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INTERVIEW WITH PAULINE OLIVEROS

BA:What does the piece last night (January 26 at the Guggenheim Museum's "First Intermedia Art Festival Performance Series) have to do with the piece at the Kitchen (June 1979's "New Music, New York" festival) ?

PO:It's the same piece.

BA:The same rules ?

PO: Um-hm.

BA:Warren Burt was trying to tell me what the rules were but I couldn't...

It sounded like there was something different--like you were supposed to listen more at the Kitchen to get those waves of sound.

PO: No. The rules were simple. You sing a tone from your own imagination--long tones on breath and then you try to tune to somebody else's tone. And then

you alternate between that and you can change your own tone to something new if you want to. But the idea is to contribute and then to try to tune.

And then to tune to as many different people as possible--increasingly more distant away from you.

BA: Got a really different sound though.

PO: Well, I think there are several factors. One, the people who were singing, were expecting to sing. (BA's NOTE: at The Kitchen, Pauline gave the instructions to the audience and listened while they sang the piece.)

A lot of them were from choruses, so that their voices were more trained.

They were used to the idea of choral sound. The other factor was the space itself--the Guggenheim space. To get that kind of reverberation and focusing effects from the dome. In the Kitchen the audience was asked to do this in the context of a musical event--I mean, a concert--and I was sandwiched in between Phil Glass and Steve Reich and had fifteen minutes. And I had to get the audience to sing--unceremoniously, almost. There was also the space at the Kitchen --what it's like--the tremendous rumbling of those trucks coming in through the windows. So, it was just a different context--a different thing was happening. But, the piece was the same.

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BA: Have you done it in California in a longer version? It seemed rather short (25 minutes, approximately)--relatively--to what you do.

PO:It depends entirely on the context. At the Kitchen I was allotted fifteen minutes, as everyone else was, and at the Guggenheim last night, the piece was centered around the CROW'S NEST images. (BA'sNOTE: films and dance by Elaine Summers) In California I have done performances that have lasted up to an hour and a half.

BA: Of this piece?

PO: Um-hm. Actually, not in California. In Vancouver. They're very spacey up there. You give them a meditation and they go for an hour and a half.

BA: What is California's longest run?

PO:I'm not really sure.

BA: In what sense was the piece last night an intermedia piece? It seemed a lot like opera where everyone had their thing to do. Somebody made the film and somebody else made the music. (BA's NOTE: intermedia as opposed to multi-media, ie. something that falls between arts categories rather than a multiple of categories)

PO: It's intermedia in the sense that there is projected imagery and live

performance--the interplay of live performance and projected performance or projected images.

BA: But then, that really does make Wagner intermedia. Do you think that?

PO: I don't know. Does Wagner...?

BA: When Wagner is produced, sometimes they project fire onto the stage and make scrimms for the Rhine maidens to 'swim' behind.

PO: I think that would qualify as intermedia.

BA: Who made the sculpture? (a ten-foot square within a fifteen-foot square made of metal poles with rows of translucent silk panels --onto which the films were projected from four angles--and through which the dancers moved)

PO: Elaine dreamed that whole thing up.

BA: Was it really a dream?

PO: Well, I played her a piece of mine called CROW II in 1975.

BA: Does it sound like this?

PO: No. It's a big meditation piece. It had four dijeridoo players, seven drummers...

BA: Dijeeridoo?

PO: Yeah. Dijeeridoo. That's Australian--aboriginal. A buzzlip instrument

which is just a hollowed out eucalyptus branch, about six feet long.

BA: You could make them at Mills? (Note: college in Oakland having many eucalyptus trees--where Pauline used to be the head of the electronic music studio--and where Bob Ashley and David Behrman now work)

PO: Warren Burt plays one. You can ask him to demonstrate it. On his PVC pipe--improvised dijeridoo. Anyway, the piece had four dijeridoo players, seven drummers, seven flutes, a number of meditators. It had a human mandala. There was a woman poet in the center and four 'crow mothers' who sat in the directions-north, south, east, west-and two 'mirror meditators' who did movement and three sacred clowns--who came in to attack the meditator. Anyway, I played that piece--the recording of that piece--for Elaine and she went into some kind of artistic trance and said that she had thought of a new piece to do. And, she had imagined this structure that you saw last night .

BA: It took five years...?

PO: It took a long time because she had to do the film, you know.

BA: Did she make it? Or did she...

PO: Oh yeah. She did the film. She did the structure. She did the choreography.

