. He puts the pack down and starts to take out: drum sticks, bass drum beater, timpani mallets, glass and metal xylophone mallets, toilet plunger, drinking glass, hammer, sledge hammer, rubber hammer, crow bar, screw driver, pliers, wire cutters, saw, electric tape, metal clothes hanger, bass bow and ping pong balls.

The young man picks up the sledge hammer and hits the sounding board; plays with metal mallets on the strings and sounding board; picks up the glass and rubs it against the strings; attaches the metal hanger to a few strings and starts to hit the sounding board with a metal hammer and rubber hammer; rolls the ping-pong balls down the strings and then throws them at the piano.

While the young man is proceeding to demolish the piano with screw driver, pliers, wire cutters etc, the young girl, completely oblivious to what the man is doing, reaches into her shoulder bag and proceeds to take out and use a variety of different colored spray cans. The cans give off a very loud hissing sound. The girl calmly uses for different parts of her body a: hair spray, under arm spray, foot spray, face spray, eye spray, ear spray, nose spray, mouth spray, hand spray, feminine spray, and general body spray. The sprays are varied: long-short, short-short, long-short, long sounds. She sprays while he destroys.

When they have used the sprays and tools they both pack their bags, very quietly, and leave the stage, not looking at each other.

Mister Hyp meets Mister Hip: a blue light appears on a large white sheet. Under the sheet are ten people, some kneeling, lying, sitting, others holding up the sheet with their hands, fingers, elbows, knees, feet, giving the sheet a bizarre, lunar, landscape design. The performers are all frozen in a fixed position.

When the electric sounds come on the performers start to move, very slowly, making wide circles, straight horizontal and vertical lines, waves, jagged points, poking the sheet with their finger tips, moving their hands up and down, crawling and sliding.

While this is going on Mr. Hyp is slowly lowered, center stage, from the cat walk. The volume of the electric sounds is increased and more intense. Hyp is wearing: black patent leather shoes, black nylon socks, striped diplomat pants, a black Mao jacket, a derby and holding an open black umbrella wearing white gloves. He touches the stage, closes and puts the umbrella down, and walks in a stiff, knee jerking, straight line, very sharp and pronounced, grabs the sheet and flings it off. The people under the sheet are all in a heap, a snake pit, very spastic, moaning and groaning, rolling and jerking around the stage. Mr. Hyp quickly walks, very short steps, to a white medical cart and takes out a huge hyperdermic needle, spray, and starts to spray/inject everyone.

At this point Mr. Hip, a very free, loose, dancing type character, jumps in. The sounds become tonal, more structured and the stage lights become clear. Hip is wearing: tap dancing shoes, a beanie that holds up a tambourine, a small bass drum attached to a brace on his back with two small cymbals on a vertical rod on top of the bass drum. On his elbows are metal braces which hold two bamboo stick bass drum beaters that hit the bass drum whenever he moves his elbows to his sides. Around his neck is a leather strap holding a bugle and a harmonica brace holding a chromatic harmonica that has the top metal bracket off, ( the piece that separates the pitches ) which gives off a cluster of sounds whenever he plays it; sleigh bells ankle bracelets and small maracas wrist bracelets, and attached to each knee a small metal brace which holds two Balinese type cymbals that strike whenever he brings his legs together.

Mr. Hip blows the bugle in a frenetic, alarmed way, and the harmonica with quick blasts of nervous inhaling and exhaling: high, low, all pitches very quickly. The drum, cymbal and tapping sounds are all done in a very rushed, running, chaotic way. Mr. Hyp becomes very anxious, nervous and more jerky in his attempts to spray Hip. Hyp chases Hip who keeps taunting him by blasting away on his instruments and right in the faces of the spastic zombies. The electric sounds become very pronounced rhythmically and tonally and the volume keeps increasing.

As Hip continues to blast away, run and dance the spastic zombies loosen their closed, jerking movements and become more fluid, circular, outward. Hyp seeing this becomes very frenetic, jerkier, faster, losing a sense of direction. Hip starts to throw different colored streamers at Hyp, very quickly, entangling him, knocking him off balance. The zombies, completely loosened up now, pick up streamers and start flinging them in all directions at Mr. Hyp. Hyp is finally swamped and disappears under a huge mound of color as the performers and Hip continue throwing streamers in all directions, covering the entire stage with a display of color and motion.