And I made the music. She had made that in response to my music, so I had to respond to her response.

BA:This could be a forever, ongoing event.

PO:Yes. Right. Bouncing back and forth...But it took a long time because she had to go out to the forest, to the ocean, to the desert...

BA:Oh, I know. And everything was like the perfect desert, the perfect ocean.

Everything was perfect. Sierra Club, eat your heart out!

PO:Well, we had a marvelous time because she was in California and we rented a mobil home and went to the Joshua Tree National Monument where she got all those boulders and rocks. Al Rossi and Linda (Montana?) and Elaine and I were in this mobil home and we went out to the Joshua Tree.

And, would you believe--she did this for the week-end, so she could do the filming--it rained in the desert. We had the mobil home and we were sitting there playing hearts and having a wonderful time there in the desert. She had to do all the filming in one day. We went around in the rain finding the spots that she wanted to shoot. We did this incredible schedule of shooting. You know--because there was rental equipment and the mobil home and all of this stuff. Do or die. But, that was really one of the highlights of making the piece.

BA: Um-hm. . . You were talking this summer about perception and how your new work related to how you thought about people thinking about music-- how they perceived music. How does your teaching (NOTE: at the University of California at San Diego--for more than ten years) influence your composing?

PO: My immediate answer is that it's a lot.

BA: In particular?

PO: In particular, it would be hard to analyse it. Maybe it wouldn't. Nobody's ever asked me that question --it's an interesting question.

BA: Virgil Thomson wrote this book called THE STATE OF MUSIC in which he talks about how everything that people do to make a living influences their art.

PO: Everything that people do period, influences their art.

BA: Of course. And presumably you spend quite a bit of time thinking about teaching people something or other.

PO: Yes I do. And it takes a lot of creative energy to do that because of having to organize the material. I mean, I think of a composer as an organizer, so when my attention is turned to finding ways to motivate people or move them or put things in their way to influence their perception, or whatever, it takes

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a great deal of my energy. I think that probably one of the largest influences for me was that at UCSD we have a course called 'The Nature of Music' which is given to the general student. And the intention is to get people to listen, compose, and perform--not to have a music appreciation course in the conventional sense. To engage people through activities. Actually making music. So, it would involve improvisation and writing scores and performing them and recording them and so on. So, I had to turn my attention to making that possible for people who had no musical skills. I liked the idea so well that I began...

BA: the course became the piece!

PO: Right. Right. It was very important to me because i began to realize that the development of musical skills--we value it in many ways--is also exclusive so that people who haven't had musical training, who are intimidated by it, may be left out of certain kinds of musical experiences.

BA: You mean the experience of performing.

PO: Performing or composing. The idea that composition is such an exclusive activity I think is ...needlessly so. I think that the whole spectrum of possibilities ought to be available so that people can (who haven't spent years) can

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engage in organizing sounds. So they can become more perceptive, say, in terms of other music even.

BA: Sometimes it seems that people who have had less musical training value far-out stuff less. They value Beethoven and if they wrote something they would want it to be like something a hero of their's wrote. How do you get them into it?

PO: Sometimes you don't. It depends on whether the person is open or closed and whether or not you can open the door for them or help them open the door to different kinds of experiences. There are people who are extremely conservative in what they're willing to do and there are people who are willing to take risks to learn things. I have a course right now which has 160 students in it and I've been asking them questions and having them write their answers anonymously--one question per class. So that, I take these home and analyse the results to see how I'm getting through and who the people are and what their concerns are and so on. I've asked them questions like: "What's your earliest and most vivid memory of sound?". And I found that the class divided about half--half the people answered natural sounds and half the people answered something technological.

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BA: Are human voices natural?

PO: Human voices , animal sounds, elemental sounds. On the technological side there would be motor sounds, musical instruments, radio, records.

I asked: "What did the word 'experiment' mean?" and "What's experimental in your life?" and I got half the class giving me an experiential answer like trying something different or doing something different--and the other half of the class telling me that experiment meant to investigate a theory or prove a hypothesis. It was very interesting to see that kind of division. I've lost the thread of what the question was now.

BA: The basic question was how does your teaching affect your composition.

PO: Oh. What I was leading up to was the ... within that broad division people have more or less open attitudes and I try to , through the questioning, open the person. Because when I give them back the results of these questions, I'll read them examples of everything from negative to positive responses. It ends up being a kind of dialogue between all of us actually. It gives a chance for the very conservative student to see what a one who is more open is--and vice-versa--so they can begin to interact with each other. Then they have

laboratories with teaching assistant s--with twelve or ten, maybe less--
and they have a chance to interact on a more intimate level. And they have
projects. The current project is to bring in an interesting sound which can
be considered a single acoustic event--not a sound that subdivides into other
sounds. They discuss these sounds, criticise the sounds, work with them,
and then the lab group has to make a time plan that will accomodate everybody's
sound, so that they come up with a group composition and then perform it in
the class for everybody.

BA: But then there's this guy sitting over in the corner saying "That's not
Music." What do you do? Give him THEORY I and that'll teach him?

PO: It's like this, I say:"At least give it a try and see what happens." And
it may turn out that that guy sitting in the corner saying it's not music will
keep on saying that. But at least he can say it, having been through an
experience--so he's not saying it abstractly out of his head, but he's done it
and it didn't work for him. If that happens, then I 'm satisfied. But then
the chances are, he's become involved and that changes him.

BA:And it changes you too. Because, you go through all this and it changes
your ideas.

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PO:All the time. . . .What I have to do is to get these people to see that music is more inclusive and that what they're excluding from their definition may well be material for other people. I try to show them that there are as many different approaches to music as I can . . .drawing from various world musics. You have to go slowly and you have to get into their experience and draw it out slowly.

BA: The women's ensemble work came out of the college too didn't it? From the early 70's?

PO:Yeah. Most all of them were connected to the university in some way or other.

BA:But the idea of a singing group...did you start that as an idea for an ensemble credit?

PO:No, it was not for credit. It wasn't even done on campus.

BA:It was an experiment?

PO:Yeah. What was happening was that when I went to the university to teach there in 1967, the first year there I had an improvisation group that met once a week and do improvisation with theatre, media, music, and so on. The second

year that group was continued in various ways and eventually...in 1969 I met Al Wong, the dancer and began to do some collaborations with him and there was this place in Rancho Santa Fe called Chiaros, one of those Easalen type places-human potential center and stuff and we did a workshop there. It was a beautiful place in Rancho Santa Fe...beautiful grounds and a beautiful place for performing. At the end of these workshops we did, we usually did performances and I'd bring people who were around to come over and just improvise with me. I did a couple of pretty big shows with Al at Palm Beach State with people improvising with me, music for his work. And out of that loose improvisation group, there were several women who began (because the women's movement emerged in 1970)...I kind of thought it would be good to have a women's group for a time, so that some of the women who had been less visible around the university community would have a chance to do some playing and get together and examine some of the issues that were coming up. And so that's when we did that. And, we met once a week at my house and began to do various exercises that I had learned. I had dream work and body work and breathing and then playing. And, about 1971 I made my first meditation, the one that's called TEACH YOURSELF TO

FLY, and we did that. It became clear that the instruments were getting in the way, so we stopped using them and began just using our voices.

Because the meditations were leading us in different directions from what the instruments imposed by their nature.

BA:But the voice is like that too. It makes vocal sounds.

PO:That's true, but then the range of the voice has more possibilities in moving from pitch to sound .

BA:A lot of the people in the women's ensemble were composers, or thought of themselves that way--or were they all piano players?

PO:Two or three were composers and some were performers and some were not musicians at all. It was very diverse. And, it was only exclusively a women's group for a couple of years and then, it seemed to me that it had served it's purpose. In fact the group was dissolved somewhere in '73 or '74.

Yeah, '73, I'd say. Mm, '74 I went to Berlin .

BA:For a term or...

PO:To give a seminar in the MetaMusick Festival. At the National Gallery.

I gave a seminar in sonic meditations and I took two of the women who had been in the group, plus Ron George , a percussionist. So, there were four

of us there.

BA: Bonnie Barnett? (NOTE: San Francisco composer/singer/ritual maker)

PO: Bonnie, and Joan George and Ron George.

BA: How did you make the transition between what you were doing before, into the sonic meditations? (This is the interesting part for me.) You know, the old absurd theatre pieces--DOUBLE BASSES AT TWENTY PASES.

PO: Well, you know I play the accordion. And, I was playing my accordion in these improvising things and I sort of would get off at home and start to play my accordion and play long tones and singing with it and I had learned a bit of Tai Chi from Al and I had learned about coordinating breath with body movement. And so I started translating that for myself and my accordion since I was making these movements (horizontal hand/arm movements necessary for playing the accordion). I began to like the way that felt, physically. And I noticed that my perception would change and so I was getting into meditation. I didn't know that, but that's what was happening. And so when we started meeting with the ensemble, we'd meet for about two or three hours each week and do these exercises--a lot of massage and body work that I had learned from Elaine (Summers).

BA:Oh yeah?

PO: Yeah. I met her about 1969 and the things I would learn from her, I'd take home and we'd do them in that group. So, it was just sort of a natural transition--that my interests just sort of shifted --instead of making objects (music which is supposed to be looked at and appreciated in certain ways), it was going toward making group work where everyone's part was contributing to a whole piece and giving them more creative freedom within the work. But it was really coming from a more inner directed place.

BA:It wasn't that the women's movement said that collectivism works? You' didn't start from that side at all? You just sort of fell into it?

PO: That's right.

BA:That's so strange.

PO:Well it's not so strange if you think about the fact that I played the accordion all my life and that it was an instrument that I...

BA:Didn't you play something else too?

PO:French horn, um-hm. It was a bridge for me--the accordion. I haven't thrown it away . I keep relating to that instrument. It's part of my life. I guess

that all the parts of one's life are significant in their influence.

BA:They keep showing up again. It's not as if they go away.

PO:Right. Right.

BA:Is that kind of playing the same kind of thing you did at the Samaya

Foundation concert a few years ago?

PO:That piece , which I keep doing, is a piece which keeps transforming.

BA:Does the meditation have a name?

PO:Yes, it has three names--the first name was ROSE MOUNTAIN'S SLOW
RUNNER and the second name was HORSE SINGS FROM CLOUD and then the
third name was THE PATHWAYS OF THE GRANDMOTHERS. The titles are
meditations, as well. Each one--there's a shift in metaphors but the meditation
task that I had for myself, was the same. As I play and sing. But the attitude
shifts.

BA:Do you think that the title gives the audience something to think about while
you are doing the piece?

PO(laughter)

BA:Is it like auto-suggestion or a suggestion from you or did you just have the
title and...?

PO:No, I like the titles. I like the images that they ...and the ambiguities of them...and it's associational.

BA:Well, they all seem to fit. It's slow and the grandmothers seem to be walking up a hill while sitting on a hill...

PO:(laughter)

BA;And then there's the other transition you made, between the written out ensemble music to the theatrical stuff. How did you get from one to the other?

PO:Well, that's easier even to talk about I think.

BA:It's further away.

PO:A little more distance...It was about the end of the fifties that I got into working with tape and I've said many times that one of the most important things that happened to me was putting the microphone in the window and recording the environment --uncritical--and to listen back and to discover that I had not heard everything that was on the tape . From that point, I began to listen really carefully and I told myself I had to listen all the time . Any time I discover I'm not listening, I remind myself and listen all the time. It's an interesting project. Beginning to make music on tape--there was not any way for me to deal with the notation and the kinds of sounds I was interested in, because of our

conventional notational system is centered around pitch and time and I was moving to include sound. Sound--meaning something that might include a number of pitches as well as noises. You can't say that that was necessarily a pitch. But the same is true of percussion sound. The conventional way of notating was no good for me , and so I began to work in the oral tradition because I was --I had a handy-dandy device which is called a tape-recorder which remembers everything. So if you work with sounds over a long period of time, you can play them back and hear them and listen to them and get them reorganized in your mind. I didn't need notation in the way that we needed it in the past. I had already begun to --in my works--if you have ever looked at the score to my OUTLINE for flute, percussion and string bass--or my TRIO for flute, piano and page-turner--or SOUND PATTERNS for mixed chorus--you'll see that I had already begun to quit controlling pitch and that these pieces represent the the dissolution of notation. Instead of making exact pitches, I would simply make approximations and then finally, instead of making exact rhythms, I would make approximations. Finally, you were looking at outlines the the musicians were entering into the decision making process of what exactly is going to be played. Then I began to realize that I could get the

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results I wanted by giving a verbal instruction and that I got more of the flavor of improvisation and freedom that comes when you're not nailed to a page --when your attention is drawn by visual stimuli, it takes away, somewhat, from the aural attention. You don't have to deal with the visual notation, and you have more attention for the sound.

BA:Less left-brain--more right-brain?

PO:I wouldn't want to say that because that's a popular notion of that recent research, but it's not true. It takes all of your potential, both left and right to do everything. Indeed, it isn't a matter of left brain and right brain, but it is a matter of having your brain cells fire rhythmically.

BA:Really.

PO:What happens is not that there is a circuit set up but all the brain cells-- whichever ones are available--learn to fire in a pattern. You have something to come from memory--it's a matter of having enough cells to fire that pattern. It may come from the right or the left, but anyway, all of your thought processes, whether they come from the left or the right--one is a focal process where it's like the focus of a lens, where you are very limited, but you have clear sharp

detail and it's focussed--and the other process is more global where you take in much much more but it's much less exclusive. In fact it's a kind of inclusive attention, but it's not clear in detail. Both sides of the frame can be involved in both kinds of processes, although one side is more toward the inclusive and one side is more toward the exclusive. (NOTE: The left-brain is often associated with logical processes, whereas the right brain is associated with creative processes.)

BA: So you really are into educational psychology and learning, perception and all that?

PO: Let's put it this way, my interest is in attention. My definition of music includes not only sound and its organization but the attentional processes that interact with the material in order to make music, listen to music and to compose music.

BA: So, if the audience doesn't listen... Is this the answer to the question of when the tree falls in the forest, does it make a sound?

PO: I think there are two kinds of attention--the two that I have just described and audience may be interacting with the music in these two general ways--

sharply focussed on some aspect of the music and taking it in, very openly and also examining it. The focus may be on something entirely else like some internal imagery while the other kind of attention may be taking in the music but not in detail . Now there's lots of possibilities when you start working with that .

BA:What did you write first? How old were you when you wrote something?

PO: Well, the first piece that I really ever managed to write, I was already nineteen years old--I mean, by writing, really getting the notes down on the page and having the possibility of having somebody else play it besides me.

BA:What did you write for?

PO:It was a piano piece.

BA:Very good.

PO:A two part piano piece.

BA:You mean two sections (AB) or two hands? or two voices?

PO:Two voices. When I really wanted to be a composer, I was sixteen and I began to hear things in my mind--involuntarily--I mean things began to move around in my imagination. I was frustrated by that because I had no way of making that accessible .

BA: You mean you didn't have a notation.

PO: Right. It wasn't even accessible to myself.

BA: Did you have ~~a~~ teacher? An accordian teach^{er} or whatever?

PO: Yeah. I had an accordian teacher and he was quite wonderful. His name
was Willard Palmer.

BA: Did he encourage writing?

PO: Oh yeah. He encouraged me all the time, but he didn't... That was not
the main emphasis in our lessons. The emphasis with him was always to
play the accordian. He showed me things that later became important in my
work.

BA: But you didn't bring him pieces.

PO: No, because he wasn't a composition teacher.

BA: I always tried to force my piano teachers to listen to my compositions--
as an excuse for not practicing. You must have been a good student! You
didn't try to manipulate the teacher. Back, back, back into the past... uhm...

Are you doing other pieces besides the ones we hear here in New York?

We keep hearing the singing things here--do some of your pieces not travel well?

PO: Well the problem is that I've done some really large pieces, but it's not

possible to mount them here.. The big piece I did last April was called
EL RELICARIO DE LOS ANIMALES--for singer and twenty instruments.

BA:Are the instruments specified?

PO:They're specified:two flutes, two clarinets, two trumpets, two trombones,
two violins, two cellos, two string bass, two alto saxophones (doubling on
bass clarinets) and four percussion.

BA: A band!

PO:Doesn't sound like one.

BA:A big band. What does it do?

PO: The piece is based on images of four animals. The animals are the
tiger, the owl, the wolf, and the parrot.

BA: How did you arrive at those four.

PO:I arrived at them through working with the singer. The singer is Carol
Plantamura and I worked on the piece with her. I wanted to write a piece for
her. She came to be on the faculty last year and this piece is my greeting.

BA:Ah!

PO:Yes, she's wonderful to work with --a wonderful singer.

BA:An operatic singer?

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PO:No. She sings new music and old music--Italian 16th century stuff. She's a member of a group called THE FIVE CENTURIES ENSEMBLE , so she has quite an interesting voice and sensibility . I wanted to make a piece for her. She's half Italian and half Cherokee.

BA:What an amazing thing!

PO:She has developed her Italian side. She's lived in Italy and knows all this old Italian music. But, I wanted to draw on her other side as well, so I talked with her about a piece that would have to do with the earth and with animals. And then it turned out that before she had become a professional singer, she had studied to be a veterinarian . So, we went to the zoo.

BA: Logical.

PO:We wanted to decide on the animals. The tiger seemed to be a good one for her to relate to and then we got to the wolf and I was inspired by Paul Winters' WOLF EYES piece on his album called "Common Ground". It's just beautiful.

BA:Was it music or wolves?

PO:It's music. Paul Winters is a saxophone player and he went out and played with timber wolves.

BA:Oh, I see--the animal communication pieces.

PO:Yes, he plays and then the wolves sing and he saw that the wolf began phrasing and changing phrase lengths with him. It's quite gorgeous. I wanted to relate to that. So, the wolf seemed good and the parrot. She told me a story about a parrot in Italy who was quite something and she was immitating it. And, we needed one more and it hit me finally that the owl would be the one to fill in that slot and she agreed, so that's how the animals were chosen. It's a very unlikely combination. I mean, it's not a mythological combination--it's a combination of animals that seemed to work within the context. So, the piece is interesting in that there is no indication of pitch or time. (laughter)

BA:So, what is there, Pauline?

PO:Yeah, right. What's indicated is attentional activities, so that, the instructions might be--for instance--there are things that happen through the piece, but the first section is the jungle¹⁹ and the players are instructed to invent a jungle call which is repeatable--that they can repeat. In that section, is designated a tiger

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and the motivation for that section is communication and hunger and they began to make their calls as they arrive and get into their seating arrangement --and Carol is already in the center and the players are in a mandala formation around her . They began to make their call and they call until everyone is present and Carol gives a signal. She raises her arms and everyone stops because the tiger has appeared . And in the jungle when the tiger appears, that's what happens. There are six players, plus Carol who become the tiger. And they interact in such a way that they represent the movements of the tiger going through the jungle.

BA:This sounds like a great Simon Forti piece. She does animals so well.

(NOTE:Simon is a dancer.)

PO:They have guide words to help them. I programmed the guide words in various ways, but the guide words are:lead, echo, follow, blend, extend, embellish, free, and silence.

BA:For all the sections or just the tiger section.

PO:These words are used in various combinations and some of them may not appear in some sections. So, for the tiger, Carol leads and she makes the

sounds that she thinks represents the tiger , but then the players blend with her or extend. Or follow. They can either follow Carol or follow each other.

In this case, there are two cellos and two string basses and two trombones and Carol make the tiger. So, the instruction would be: Blend with Carol or follow Carol or follow your twin, so they relate to each other. And the result of that is a very sinuey kind of thing and it's low...

BA:A big fat tiger.

PO:And when Carol lets her arms down, the jungle starts again and you hear the tiger moving through the jungle.

BA:Oh, they keep the tiger going. ? Underneathe.

PO:Yeah, they keep it going underneathe. Then after the first appearance of the tiger, they can try to echo their twin, instead of just doing their call that they've invented. So the twin call may be different from their own and when they echo it, they have to try to echo it exactly what the other player may be doing. And there's a little game element which is:if you succeed in echoing your partner exactly three times, then you can have a free sound...

BA:What a game. There's all these rules.

PO:Well, they are attentional activities. The length of the section is determined

by the image.

BA:The size of the tiger?

PO:No, the energy of that image. Carol is really the one--as long as that image sustains, that section continues. There are three silences that Carol gives, and after the third one, you know that that section is going to come to a close and there's going to be an organic kind of change to the new section.

But, like I said, there's no pitch and no time given.

BA:I wonder if you have trouble with your players.

PO:No. I used to have a lot of trouble with that ten years ago. I mean--my solution was always to write for people that I knew or people that I knew would be able to cope with what I wrote. But what I find today is that there are vast numbers of really good young performers around and they're just astonishing and their attitudes are very open and they're really interested and want to play. When I had the orchestra piece played last month, the players didn't give me any flack. They just did what I said--I mean, not did what I said, so much as, cooperated with the situation. They only had a couple of rehearsals.

BA:And they did well?

PO:Yeah. I think that players relate to you well...it's something in your own

attitude. I know that if I go in with a certain attitude, I get results. If I go in thinking that they're not going to do it...

BA:They won't.

PO:They won't. I get a mirror of my own attitude.

BA:Do you have any concept of what you want to accomplish overall? With all of your work?

PO:I want to change my mind. (laughter)

BA:Into what?

PO:Into nothing.

BA:Into nothing--well, that's an answer. We can stop on that.!